5- CONCLUSION

As it was mentioned before India and Iran had many cultural and artistic relations throughout the history and Indian artists has greatly been influenced by the Iranian art and culture. These influences are not limited to architecture and painting. The more influenced field is the Persian Language and Literature that has taken its roots in the Indian culture. In fact it has paved the way for other elements of Iranian art. Farsi has been the national language of the Indians for several centuries and the masters of the Iranian poetry have been respected by the Indians in those times. Iranian painting and architecture have established themselves in the Indian culture and art in many ways and they have been able to influence the course of Indian painting and architecture with the passage of time.

In the past, Iranian painting mostly depicted scientific, religious and especially literary subjects. Masterpieces of Iranian painting were comprised of the painted copies of Shahnameh, Xamseh-e-Nezami, Boostan and Golestan Sadi, and Xajooy-e-Kermani. The spread of Persian language and literature brought a distinctive position to Iranian literature in this country. Therefore, this itself was a motive for the new course that the art of painting was going to take.

Humayun’s passage to Iran opens a new window to the world of Indian painting. Migration of Abdu-o-samad and Mir Seyyed Ali and following them a group of Iranian artists to Indian a school of painting, called Indian- Iranian school is born in Indian painting.
Indian-Iranian School is formed under the influence of some conditions and the integration of local and traditional painting of Indian subcontinent with the features of Iranian painting in the reign of Mughal dynasty. Here we will explain the political, social and artistic results of the formation and establishment of this school.

The artistic achievements of the formation of the Indian and Iranian painting schools

The influence of this school in different areas is diverse and vast. This school that first was highly influenced by India and Iranian paintings, after some time was so improved that could find an independent identity from its two origins and even influence them. In Babar's era, local painting schools in parallel with the Indian-Iranian painting school were prevalent. These schools, more than other aspects of art, were influenced by the Indo-Iranian painting school, because local paintings which were prevalent in all the Indian sub-continent for religious emphasis and guidance, and were influenced by the principles of Indian sculpture were conveying rough, and spiritless images in which artistic beauties are rarely visible in them. However, there were improvements in these paintings after the formation of the Indo-Iranian school of painting. They were able to gain an independent identity. Local schools succeeded in rejuvenating local paintings and making them more pleasant. Besides, local artists got the skill of applying the techniques of using different colors from the Indian-Iranian painting school. The Rajput school in the 17th century Hegira was one of the most prominent schools that were influence by the Indo-Iranian painting school. Kongera and Bashora schools also used the Indo-Iranian painting styles in the 17th century. Indian painting began a period of its development in the Baburi era in India. In this period, in the 17th century, old Indian customs were replaced by new characteristics.

Indo-Iranian schools, in addition to Indian schools, influenced Iranian paintings as well. These influence, was not prevalent and wide-spread. However, the Indo-Iranian painting school which was a branch of Iranian painting was able to influence its origin, Iranian paintings, and this is worth studying.
The Indian-Indo painting school, better to be called Indian painting from the time of Jahangir, was able to influence Iranian painting in three ways:

1- At some occasions, along with some Indian ambassadors coming to Iran, there were painters transferring the characteristics of Iranian paintings to Indian paintings, and this transfer was not mono-directional. And Iranian painters also got familiar with their paintings were affected by them.

2- But the most important reason of the influence of Indian painting in Iran, (after the formation of Indo-Iranian painting) was the richness of this art. In other words, Indian paintings by combining the characteristics of Iranian, local and European paintings, became so rich that could be a pattern to be followed by Iranian painters.

In this era, there were several Iranian artists doing paintings in the Indos-Iranian style. One of the most prominent figures among these artists is Mohammad Zaman. In addition to him, there were other artists including, Sheikh Abbas, Ali Gholi Jobbe Dar, Mohammad Rabie, and Mohammad Saber who used the characteristics of the Indian paintings in their paintings.

3- Iranian painters at the time of Shah Abbas the first were interested in imitating and applying the European painting characteristics in their paintings and since Indians were more influenced by the European painting characteristics than Iranians, Iranians, by following the Indian paintings, tried to gain the characteristics of the European paintings. This was one of the most important reasons of being influenced by Indian paintings. But, in general, Indian styles of painting influenced mostly the paintings of the era after the Safavid, because at that time Iranian painting was on the decline. As an example, Iranian painters in the era of Ghajar, to show the depth of their imaginations, used perspectives and images that were just imitations of the Indian painting style.
**Political and social fruits of Indian-Iranian school**

Immigration of Iranian painters to Indian initiated the formation of Indo-Iranian school in painting. This event had especial social and political influences in the relations of these countries and transferred the Iranian culture and art to India.

In the cultural domain, the migration of the huge number of Iranians to India initiated the spread of Iranian rituals and traditions, language and literature and Islam and the familiarity of Indians with the Iran and its culture.

In political domain, the migration of Iranian painters reinforced the political relations directly and indirectly, for instance, the event of sending forth an Indian painter to Iran by Jahangir to paint the portrait of Shah Abbas and his men. These paintings along with others that were painted from the imaginary visit of Shah Abbas and him and the painting that depicts Shah Abbas II and Aurangzeb embassy were the influential factors in reinforcement and continuation of the political relations among Indian and Iran, the relations that found their embodiment in Paintings. The findings of this study shows that the formation of Indian-Iranian school of painting and the influences of Iranian painting on Indian has its roots in Humayun’s visit to Iranian court. But the thing that made the Iranian artists to serve for the Indian court one after the other was not the request of Humayun only. It is obvious that Shah Tahmasb was more willing to keep the artists in Safavid court and not favored his guest’s conduct. But Humayun’s promises and some of the strict rules that existed in Safavid court at that time made two of the renowned masters of Iranian art, namely Mir Mansoor and Mir Seyyed Ali, enter into Humayun’s court. Thus, better conditions of life were one of the most important factors in the migration of Iranian artists to India and the formation of this school. Though many similarities to the Safavid paintings can be seen in the works of this school in its novice years, gradually paintings release themselves from the burden of that much influence and Indian schools leave their influences on them, too. The significant point is that the Indian painter tries hard to present different spiritual moods in faces, while the Safavid painter in his high spirits tries to present an allegorical representation of all the elements involved. After all, we can conclude that the art of painting in Iran has got to such a high level of completeness, integration and liveliness that had the ability to affect Indian painting and
guarantee its evolution in its shining years. Of course, as we mentioned above, Indian art, because of its firm groundings, was able to absorb the favorable elements, mix them with its local elements and create a style which can be called as one of the most fruitful periods of Indian painting.

The influence of Iranian architecture was significant in Humayun’s period. Indian Mughal buildings, from Akbar’s days (1556-1605A.D) and beginnings of Jahangir’s reign (1605-1627A.D) like the buildings of Fateh Pur - sikri, red palaces of Agra castle and Lahore Sekandare and Allah Abad and Ajmir castles and etc, Iranian innovations in the Arc of Shah Neshinha and pillared thresholds of official buildings and bazzars, front door of the mosques in Mihhrabs and entrances in wall niches and tablets. A noteworthy point is that Humayun was a devout lover of Iranian art and culture. He was affected by Iranian art and culture in every possible route including architecture which was absolutely Iranian in the beginning. The only difference was that instead of Iranian style tiles according to the Indian tradition colored stones were used after the Khalji kings times. One of the important buildings of this period, e.g Humayun’s reign after return from Iran, is the great tomb of Humayun with rosy stone and a garden in the style of Chahar Baghe-e-Isfahan. Also, another small garden named Boohalimeh which its threshold is decorated with Moaragh tiles and an Arab Saray and some smaller tombs which belongs to Humayun’s family members and Xayro-al-Manzel which has brick tiles and plaster -work tablets and Bayram Khan’s tomb and Altaghi khan’s tomb (1566-1567A.D). This type of Iranian architecture’s influence is seen even in the works of the beginnings of Akbar’s period. For example, the mosques that were built in the time of Akbar in Ajmir and Nagoor and were decorated by moaragh tiles. But Akbar was a devout of original Indian thought and culture. Therefore, at nights, he sat round a fire with Indian thinkers and talked with them. Thus, an attention to local Indian architecture is seen in his time. For instance, in buildings that adopted Iranian styles Rajput element is seen along with Iranian element. Or in houses halls and bedrooms and Alacheeghs on the roof is made in Rajpout style. But Akbar too much attention to Indian thought and culture bred some disapproval among biased courtiers and lay Muslims. Consequently, prince Salim, later nick named Jahangir, in order to get the support of Iranians against Hindus began to serve the Iranian literature, art and culture. Adopted Safavid clothes and
Iranian house styles, respected Iranian artists like Agha Reza and Abu-al-Hassan, populated popular golden clothes and golden neattings, to the extent that his queen Noor Jahan was also Iranian. Personal taste of this queen instigated the use of white marble decorated with precious stones and Iranian pillars. In Panjab, Dehli and Akere the use of Iranian tiles to decorated buildings (Moaragh) became popular again. Vazir Khan’s mosque (1634), Daeei Anga (1635), Chinian Vali Mosque (1659), Navvab Sarafranz khan mosque (1671), Fahim khan’s tomb known as Nile Gonbad near Homayoo’s tomb (1625) in Dehli, Asef khan’s tomb (1641), Zinat-al-Nessa’s tomb (1669), Ali Mardan khan’s tomb (1657), Shah Dareh and Golabi Gardens (1655), Shalimar gardens (1637) entrance door, Zibandeh Baygom’s gardens (1646) in Lahore and hundreds of other buildingd are the excellent examples of this Iranian style.

