CHAPTER VI

CONCLUSION

There has been a very close and friendly relationship between the two great nations of Iran and India for many years.

Concerning the fact that in this thesis, I have discussed the common parts of the art of Miniature of Iran and India in Safavid Dynasty, and that the said relations and common parts can be discussed from several aspects addressing Safavid Dynasty. I have a review of the past and it can be seen that there was a close and friendly relationship between the kings of Safavid in Iran and the founder kings of Goorkanian Dynasty (Indian Mughals) and the courts of the two countries. Consequently, Indian kings became interested in mystic and Persian Language and Literature as well as Iranian miniature. Then, of the first steps toward the propagation and promotion of the art of miniature owing to the financial support and interests of the said kings. Persian Language and Literature is a common language of the two countries of Indian and Iran. Even, after passage of many years, there are still many Persian words in the culture and language of the Indians. The Indians use some of these words as well. We can come up with this conclusion that the people of Iran and India are drinking water from one spring that is the “Persian Language”.

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There has been a very close and friendly relationship between the Art of Miniature and poetry. Admiration of the Indian kings of such masters as Master Kamaleddin Behzad, Mir Mosavar, Mir Seyed Ali and Abdolsamad and their immigration to India has created a very beautiful style in painting entitled “Indian-Iranian” style or in other words, “Indian-Mughal”.

“To understand this school in its proper perspective, the tradition in which it has its roots should be considered. This source of Mughal painting was Persian. The art of Persia was greatly influenced by Mughalian art. The art of Central Asia is almost reflected in pre-Timurid and Timurid art. It is this blend of the art of Chinese Turkistan and Persian that traveled to India and it ideal surroundings, softened and mellowed, acquired the best elements of the indigenous traditions in the country and flowered into a great and noble art, which has its own distinctive character not only as a great court art but also as a district development closely associated with the land where it blossomed.

Mughal painting is distinctive but Indian. It has the flavor of the Persian but the inborn charm is of Indian tradition.¹

It seems that one of the most beautiful and powerful miniatures in India, is Indian-Mughal style, which has a closeness to the Iranian miniatures. The

¹ C. Sivaramamruti, Indian Painting, New Delhi, National Book Trust, 2006, p. 89.
point is important that study and discussion in the said style requires many years to do so. Young researchers should not discard the two great cultures of Iran and India so easily.

Presence of the Iranian miniaturists and calligraphers beside the Indian artists has led to creation of very valuable and worthy works such as “Shahnameh”. Presence of the Iranian and Indian artists has led to promotion and evolution of the art of miniature.

The art of calligraphy in writing literary books and works has been complementing the art of miniature. It should be noted that Dara Shokou, son of Shah Jahan, the Indian-Mughal Emperor and Shah Esmaeil one of the kings of Safavid dynasty were expert calligraphers. Therefore, we should consider that these works have been created with optimum preciseness and expert knowledge. Too much attention, skill, tranquility and sufficient experience have led to creation of worthy works of miniature, which have been admired by all nations throughout the world.

Among common characteristics of the art of miniature we can point out vivacity and colorful clothing of men and women and use of desirable and vivacious colors in other elements of miniature such as plants, palaces, sky, mountains and animals.

Of course, there have been some differences in these paintings as well especially in human bodies. For example, in Iranian paintings, humans are
drawn a little slim without movement and the bodies of men and women are almost the same. There are not noticeable difference between the bodies of men and women. However, in the paintings of the Indian style, the body of human, that of men was a little big with more movement as we see.

Among other similarities we can point out arabesque and floral scroll patterns and geometric patterns. In order to decorate the cloths and coverage of walls and ceiling of mosques and palaces, and that of floor and mosaic the said patterns have been used.

Undoubtedly, after passage of many years, Safavid and Goorkanian dynasties, it seems very interesting that there is still a faithfulness by the Indian to the said patterns using unique colors in clothing (especially for women) in their daily lives.

In the book entitled “Indian Painting” by C. Sivaramamurti, I have read a comment which is very interesting:

“In art-minded India, it is difficult to find even the smallest utensil without some decorative element in it, or a piece of cloth without some beautiful design at least on the border, or a wall in a house without some decorative figures, or the floor without some patterns thereof. Even pots and vessels have some decoration in color and pattern worked on them in lower relief. Art in some form or other cannot be missed in everyday life even in the remotest corners of villages. While even animals like cows and calves, horses and elephants are
decorated to fit into a scheme of colorful life radiating joy and beauty, art as a separate entity cannot be expected to be crystallized in isolation. Still, like the imminent spirit of God concentrated in temples, art galleries have been conceived and fostered in India from the earliest times to bring together art objects.”

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