REVIEWING IRAN AND INDIA COMMON ARTISTIC ASPECTS OF INDIAN MINIATURE IN SAFAVIEH ARENA

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ABSTRACT

Among arts, the art of miniature has its roots in the ancient civilization of our two countries (Iran and India) and has a special status. When the Safavids came to power in Iran due to the interest of the Safavid kings and their contemporaries in India in this precious art. Babar, the founder of the Gurkani dynasty and the successive Indian kings as well as the good relations between of these two countries and intimacy of the courts of Iran and India and the love of Mughal-Indian kings for mysticism and literature, the grounds for the growth and evolution of the art of miniature was provided. The presence of Iranian painters, calligraphers and poets and the impact they left on India with the support of Mughal kings of India, laid the foundations of creation of the Indo-Iranian or Mughal-Indian style of miniature.

Every country has a valuable history. Iran and India have a particularly great history in which brief references have been made to Iran and India miniature. Among these are Jain-Rajasthani and Pahari paintings and also splendid Indian architecture in this period as well as various schools from Iran during the Safavid era such as: The second school of Tabriz, school of Qazvin and school of Isfahan.

The interest of Timurid kings in Iranian miniature led to the development of the schools of Herat and Shiraz. Unmatched masters such as Master Kamaleddin Behzad and his followers appeared in this period and their immigration to India and their collaboration with great Indian artists was the beginning of coherent miniature in that country. And they exerted a favorable influence on each other.

Meanings of miniature, material and workshop techniques and characteristics of miniature painting including anatomy of the face, clothes, perspective, composition, color, etc. were briefly studied.

Viewpoints and opinions of some contemporary researchers have been considered in this study.