CHAPTER-7.

A comparison between samples of the paintings between ChehelSotun palace of Esfahan and Tipu sultan place and their analysis
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Comparing paintings of DariaDaulatBagh with ChehelSotun:

Definitely, the paintings of Daria Daulat Bagh have been performed by local artists; nevertheless, it has been under influence of Persian miniature. There are reasons to believe that the original paintings of Daria Daulat Bagh carry a strong resemblance to Persian culture; they were ordered after the palace in Iran and replicated only as an act to preserve Persian heritage. Although the local artists painted the paintings of Daria Daulat Bagh, the theme and the composition do not follow a common pattern that was set in Karnataka. Therefore, the battle sense used here for first time.

“The reasons as to why Tipu did these paintings may be many, but it is sure that he was following either the Mughal style of depicting battles or the miniatures painted in the Shahnama of Firdowsi. Tipu himself had a copy of this book of Kings as a prized collection in this library which also contained illustrations of battle scenes. There is, hence every possibility that he had showed these pictures to his artists and asked them to compose in similar fashion”.

Similarities of ChehelSotun palace (CSH) and DariaDaulatBagh palae (DDBH):

Some visitor, who visited both palace, to believe that some similarity is between Daria Daulat Bagh and Chehel sotun palace including:

- “Mr. J.D. Rees, who visited the Daria Daulat Bagh with the Duke of Clarence, declared that he had seen nothing like it in India, and that the lavish decoration recalled the palaces of Isphahan.”

- Dr. Veena shaker, who had personal visit to Iran revealed that the Chehel sotun palace in Esfahan is interesting in this regard as it contains on its walls several historical frescoes depicting court life and the great victories of the Safavid princes. There is one particular panel that might have contributed to the depiction in Srirangapattana. It is the representation of a battle scene set in India showing the great battle of Karnal, in which the Iranian invading force led by Nader Shah Afshar routed the Indian army in 1747 AD.”
Based on the above-mentioned explanations, since both buildings have been under influence of Islamic architecture, many of the elements of Islamic architecture such as entrance, veranda, corridor, decorations and more are common in both buildings. Of course, many of these elements have been a part of the architecture of Iran and India in times past. However, developing and dominating Islamic governments in different territories and integrating the art of the possessed territories by Muslims has made them to be considered as parts of Islamic architecture.

Structural Similarities:

- The Daria Daulat Bagh resembles the Chehel sotun in more ways than one. (PL284, PL284A)
- The Chehel sotun was built by Shah Abbas. An inscription states that the decoration and frescoes were finished in 1647.\(^5\)
- The Daria Daulat Bagh (Summer Palace) of Tipu Sultan was originally constructed by Tipu Sultan's father Hyder Ali. But he only commenced the construction and late on Tipu Sultan completed it in 1784.
- Chehel sotun Palace is striking example of Safavid king’s court. It is, in fact, magnificent pavilion, built in the middle of a garden covering 67,000 Sq. m, as the far end of long rectangle shaped pool.
- The summer palace (Daria Daulat Bagh) is square in plan, and is built on a raised platform, like Chehel sotun palace. A comparison can be drawn with the plans of the two buildings.(PL285, PL285A)

The garden in Daria Daulat Bagh was constructed in the classic Persian tradition. The front elevation of the Chehel sotun (with reflection of twenty columns) in the water is a beautiful sight. The facade of Daria Daulat Bagh is again similar to Chehel sotun it has 28 pillars and their reflection is also seen in the strip of water pool in front of the building forming a likeness between the two. (PL286, PL286A)

Plan and maps of both buildings:

One of the similarities between two palaces is the plan and map of these buildings. Plan for both palaces is rectangular-shaped and have been constructed on a platform. (fig.15&fig.15A)

CSH, with an area of 2120 m\(^2\), a pergola with brick and axe-stone and rectangular has been constructed on a stone plate with a height of about one meter.\(^6\)
From the point of architecture, CSH has many similarities with the Achaemenid era monument. CSH like palaces of Persepolis has elevation difference with the earth and is located on a platform. In fact, it emphasizes on the high-ranking of the Sultans, a position near the throne of God. (PL287)

The Daria Daulat Bagh palace is built in the Indo-Sarcenic style in mostly made of teakwood and stands on 1.5 meter high platform. The palace has a rectangular plan and is built on a raised platform. There are open corridors along the four sides of the platform with wooden pillars at the edges of the Plinth. (fig.16&fig.16A, fig16B)

**Outdoor Entrance of both palaces:**

- One of the other similarities of the two monuments is their entrances.

If we look into the images of both monuments, both constructions have crescent-shaped entrance, where the rectangular palace construction has been exactly placed opposite to the each entrance. In order to access the palaces, one has to cross a vast garden in which there is a pool. (PL287A, PL287B)

**Garden and waterfront of both palaces:**

- Another similarity is the presence of Waterfront and trees in the middle of the garden in both palaces.

If one moves through the facade of the main entrance of these monuments towards the inside of garden, the landscape of palace and its image inside of water shows the direction of movement; this is more sensible especially in the pool of CSH, whose its width is more than DDH. With the help of the trees row on either sides of the middle pool, the direction is well clear; therefore, continuous and oriented space towards the main palace or the same palace building is established. (PL287A, PL287B)

CSH has been built in the middle of a big garden. The garden is almost flat with very gentle slope, which helps to convey water in the streams. Large trees and abundant flowers are considered as the beauties of the gardens. Today's vegetable order variation and diversity of CSH is different from what was in the past. Many of the large and old sycamore trees have been gone, and species such as mulberry, maple, laurel, walnut and fig can be found in the garden. (PL288)
The pool in front of building with 110 meters length and 16 meters width still is giving freshness and beauty to the palace. In past, water jetting from the mouth of lions placed in the four corners of pond in the middle of the palace and the stone fountains placed on every point in the small stream surrounding the building had giving a special pleasure to the building. The pool proportions in front of Palace for seeing palace image in water and darkness of the pool bottom have been designed to show the pool deeper as much as possible.

Four pieces of the pedestals of lion and human being statues placed in the four corners of pool and two carved flagstones in the form of four lions placed in two orchards on either sides of the palace entrance are considered as the decorations of the garden inside. (PL289) However, they do not belong to this palace and are the only traces left from the time palaces, which do not exist.  

Tipu Sultan palace is in the middle of a garden located in which the middle pool has been located between the entrance and palace building. In Daria Daulat Bagh palace is a well laid and well maintained beautiful garden in front of the palace too.

Closely to the walls was a vast tank in which a large variety of fish were kept. At Srirangapattana the Daria Daulat Bagh laid out formally, in the classical Persian style, although only one of the four original water courses survives.

“There is now little evidence there of the seeds and plants which were brought from Delhi, Lahore, Kabul and Kandahar or the citrus, mango and pineapple trees described by Colonel Walter Campbell in 1833. The garden frames the palace exquisitely, it is even more beautiful now; more full of flowers and fruits and gracious shade trees than when Tipu sent to ransack Delhi, Lahore, Kabul, and Kandahar for seeds and plants; plants which he sedulously watered with milk, curds, and young coconut milk”.  

At the East end of the island, Tipu developed another garden, planted with rose apples and custard apples, Persian peaches and ornamental trees, mulberries, oranges, mangoes and limes. It was here, in the garden that Hyder had first started, that Tipu built his father's mausoleum. (PL290)
The main building of both monuments

“Buildings of both palaces have been located on a rectangular platform. In addition, each building of both monuments has a large porch. Before entering the building, the porch must be crossed. The large porch of CSH having 38 m length, 17 m width, and 14 m height has been built orientated and it has 18 columns made of plane tree and deal having circular 16 and 8 polygonal shape. (PL291) The four columns in the middle are placed on four stone lions and their carving is such that two lions are shown with one head and water was erupted from the mouth of the four lions and was discharged into the marble pond in the middle”.⁹ (PL291A)

In the second porch, which is little bit higher, there are two wooden columns having 12 m height that are more than 20 columns including the columns of the large porch. (PL292) On this porch, there are two inscriptions, one of Shah Abbas II and the other is related to after fire. The porch roof is made of rectangular mirrors and its surrounding has been built up of colourful concatenates. (PL292) The white walls were painted and mirror work in past, and its plinth is marble painted. On either sides of porch, two rooms having doors on four sides are located and each has different pictures. In the northern room, an inlaid door and a pulpit from the late Safavid period are seen. Sundry tiles of the Seljuk and Safavid era and a gilt ceiling taken out from the behind of plaster and a variety of images are seen in the southern room.

The third porch, which is higher and smaller, is known as dais. On either sides of porch, in addition to the rectangular rock mirrors, there are four illustrated paintings; two of them are very well with European clothes and the other two have been very bad repaired. (PL292A, 292B)

The Daria DaulatBagh has a rectangular plan and is raised on square platforms, 5 ft. high which runs all around as a veranda. (PL293) Tapering lotus form wooden pillars with trefoil arches supports the building, which is mostly teakwood. (PL294, PL294A)

“The interior hall of this two-storey building is also square and has four staircases leading to the first floor. These staircases are hidden in the dark rooms and remain concealed from public viewing. The hall on the first floor has projecting balconies overlooking two large durbar halls, which were probably used for festivities. (PL295, PL295A) It is believed that Tipu used to receive his ambassadors and guests
here. On the east and west sides there are a few rooms, which were probably living quarters.

It is said that in the site where the Daria Daulat Bagh stands today, there was formerly a pavilion called the Maha Naumi Mantap where the Mysore Rajas performed the ceremonies prescribed for that day. