2- Introduction

According to Jawaher Lal Nehru’s opinion, and unlike the popular belief, Iran and India relationship goes back even beyond Aryan migration to these regions. Even some believe that these ties were not developed and thrived during Aryan era, and they were either abolished or diminished in comparison to previous eras. Researchers believe that these tribes were segregated due to their religious beliefs and faiths, and after their settlement in Iran and India, their relationships were declined because of these differences.¹

Since Indian and Iranian cultures belong to eastern cultures, common views and backgrounds helped the development and blossoming of Indian art. But it should not be forgotten that the remarkable features of Indian artists lies in the fact that they present adroitly what they have learned and intermingled.²

Babur's era was the period of cultural evolution, revival of ancient Indian literature and philosophy, and growth and development of Persian language, literature, and culture. Farsi was recognized as the official language of India during Akbar’s reign, and it was one of the languages of communication and understanding among different communities. Furthermore, the intermingling of Iran and India’s cultures reached its peak in Babur's era. It is interesting to note that prior to Babur's dynasty, Farsi language and literature had already been developed in India by sultans, and many books had been written in Farsi on various subjects. During Babur's era, most of the scholars, scientists, and men of letters gathered in a greater scale in Akbar and Shah Jahan's courts, and they started to write and translate in Farsi, and they developed Persian language and literature in a manner that they could influence religious books of some groups of artists.

¹Gharvi, Mehdi. “An Introduction to Cultural Relations of Iran and India in Ancient Times (2)”, Historical Studies, no.6, pp 114-115
²Yektaee, Majid. Introduction of Iranian and Islamic Culture and Civilization to India and Pakistan, Tehran Press, 1974, p 35
Nevertheless, after the settlement of the East India Company and annexation of India to one of the British colonies, huge efforts had been implemented in replacing the Persian language and literature with English language and literature, and unfortunately it was done.¹ Iran and India relationship has been expansive in terms of art, and this expansion is not limited to pictorial arts, and it includes the influence of Persian language, literature, and culture in India. It is known that Humayun’s travel to Iran’s court incited him to support artists. On his demand, two well-known artists of that period left Iran and settled in India. This also can serve as a key for better understanding of the issue as well as study of the influences of Iranian art on Indian art.²

2-1- A glance at painting in India from pre-historic period till Mughal period

Indian painting and miniature-making are formed in two ways. Firstly, there is a style called Raj-put.³ This style is influenced by local Indian paintings and carvings of Ajanta cave. The second style is called Mughal painting which is Indo-Iranian miniatures and mostly influenced by Herat style. Pre-Mughal miniatures date back from 11th to 16th century and the miniatures of Mughal period starts from the late 15th until the early 17th century. Then we come across the famous paintings of Deccan known as Bijapur style. After that Rajasthan style emerged covering 17th to 19th century. In the 17th and 18th century with the advent of western art and different schools in India we come across works which are devoid of mystical ideas and it seems that Islamic views are forgotten. British colonizers heavily influenced painting and sculpture. The history of the painting of India is as ancient as the history of civilization of that country. Ancient literary works

---

¹ Ershad, Farhnag. *Historical Immigration of Iranians to India*, Institution of Cultural Studies and Research under Ministry of Culture and Academic Education, Tehran: 1978, p 90

² Gharvi, “An Introduction to Cultural Relations of Iran and India in Ancient Times (2)”, p 124

³ Rajput: a group of Hindus who in Caste System of social classes are placed in the category of Cavaliers. These people who were famous for bravery and courage were mainly based in Rajasthan (an Indian state) and had the power and dominance there.
and books verify the fact that this art was very advanced and developed in ancient India. Skillful artists regarded it their profession and sultans, viziers, clergymen, and scientists benefited from it. In Kalidas drama written in the early centuries there is a reference to a painting which King Dushyanta draws for his beloved, Shakuntala, Minute details of even the fly or a honey-fly is illustrated around the complexion of his beloved.¹

Frescoes were discovered in Ajanta caves. These caves are situated in a horseshoe-shaped valley near a jungle, 60 miles from Aurangabad of Deccan. Apparently, they served as solitary confinement for Buddhist monks. They carved the mountains to make caves, saloons, and temples and made colorful designs and drawings on the walls and ceilings. The exact date of constructing the caves is not known, but it is said that they were started in 2nd century B.C and the some of the latest constructed caves were painted in 8th century A.D. Therefore, one millennium of carving, paining, and sculpture were transferred from one generation to another one by the artists of the southern India, which stuns and mesmerizes viewers. There are 28 caves 4 of which were constructed for worshipping Chaitya and the rest are used for lodging of masses. Among the amazing paintings of the caves which depict all about human life from birth to death, and different aspects of urban life and civilization, one of them has close link with the history of Iran. The painting in one of the caves illustrates the representative of Iranian people in the early 7th century. It is shown, in the first meeting, that the king of Deccan, Pulakesi II, receives Iranian ambassadors. These ambassadors were sent there by the Sassanid king Khosrow Parviz (628 A.D). The second meeting depicts the ambassadors in a revelry wearing Iranian clothes, and holding Iranian weapons and potteries.

In Ellora, near Khalabad of Deccan, there are a chain of caves which were made by Brahmins; and there are paintings and statues of Vishnu and Shiva. Although they are not as artistic and intricate as those of Ajanta caves, they were made by the best artists of India in 5th and 6th century A.D.

¹ Hekmat, Ali Asghar. Shokountala or the Lost Ring, Mumbai: 1948, p 50
Around 1000 A.D when Indian art and civilization were in decline, classical style painting and carving also declined; nevertheless, miniature and portrait were newly emerged. After 13\textsuperscript{th} century artists began drawing, illustrating, and painting on palm leaves and religious books.

Chinese and Buddhists used miniature-making for illustrating their religious books, and it started to thrive in Gujarat and Bihar. And after 14\textsuperscript{th} century, artists gradually used it for illustrating the papers of their religious books instead of painting on palm leaves. Later in Rajasthan different meeting inspired by Ramayana and Mahabharata tales were painted by light colors.

This art was very simple from 14\textsuperscript{th} to 15\textsuperscript{th} century and from then on it adopted technical intricacies and sophistication. It was during in the middle of the second millennium A.D that Muslim governments were established in northern India and Bengal. Although they banned painting and sculpture during their early reign, these arts were thrived and encouraged during the reign of Mughal kings.\(^1\)

According to Abulfazl's *Ayeen-e-Akbari*, the historian and the minister, Akbar the son of Humayun was familiar with this art during his youth.\(^2\) During his long reign, he trained painters. Evidence of this intricate art can be found in the wall-paintings of Fatehpur-Sikri. Muaragh and manuscripts of his own period and that of his descendants, that is Jahangir Shah and Shah Jahan, are the paragons of the development of painting and miniature-making arts in India of Middle Ages.

The painters of Mughal courts were Iranian or trained by Iranian masters and followed Herat and Isfahan schools. Thus the new Indian-Iranian school was emerged and its forerunners were Mansoor, Beshendas, Abulhasan, and others. Little by little Indian


\(^2\) There is an image of Akbar in Margha Golshan in Tehran Royal Library in which he is painting with his master. See *Collection of Iranian Painting and Miniature* by National Commission of UNESCO, Italy: 1956
school replaced the Iranian school, especially in Jaipur; the traditional painting of Rajasthan was revived.

In 19th century a new chapter in art was opened to India through relationship with European culture and civilization. Firstly in Calcutta and then in Bombay and Madras and finally in other northern cities Indian painters started to imitate and follow English, French, Dutch, and Italian painters. One of them called Ravivarma mastered and got famous in following the artistic techniques of western world. Howell was a painter from Calcutta who is considered a pioneer in the new movement, and the modern school of painting was started in his time. But, Indian painters gave up oil painting and turned to watercolor painting. Inspired by the ancient books of Ramayana and Mahabharata and other tales, they created masterpieces by following principles of landscape and perspective, and thus, regressed to ancient painting principles.

Around that time following and imitating Chinese and Japanese painting styles had become prevalent in India. Some of the works were combination of Chinese designs with Japanese coloration and Iranian background. Imitating European art was highly developed in Bombay, and decorative painting became very fashionable. The paintings of presidential palace, administration offices, and ministry buildings in New Delhi in the early 20th century are designed and drawn by the followers of Bombay school. Nowadays, there are great number contemporary painters and technical and masterful artists whose galleries of their works are in big cities of India, especially art galleries in New Delhi. (Jaipur House)¹

2-2- Impact of mystical thoughts in the painting of India

With more than 1 billion population, India has a long history of friendly relations with Iran. They have had cultural, scientific, and artistic exchanges which have been sources of inspiration for artists of the world. In ancient times India was very rich in terms of sculpture and architecture. According to historical evidence, the oldest painting of India

¹ Hekmat, *The Land of India*, pp 336-337
belongs to Ajanta, Ellora, and some other caves, which is indicative of Indian artists' talent and ingenuity. Their religious-philosophical views and belief in eternity through transmigration called karma encouraged them to have more inclination towards architecture and sculpture, and accordingly they introduced their gods' role in Indian mythology. It was similar to visualizing God in Christian art. Their adroitness in making use of bulky stones brought about the development of their art in large scale.¹

The early culture and civilization of India dates back three thousand B.C. It was formed along the Sind River where Aryans started to settle. They worshiped natural forces and these were their gods the traces of which can be found in traditional Vedic hymns. Thus, their philosophical and mystical views and thoughts about existence and essence of soul were rendered in prose or verse forms in their holy books called Upanishad.

In those days Indians were divided into four groups. The first group was Brahmins who performed religious rites. The second group was warriors who were rulers and governors of the country. The third group was farmers who cultivated the land for crops and created huge wealth. The fourth group was laborers who had to go through excruciating suffering. Right from birth each Indian was placed in one of these categories and change of class was impossible. There was a strong belief in absolute soul out of which individual souls originated and returned. It is the basic philosophy of Hinduism. It means that every individual's soul should achieve transmigration so that after death it can turn into a higher and more perfect being. The ultimate aim is reaching absolute perfection, that is, absolute soul which is called Nirvana. Also, Hindu gods are representation of the absolute soul, which manifest themselves in the images of Brahma or the god of creation, Vishnu or guardian of the universe, and Shiva or god of destruction. Consequently, as religious beliefs were formed, great epics were written. Ramayana is the epic myth of a prince called Rama in exile. It is the story of his search and finding a new bride called Sita. Likewise, Mahabharata like Homer's Iliad is an epic about Kurukshetra battle, and

Bhagavad-Gita book are written in divine songs. Therefore, with regard to these epics and religious-philosophical views we can easily get to know Indian artists' way of thinking. The discovered works in Ajanta and Ellora caves bear witness to that. In these works, flat levels and colors are applied without lighting and personification and simultaneously unrealistic colors are used in personages which were placed at the center of the works. All of these characteristics allude to the fact that this trend has started from ancient Egypt and it was used in Iranian miniature making.

Indian writing system is called Devanagri. This terms means handwriting of gods and it indicates religious roots of this writing system. Indians' holy books were written in this system, and Sanskrit, considered as one of the oldest languages of the world, is written in this system as well and it has much in common with Avesta language. Nevertheless, writing was not that much common among ancient Indian communities, and the dominant means of communication was oral.1

After the birth of Buddha Sakyamuni around 563 B.C, many types of arts which had their roots in Asian countries mingled with his creed. In fact, he was a prince and ruler of a small region in the border of Nepal and India. According to the legend, he went through a miraculous birth and was called Siddhartha Gautama. Later the story of his birth became the subject of many artworks including stone carvings and painting. One sage had predicted that he would be a spiritual man and based on predestination, he would achieve Nirvana. Through a series of experiences and enlightenment he could get rid of aging, illness, and death; and turned his back on worldly pleasures. Finally, while meditating under a fig tree (Budgaya) in a village temple, he could achieve enlightenment. In fact, Buddha's attitude and worldview became the source of inspiration for Indian artists and it was depicted in many of their miniatures. Religious symbols are used in this regard.

1 Zekrgu, H. “Services of Islamic Iranian Miniature as an Art to Paintings of Indian Holy Books”, Sayeh Tooba, Booklet of Painting in the World of Islam, Tehran: 2001, p 177
Ashoka, emperor of India and the founder of Maurya dynasty, was converted into Buddhism. His palace in Pataliputra was constructed following Akamenid palaces. It is worth mentioning that the only imitation of Indians; and due to exuberance of Iran-India relationships especially after Islam, they were heavily influenced by Iranian arts. There is no remaining work from the early Indian paintings which are described in the ancient literature of India. However, the early remaining works belong to 5th and 6th century A.D in the residential caves of Ajanta and they illustrate Hindu beliefs.

For revealing the philosophical-mystical and symbolic painting of India, we take a look at Lakshmi Narayan's views in Delhi. He talks about the hidden concepts in the ancient works of India. Firstly, he refers to some symbols in order to shed more light on the traditional Indian concepts. Since humans had the fear of natural forces, he created gods and goddesses for supporting himself. Then, he started to get to know himself, which consisted of some stages:

1. Physical resources
2. Spiritual resources
3. Emotional resources

About emotional resources, it should be said that anger and hatred bring about human restriction. In the ancient philosophy of India, existence of human is likened to a cart which is dragged by a horse. If a balance is maintained between the cart and the horse, that is, between human existence and his spiritual resources, it can take him to God, the absolute power.

It should be mentioned that the horse represents man's emotional resources; and rational and spiritual resources are carrying strings by which the horse is guided. The cart is likened to body. When a man achieves the balance, he can get out of birth and death cycle. For attaining this purpose, there are three ways:

1. Balanced life
2. Following Knowledge (like Buddha and Mahaveer who could pass beyond material dimension).

3. Bakti method which is kind of Indian sophism (i.e. chanting and repeating god's name cause presence).

It should be mentioned that all types of arts in the National Museum, in fact, dates back to 5000 years, which indicate the grandeur of God. For example, this power is depicted in the form of water lily or one of the famous symbols in the art of Hinduism and Buddhism. This flower has many petals all of which turn round one axis and center. This center is the center of creation; that is why Buddha is depicted with this flower.

It is interesting to note that the Indian artist values plants and plant designs a lot; because plant plays an important role in maintaining human life. Also, in Indian faiths, the origin of all beings and universes is the eternal water. This water has two dimensions: one is the water per se and the other is the fire embedded in its being. Collision of the two elements – water and fire – is revealed in the form of stone, plant, animal, human, and all materials. All categories of life forms from lowest and highest beings are made up of these main elements. Therefore, according to these thoughts special stories and legends have emerged.

For example, the earth represented as a mother who feeds and raises us. Thus the mother earth is turned into a goddess. That is why mother has a high value in India, because she gives life and energy to all beings by feeding. About other symbols, it should be said that human is born completely naked and die naked which is illustrated in traditional Indian arts.

Also about other symbols, all through the history, woman's body has been one of the principal forms in traditional art of India, but since birth is impossible without the existence of man, woman's figure is drawn in standing position beside a tree; because the tree is the symbol of a man. Finally, these two factors contribute in procreation, life, and survival. In these pictures, woman is drawn in the shape of S. Also within the collection of symbols, Sri Lakshmi, one of the goddesses, is represented in the form of a woman. She has a womanly figure sitting or standing in a water lily, and squeezing her breast
with one hand. This position is the symbol of feeding and growing humankind as well as the symbol of passion.¹

One of the symbols implemented in ancient art of India is the river which stands for knowledge and regarded as the goddess of knowledge and expression. For example, Saraswathi River is the source of inspiration for Vedas. Therefore, Indian mystics, artists, and men of letters have had special respect for this river, because water has fertilizing effects on earth. Thus, clinging to these deities, man has been in search of their favor, affectation, and assistance. For achieving this purpose, they reflected on balance and equilibrium through which man can achieve perfection. For attaining this aim, one should reflect on four issues and perform them:

1. Respecting holy laws, spirituality, and divine values

2. Maintaining balance in every respect of society without which piety is impossible. No one should violate the balance for feeding his family and friends.

3. Joyous aspects of life including all pleasures of five senses. For example, enjoying natural sceneries, theatre, having sex especially marriage. Sex is considered as the ultimate pleasure and enjoyment.

4. Achieving freedom; that is, getting rid of birth-death cycle. When a human achieves such a balance, his responsibility in this mundane world ends and he can set himself free of birth-death cycle.

For attaining these four purposes, three other methods become necessary; two of them involve balanced life and path of knowledge. They were followed and achieved fully by Buddha and apostles of Jainism. During their lifetime they could get out of birth-death cycle and go beyond all dimensions of material life. They could overcome anxiety, jealousy, grief, despondency, and other annoying problems. Thus, they could reach illumination. Jesus never got angry in his life struggles. The third method is influenced by Iranian mysticism through which an earthly being can get connected to the absolute

¹ Kashefi, “A Brief Look on the Art of Indian Painting and Its Mystical Ideology”, pp 18-22
source of divinity by repeating God's name.\textsuperscript{1} About idols it can be said that the same procedure is applied for connection between an earthly being and his absolute divine source and the aim is not worshipping the idols per se. These palpable figures are symbols through which one can get connected to impalpable and invisible beings. By the help of these symbolic gods on earth, a pious Indian faces a unique god and an eternal force to attain his needs and eliminate vice and abomination. Thus he can reach the stage of unity (unity of being).\textsuperscript{2} The ultimate aim of human is achieving such a state. In fact this stage is the state of unification and not that of idol-worshipping or paganism; a state in which there would be no idol.\textsuperscript{3}

**2-3- Painting in Delhi Sultanate Period**

In the early years of Hejri Ghamari, Moslems or better to say Iranians started numerous invasions India. The longest and toughest ones occurred during Ghaznavi period. However, none of these invasions led to the establishment and formation of a state governed by Moslems until the time when kutub-ud-din established a Moslem-ruled government in 1206 A.D. and it came to be known as Mamlookan Dynasty.

Formation of the Islamic government in India brought about by a series of long-standing clashes between Ghorians and Ghaznavians. One of the Ghori rulers called Ghiaseddin Abulfath Mohammad ben Sam (558-559 A.D) occupied the capital of Ghaznavian, Ghaznei, in 1174 A.D. and gave it over to his brother, Shehab-eddin Mohammad Sam (1163-1206 A.D). Sultan Shehab-eddin is known as Mohammad Ghori; he attempted to conquer Ghaznavi colonies in the northern India. At last he captured the last Ghaznavi king, Khosrow Malek, and put an end to the dominance of Ghaznavian in India. He attacked northern part of India several times and conquered the center of Indian peninsula, Delhi. Finally, he killed the most famous Hindu hero, Prithvi Raj Chauhan (Raj of Ejimer and Delhi) in a bloody fighting and seized the control of the whole north

\textsuperscript{1} Torabi, Akbar. *History of Religions*, 2\textsuperscript{nd} ed, Eqbal Press, Chapter 1, Hinduism, p 101 and Chapter 2, Buddhism, p 137


\textsuperscript{3} Kashefi, “A Brief Look on the Art of Indian Painting and Its Mystical Ideology”, p 25
Indian territory. After the conquest of Delhi, he gave over the whole territory to kutub-ud-din Ibek and returned to Ghaznei. Ibek started to spread his dominance over the eastern part of India, Bihar, and Bengal; and right after the murder of Mohammad Ghori, he took the title of Sultan Thus, he established an independent Islamic State in Indian Peninsula in 1206 A.D.¹

The kings who ruled Delhi from Ibek’s era (1206 A.D.) up to Zahir-al-din Babur’s (1526 A.D) in India and Pakistan were known as Delhi Sultans and their era is called “Sultanat Period” or “Period before Timurian”. In this era which lasted for 330 years, several dynasties of the sultans came to power, chronologically including: Ghulaman Dynasty (Mamlookan) (1206-1290 A.D), Khalji Dynasty (1290-1320A.D), Tughlagh Dynasty (1320-1414 A.D), Seyyed Dynasty (1414-1451 A.D), and Valoodian (1451-1526 A.D).

Apart from these dynasties, some small governments were established within these dynasties due to the weakness of central government. For example, local east India sultans and Amirs established an independent state in Jaunpur due to the weakness of Delhi’s Tughlagh sultans by the constant attacks of Timurian.

During this dynasty, Persian language and literature prevailed in Jaunpur and it came to be known as Shiraz of Isfahan. In the early 15th century A.D. up to 16th century, another ruling family emerged in Gujarat who governed there through gaining independence.

The last king of this dynasty, Muzaffar Shah, was defeated by Akbar’s military assaults in 1572 A.D. The sultan’s government had great influence on spreading the culture and art of Iran. Prevalence and credibility of Persian language and literature was so influential that one of the sultans of this period, Ghiyas-uddin bin sikandar the king of Bengal (died in 1409A.D) invited the most famous Persian poet, Hafiz, to India but it was failed due to his fear of sea journey, instead he dispatched a thanking poem.