Most famous Iranian style building in Indian is Taj Mahal building in Agra city. This building, as afore mentioned, is the tomb of Arjemand Banoo Baygom, Noor Jahan and Shah Jahan’s nephew. It has been inspired by the most elevated taste of Safavid period and has been built in the hands of two Iranian architects dwelling in Panjab, namely Nader-al-Assr Master Ahmad Lahoori and his brother Master Hamid Lahoori. Taj Mahal is a complete imitation of Safavid style with very little differences. One of these differences is the style of elevated marbles of Makran which, according to the writings of professionals, has changed the lively and rich Iranian manner into a dozy and lethargic mood of the art of post Mughal period. Another difference is the presence of Rajpouti Four Alacheegh around the dome.

Aurangzeb, Shah Jahan’s son in 1678 built a tomb for his wife Bebe Rabiah Dourani in Aurang Abad Deccan which is considered as a light shadow of Taj Mohal. Although, this building is not comparable to Taj Mahal in greatness and mellowness, this is the last great building of Iranian architecture in sweet India. However, in Panjab and Send Iranian style architecture lived. In Aurangzeb buildings and gardens in Lahore principally in the use of green decoration tiles the Iranian style has been followed completely but smaller elements show the characteristics of Timurid or even Raj pout art.

The fall of Safavid, dominance of Afghans and their attacks on Panjab, Iranian methods began to be forgotten and extinct. But in Send, that had remained separated from the rest
of Muslim regions by Seeks and Rajpouts, Iranian art found the last phase of its revival. In Jahangir and Shah Jahan’s reign, the decorated tiles style found its way to Panjab and Send again. Sample from this period is Jameh Tateh Mosque (1644 A.D) which is similar to Vizir Khan Mosque in Lahore.

About the architecture of Safavid period we should say that Shah Abbas I city buildings has an distinct place. In fact, it can be said that Safavid architecture began in the reign of Shah Abbas I.

Of course, we should say that Isfahan was an old city, but its great time begins from (1597-8), when Shah Abbas transferred the capital city of Safavid Kingdom from Ghazvin to Isfahan. This city was at the geographical center of Safavid Kingdom, which was developed from Georgia to Afghanistan. The choice of Isfahan as the capital city made the operation against the Uzbeks in Northeast border for Shah Abbas I. And it was assured that, at last, that part will be safe. Additionally, the central position of Isfahan enabled him to have more control over the Persian Gulf affairs, which had become an important concern at his time because of the boom in trade and diplomatic activities.

Anyway, Isfahan’s must be proud of the honor that history has devoted to their city because everyone who has a little familiarity with Iran has heard the saying “Isfahan is the half of the world”. Its composer wants us to know that paradise is the other half. This proudly showiness is the fruit of one man’s efforts: the Great Shah Abbas.

Two key factors of Shah Abbas’s main plan for Isfahan were Chahar Bagh and Naghsh-e-Jahan Square. Also, in the reign of Shah Abbas two of the greatest masterpieces of Safavid architecture were built: Sheikh Lotfallah’s mosque and King’s Mosque, which were built under his own supervision.

About the peak of Safavid architecture in Shah Abbas times we should note that most of the Safavid kings were interested in building great places. Even some of them strongly supported this kind of buildings. Their centrifugal government was the main reason for the collection of all these building in the capital city. Thus, it is not a matter of amazement that the center of Iran became a base for architectural activities and other states like Azerbaijan, Khorasan and Fars that were once in the center of attention which
were abandoned in this respect. Anyway, the number of buildings remained from this period is to a degree that show state support has replaced court support.
1. BABUR (1526-1530)

2. HUMAYUN (1530-1556)
3. AKBAR (1556-1605)

4. JAHANGIR (1605-1627)
5. SHAHJAHAN (1627-1658)

6. AURANGZEB (1658-1707)
7. Young Akbar gives a painting to his father as a gift, late 1550; blur water paint on paper, 14×23 cm, Tehran, Golestan Palace Library
8. *Nightmare of Zahhak*, 28 v sheet, *Shahnameh of Tahmaseb*, Tabriz, 1325-1335, 34.2×27.6 cm, Personal Collection, USA
10.  Young king with a piece of jewel in his hand, 23, sheet, from Later Moragha of Shah Jahan, approx. 1645, 15, sheet, 36.7×23.8, Los Angeles, Art Museum of Canty,
12. Back and face of 3 coined seals in Fatehpur Sikri, New York, American Association of Coin Identification
13. Piece of Animal Carpet, Lahore, approx. 1600, wool on cotton background, Collection of Barrel, Glasgow

15. Balchend, Jahangir's farewell to Khuram before marching the army, Padeshah Nameh, 1656-1657, Vinzor, Royal Library, No. HB 149, 43V sheet
16. Dagger and Its Sheath, Late 17th Century, national devoted, Puwi Castle

17. Golarging, shortcut to Jame Mosque
18. Samarqand, Bibi Khanum Mosque, 1399-1404

19. Khargerd, plan of Ghasieh School, 1442-1445
20. Khargerd, view of Ghiasieh School
21. Khargerd, Ghiasieh School, internal arches
22. Yazd, inside Mir Chaghmagh Mosque, 1437
23. Hasn Keifa, Shrine of Zeinol Mirza, approx. 1473
24. Istanbul, Chinili Koushk, 1472

25. Delhi, Puraneh Castle, Ghaleh Kohne Mosque, 1540-1545, eastern view
26. Sesse Ram, Shrine of Shir Shah Sur, 1538-1545
27. Delhi, Shrine of Humayun, 1562-1572, southern view

28. Sultanieh, Shrine of Uljativ, 1307-1313
29. Samarqand, Shrine of Mir, around 1400-1404
30. Agra, Red Castle, Jahangiri Area, 1565
31. Plan of Fatehpur Sikri, 1571-1579
32. Fatehpur Sikri, Shrine of Selim Choshti, 1573-1574, marble wall
33. Bijapur, Shrine of Muhammad Ali Shah, 1656
34. Hydar Abad, Chrminar, 1590-1591

35. Ahmad Abad, Tin Darvazeh, 1423
36. Sekandreh, Shrine of Akbar, 1605-1613
37. Lahore, Shrine of Jahangir, 1627-1634
38. Taj Mahal
39. Lahore, Vizier Khan Mosque

40. Delhi, Red Castle, 1639-1648, Special Diwan
41. Lahore, Gardens of Shalimar, completed in 1642-1643

42. Delhi, Mouti Mosque, 1662, intern
43. Lahore, Royal Mosque, 1673-1674
44. Jaipur, Jantar Mantar, 1734
45. Delhi, Shrine of Safdar Jang, 1754

46. Briton, Kingdom House, 1815-1822
47. Interior of Vanak Ghurch

48. Shah Abbas, the first, receiving Mahamad Khan, Turkamanesta's ruler
49. Shah Ismail in war with the Uzbaks
50. Reception of Shah Abbas, the first
51. from the series of lover and beloved of chelsotoon

52. Lover and beloved (Suskins house)
53. from wall painting of the Suskians House, single figure of a man
54. Reception Ceremony, Chelsotoon wall paintings
55. Dulat the Painter and Abdal-Rahim the scribe painted by Dulat. Mughal School
56. Jahangir’s Dream painted by Abul Hassan. Mughal School
57. *Hunting Scene of Khosrav*, from Khamse Nezami that belongs to Dyson Prince
58. Abdul-Samad Shirazi, *Coach and Horse*, 1550 AD, Golestan Palace Museum, Tehran,
60. Harun's shrine in Isfahan, 1513 A.D

61. Chehel Sotoun Palace, Isfahan
62. Khajo Bridje, Isfahan

63. Allah Verdi bridje, Isfahan