This period witnessed the intermingling of the cultures of Iran and India. Indian religious and epic books were written in Persian letters. Some of the manuscripts from Laur Chanda were written in Persian letters. The book had been written in the court of Delhi

¹ Yektaee, Introduction of Iranian and Islamic Culture and Civilization to India and Pakistan, p 28
Sultans from 1525 to 1549 A.D. During Khalji Sultanate in 1440 A.D. one manuscript of Kalpasutra was written and illustrated in paper and it is currently preserved in Delhi Museum. The text of this book was written in gold on a red background. This book depicts the impact of Indian culture and literature on Delhi sultans. In the capital of Sharghiyeh Dynasty, Junpur, another magnificent and superb manuscript of Kalpasutra was illustrated in 1465 A.D. The paintings of this manuscript differ from the paintings of the eastern India style. Some of the figures are similar to the 1431 A.D. Kalpasutra, Malwa. The figures are more harsh and soulless than the East Indian paintings. From Khalji’s Malwa, a manuscript was found; and it shows the influence of Iranian culture and art in India. The book is a manuscript of Saadi’s Boosan which is kept in the museum of New Delhi.

The book was prepared by Haji Mahmood Naghash and Shahsavar Kateb for Nadir Shah (1500-1510 A.D). Haji Mahmood migrated to Malwa due to the occupation of Herat by Sheibak Khan Uzbek. The book was written in fine calligraphy but the paintings were awkwardly imitated from the paintings of Herat style.

The book which is deemed to be written during the reign of Nadir Shah is “Nemat nameh” which is currently kept in India Office Library in London. In one of the pages of this book the date of 1579 A.D was recorded; and it is probably considered to be recorded by a librarian. Some of the researchers of painting history believe that it was written after 1569 A.D. The influences of these two differing styles can be detected in the paintings of this book: Shiraz school and the east India paintings.

The influences of Shiraz school in this manuscript can be seen in the dotted backgrounds of bushes, plants, and circular clouds in Mohammad Asefi’s book called Jamal va Jalal (1502 or 1503 A.D) kept in Sweden’s Upalsa University. The images are painted carelessly; that is why the belief of those who think that this was painted in Iran is refuted.

The influences of the East India painting style especially Malwa’s Kalpasutra can be recognized in women’s complexions. However, none of the natural landscape paintings of this book show any signs of Shiraz or India natural landscape imitation.

One of the most precious manuscripts which was prepared and illustrated in the 15th century A.D. is the manuscript of Amir Khosrow Dehlavi’s Divan which is currently kept in Friar Chamber of Washington. It was long believed that this manuscript was prepared in the school of Injovi Shiraz in 14th century A.D. but presently it is affirmed that paintings of this book are drawn in India. The thing which misleads the art specialists in determining the prepared place of the book is the fact that these paintings are the imitations of Safavid era’s paintings. For example, the manner of page embellishments, placement of poems within frame, and the overall state of the scenes are very similar to the 14th century Shiraz manuscripts. Although nowadays the original place of these paintings is attributed to India due to native Indian painting characteristics including flowers, plants, and architectural factors, however, determining the real place of these painting is very difficult.

One of the other Iranian books which was prepared and illustrated during this period is *sikandar Namah*. One of the paintings of this book depicts a scene in which a physician is on the deathbed of an ailing sultan. This painting reveals the tremendous influence of Iranian paintings; and it is hard to attribute them to Indian artists. The influence becomes more transparent when it is compared to an image from Hariri’s *Maghamat* in 1429 A.D.

In these paintings, the faces, turbans, and plant images on clothes are similar to each other that one will believe that the drawings in this book were developed in India, either by an Iranian or by an Indian artist.

The copy of the manuscript of Mahapurana is one of the last examples of Indian drawing, in the era before the Barber era that was developed in 1541 A.D, in the year when Sher Shah defeated Humayun in Palam which is an area out of the present Delhi.
The study of the Indian painting before the era of Baburi, indicates that the influence of Iranian painters and their immigration to India did not happen only in the Babur is dynasty, it happened before that era as well.\(^1\)

**2-4 -The Art of Painting in the Time of Timurids in India (1526-1858 A.D)**

Luxurious artistic works in India since 16\(^{th}\) century up to late 18\(^{th}\) century were mostly for material benefits. Most beautiful works of this kind were produced in workshops of His Majesty under direct supervision of the Emperor.\(^2\)

With the support of Timurid court, an absolutely different style of book-decoration appeared in India in which Iranian miniature styles of 9\(^{th}\) and 15\(^{th}\) centuries were combined with local painting traditions and European traditions in form of printed works. As a result of trading overseas with West during 10\(^{th}\)-15\(^{th}\) centuries, these printed works entered India. Like painting style of Ottoman period, nature and portrait became two apparent features in painting style of Timurids in India and these two elements emerged enough in picturing history of that period and also in decorations prepared for followers of His Majesty since late 16\(^{th}\) to late 17\(^{th}\) centuries. Timurid emperors of India provided affluent libraries and established workshops in those libraries where book-decoration went on.

Babur (kingdom 1526-1530 AD), founder of this dynasty was himself an outstanding scholar and man of books. In 1528 AD a collection of poems appeared in his mother tongue, Turkish or Chaghatai Turkish, which included his interpretations.\(^3\)

---

1 Aftab, Asghar. *Persian Chronicle Writing in India and Pakistan*, Lahore, Pakistan: Islamic Republic of Iran House of Culture, 1986, pp 4-6


His autobiography is one of the richest works of this kind and in his grandson, Akbar's time it was counted among pictured general texts.\(^1\)

Paintings remained from Humayun's period (kingdom 1530-1556 AD) display great inspiration of these works by Iranian samples because they had been worked on by Iranian masters. In 1540 A.D Humayun was sent on exile by Sher Shah Suri and sought refuge in court of Safavid King Tahmasb I; King Tahmasb had left supporting painting in this time. In 1555 A.D when Humayun came to throne, Iranian painters like Abd-al-samad and Mir Seyyed Ali created new cannon of painting workshop in Delhi and popularized the most modern book-decoration developments of Tabriz, Qazvin and Bukhara in India.

Sudden death of Humayun soon after taking back kingdom in Delhi caused the distinguished Mongolian painting style to hinder until the time of Akbar (kingdom 1556-1605 AD). Then Akbar provided a significant workshop and followed Humayun's career in Delhi, Fatehpur Sikri (1569-85 A.D) and Lahore (1585-98 A.D). At the end of Akbar's kingdom, there were almost 100 artists at the court of His Majesty.

Akbar was very much interested in painting and had apprenticed Mir Seyyed Ali and Abd-al-samad to learn painting.\(^2\) This interest in painting is shown in a work in which young Akbar is giving a painting to his father, Humayun. (Appendix, figure 7)\(^3\) In another work, the young prince is sitting in a palace and a man with Iranian turban is sitting in front of him who is probably the painter himself; besides the man there is brush and paper and on the paper these terms are seen "Allaho Akbar, Al'abd Sharp-Brushed Abd-al-samad". In the main components of this work, there are features of Tabriz style in which

---

\(^{1}\) Blair and Bloom, *Islamic Art and Architecture (2) (1250-1800)*, p 752


Abd-al-samad had been educated. It is similar to "Kabuse Zahhak" painting in Shahnameh of King Tahmasb which belonged to 25 years earlier. (Appendix, figure 8)

This painting differs from other Iranian works in that it includes sculptures wearing special hats of Timurids. These hats were popularized by Humayun in 1533 AD. Most efforts to decide on the date of this painting reveal that since it presents Akbar in his youth, it can go back to a time before Humayun's death in 1556 AD. The equivocal term "Allaho Akbar" was added later because Prince Muhammad had not used the name Akbar by the time he came to throne. Of course this is an unlikely interpretation because it necessitates that Abd-al-samad painted an event which had not happened yet and most probably this painting was produced in the first decade of King Akbar's rule since it refers to the mentioned event. This painting was an artistic provision and visually was similar to the scripture on the wall behind the ruined palace in Khamse Nezami which belonged to King Tahmasb’s (Appendix, Figure 9) time and drove one's attention towards artistic excellence and skill of the artist. Paintings of Abd-al-samad show some features of Timurids in India with Iranian origin.

Specific images of Humayun, Akbar and Abd-al-samad revealed interests in painting portraits and this interest reached its highest in 17th century. (Appendix, Figure 10).1

The first royal work in Akbar's painting workshop which had not been altered is Persian script of Kelileh and Demneh, Tales of Animals, by Anvar Soheili which goes back to 23rd, Sep. 1570 A.D. 2

This work (21×33 cm) that has 27 scenes shows the same human and animal types, scenery and architecture of big pieces of Hamze Nameh. Paintings of Anvar Sohei display the gradually increasing significance of painting in the time of Akbar. Paintings of previous scripts corresponded traditional sizing and were limited to the framework of

---

1. Cleveland Museum of Art, 62.279, The Major study of the Tutinama is Pramod Gandra, The Tuti-Nama of the Cleveland Museum of Art and the Origins of Mughal Painting (Graz,1976), but the close examination of the Paintings by John Seyller, Ars Orientalis (forthcoming), has forced a reevaluation of the date of the original manuscript and its history.

text whereas succeeding works like "The Dying Monkey" (Appendix, figure 11) because of sympathizing monkeys and Khurasan Massacre have exceeded the margins and surrounded the text and have moved into frame along with two texts. Scenes of the wild, due to sense of sympathy and increasing realism are considerable and have mild coloring and are brighter than wavy colors of traditional Iranian painting. These paintings are attributed to different painters and there are no attribution notes to specific painters in the margins; this was popularized in the paintings after Timurids of India and seems that had been started around 1580 AD by Darab Nameh. 1

Another script which was worked in the royal workshop near the time of Anvar Soheili is a script of Quran. 2 It is the only known Quran which was written for Akbar and its rich use of gold reveals that it was a kingly script. In the final page it says that: "This Quran was prepared by Habbat Allah Al-Husseini in 1573-74 AD in Lahore for Sultan (Akbar)". There are 17 lines on every royal page (22×33 cm) in different forms surrounded by cloud-like margins. The first, middle and the last lines are in Mohaghagh style in frequent blue and gold colors on a blue background. There is also Naskh writing style among them which is placed among golden frames at the top. Titles of verses (Surats) are on a gold background like Bismillah at the bottom. At the beginning of Maryam (S) Surat there is a rich gold work applied which is similar to Persian works of that time. But its feature is mixture and combination of purple, orange and green colors.

After completion of the huge project Hamzeh Nameh, artist of royal workshop worked on different scripts. Some of these scripts were translations of Hindu into Persian, the language of court. For example, a pictorial script of Razm Nameh was worked on which there was Persian translation of Mahabharata between 1582 and 1586 A.D. 3

---

1. London, British Library, or. 4615; see losty, Art of the Book in India, no. 59. The manuscript is undated, but its 157 Paintings are usually dated ca. 1580

2. London, British Library, Add, 18497; see Losty, Art of the Book in India, no. 53; Brand and Lowry, Akbar’s India, no. 21

3. Jaipur, Maharaja Sawai Man Singhil Museum, MS. AG. 1683-1850
Scripts which were prepared in 1590/1000 are all in developed form of painting in the time of Timurids in India which compound a harmonious mixture of Iranian, Indian and European elements. The art of book-decoration is considered as a significant art in the time of Timurids of India as it was in the period of Safavids in Iran. Its patterns have been used in other artistic fields of royal workshop. A network of royal workshops produced everything including coins and furniture of royal houses. Akbar in 1562-63 AD popularized gold coins in India after a hundred-year interval. Coin workshop was established again in 1577 A.D and Abd-al-samad was appointed head of coin workshop in Fatehpur- Sikri. Rectangular coins were popularized and within two years gave way to circular coins (Appendix, figure 12) which included the words of Shahadat (faith) and name of Emperor and on the other side it had the name of coin workshop and date of coining. At last skilled engravers produced molds even with engraved pieces of poems on them for gold coining. Excellent bold words with precise cutting of letters in harmoniously revealed artistic talent of these coin workers.¹

Some of the workshops which were part of Emperor's affluent property produced textile, decorative furniture, carpet, etc. Carpet weaving was not an ethnic art in India because its humid weather made the woolen surface of carpets unusable and on the other side there was no need for carpeting house floors. Therefore, Iranian and Middle Eastern carpet weaving were introduced to India only in the time of Timurids of India. The first documentary date of carpet weaving and its popularity in India goes back to the time of Akbar in which most probably weavers were brought from Herat to India. One of the oldest carpets of Timurids in India is a carpet with patterns of animals on a red background. (Appendix ,figure 13) This coarse carpet which had been woven by cotton strings in length and wool strings in width has almost six knots in every square cm. Instead of a general pattern, it had been composed of many patterns and different elements like six-headed bird and Rakhpoush of leopard with threatening claws which are

¹Brand and Lowry, Akbar’s India,nos77-9 and pp 119-120
clasping Eslimis. This carpet in terms of technical similarity and style reminds royal carpets of Lahore which were woven in 11th and 12th centuries.¹

Salim, Akbar's son (who later came to the throne with the name of Jahangir) was another passionate supporter of arts and book-decoration in late 16th century. According to Salim's records, Agha Reza, Iranian painter came to his service after migration to India and this was before King's son, Abolhasan was born.²

Interest in painting portraits sustained in whole period of Jahangir's kingdom and there was also a keen interest in European techniques and patterns. The English visited Timurid court in India frequently after 1600/1009. In 1600/1009 Eastern India Company received a certificate and English samples became generalized and became the first samples of portraits in court of Timurids in India. Painting of Bichiter which shows that Jahangir respects a Sufi Sheikh more than kings is taken from a work which is now in San Petersburg. (Appendix, figure 14)This work shows the Emperor giving a book to old Sheikh Hassan, an offspring of Mo'ineddin Choshti whose shrine is in Ajmar where Jahangir lived in 1613-1616 A.D. There are three men beneath them on the left side. These three men are the Turk Sultan (this image seems to be a piece of European style rather than Ottoman style), James I, the English King (this image has been derived from the portrait by John De Critz and most probably was given to Timurid court as a gift in Sir Thomas Roe's trip to this court) and the third one displays a Hindu who carries a portrait of his own. This third small portrait seems to be painter's own portrait who was one of the famous artists.

These portraits display visual dignity of paintings in Timurid period of India. A number of patterns like green grey-like color, glass clock and circle of light have been derived from European elements of painting. This painting is a symbol which shows that Emperor

counted spiritual life superior to material life and displays connection of power in Mughal dynasties with Sufi Tariqats.\(^1\)

Descriptive text of previous portraits which showed court members and contemporary events gave way to single mysterious portraits in the second period of Jahangir's kingdom, single portraits which symbols like property and power differentiated them from each other. In another engraved portrait in San Petersburg there is an imaginary meeting between Jahangir and Abbas I.\(^2\)

Every pattern which appeared in Mughalian court in Northern India was imitated in other parts of the country especially in Deccan where a separated style parallel to this one had been created. Some of the works which are called Deccani are independent single portraits which are decorative but some Deccani works unlike Mughalian works have recorded historical events in a realistically.\(^3\)

Most consideration in Jahangir's time (1628-58 A.D) was paid to architects, and length and width of painting workshops decreased in comparison to workshops in the time of Akbar.

One of the pieces in early stages of King Jahan's time is well-known as "Minito". The name is taken from the name of its owner, Earl Minito, governor of whole India 1807-1813 A.D.\(^4\)

Most beautiful paintings of King Jahan's time could be seen in a royal collection called royal collection Padshah Nameh. This inclusive collection which includes records from the early events of King Jahan's ruling decade and 44 full-page paintings was produced by Muhammad Amin Mashhadi in 1656 A.D. Many other paintings were also prepared

---


2. Washington, DC, Freer Gallery of Art, 42, 16; Beach, Imperial Image, no. 17c


4. The Minto Album is divided between the Victoria and Albert Museum, London (IM.8-1925 to 28-1925), and the Chester Beatty Library, Dublin (MS. 7)
for the following collection which was left unfinished probably because of deposition of
the Emperor in 1658A.D but the text's complicated history and its paintings could be
studied and discussed a lot. Paintings, like the text focus on formal and contemporary
situations and some scenes like Belchand on page 437 (i.e. Jahangir's wish for success of
his son Khorram [the next King Jahan] in his first march) (Appendix, figure 15) is one of
the formal scenes of court in which the Emperor has been portrayed as a superior being:
he is shown in portrait with a circle of light on a bed higher than other court members
with an empty place on the bed below him. All faces are in portrait form and the
painting's realism is apparent from labels of court members.

Some parts have been worked on deer skin and soft coal powder has been spread on
them. Recording these formal scenes have been made by sustainability and styled
structure but in comparison to them, war scenes show much more technical development
in displaying scenes and people. The artists have been successful in avoiding frequent use
of offensive scenes of previous works and in controlling scenes of retreat with colorful
tools and placing bodies in distances in order to show them on the background. The script
of Padshah Nameh in Windsor Castle is the last magnificent work provided for Timurid
Emperors of India. Portraying in this work is in its culmination and intensive Indian and
European elements have been combined in a harmonious form.

The golden age of artistic creation came to end in time of Aurangzeb (kingdom 1658-
1707) and he put aside supporting arts. Book-decoration reached a technical and stylistic
point. These happened because artists avoided realism and worked on very traditional
concepts of compounds and created simple spiritless portraits. In 1680A.D. when this
religious ruler made music and painting forbidden in the court, many artists of Timurid
time in India went to serve state governors and aristocrats. Drawing natural elements and
plants and flowers of King Jahan's time became a specific style and objects received
more decorative attitude rather than functional. Valuable stones became carved and
varnished jewels and were decorated with other fine stones and jadeite. Daggers and their
sheaths (Appendix, figure 16) were decorated very much. Their blades were made of

1 Blair and Bloom, *Islamic Art and Architecture (2) (1250-1800)*, pp 763-764
stainless steel and decorated by gold colors. Their handles were made of jadeite or marble decorated by stones or diamonds. Their sheaths were made of velvet embroidered by gold and other jewels.

European craftsmen brought new decorative techniques to India. European goldsmiths like Augustine Bordoe started working in the court of Timurids in India and most probably they entered new techniques like enamel-work into Timurid court of India. One of the early significant works is a golden ring with stones and white, blue, jadeite green and black enamel-work on it.¹ This ring could belong to early 17th century because its shape is similar to jadeite ring of Jahangir.²

Late paintings of 17th century reveal that fabrics with golden background had been used a lot on clothes and decorations. Dating clothes in court stores were made according to entrance date of these clothes and the dates were mostly labeled on them along with other information. These precious textiles were sometimes used for decoration. According to Francois Bernier who accompanied Aurangzeb from Delhi to Lahore and Kashmir, royal houses were great and vast tents and cottages some of which were two-storied. These tents or cottages were made in square fields. Walls on the outside were red. It was the royal color of the court and in the inside walls were decorated with colored cotton fabric with patterns of flowers and vases on them.³

Princes and supporters either Muslim or Hindu in the states followed the court in majestic celebrations. Princes of Rajput in Anbar and Jaipur of Rajasthan were at the service of Timurids of India. They followed Timurid life style and made stores and workshops where a lot of cotton fabric for tents were made. These fabrics were woven by silk and

¹. London, Victoria and Albert Museum, I. M. 207-1920; see Indian Heritage, no. 303, and Welch, India, no. 129

². London, Victoria and Albert Museum, 1023-1871; see Indian Heritage, no. 355

golden strings netted with velvet and decorated and painted with gum and gold strings in these workshops in 17\textsuperscript{th} or 18\textsuperscript{th} centuries.\textsuperscript{1}

Painting bloomed in the governments which followed Timurids after death of Aurangzeb in 1707\textsuperscript{AD} in Deccan, Bengal and Ode. After the invasion of Nader to India in 1739\textsuperscript{AD} royal treasures including some of most beautiful royal scripts such as Margha' Golshan were taken to Iran and lots of artists of royalty went to states to find jobs, however royal workshop did not disappear completely, because in the meantime of Timurid Empire revival in early 19\textsuperscript{th} century the remains of royal workshop were collected in Delhi and some of magnificent works were created. Lots of these works were scripts of King Jahan's ruling history and in this time previous scripts of this history and also one of the scripts of Baburnama which had been produced for Akbar were repaired as well as the script of Padshah Nameh in the palace of Windsor. These scripts were apparently produced for Europeans who were interested in glory of Timurid government in India and also in its buildings. Paintings of 19\textsuperscript{th} century Padshah Nameh pictured great architectural works of King Jahan like The Taj Mahal and Red Castle and the following works of this period like Amal Saleh pictured "History of King Jahan" written by Muhammad Saleh Kanbavi of Lahore. Even Europeans who admired historical works of Timurid period in India have been pictured.\textsuperscript{2}

\textsuperscript{1} See Indian Heritage, nos. 207-8

\textsuperscript{2} Nineteenth – century copies of the Padshahnama include London, British Library, Add. 20734, and Patna, Khudabakhsh Library; see Losty, Art of the Book in India, no. 107, The copy of the Amal-Salih Done ca. 1830 is in the British Library (Or.2157); See Losty, no. 17.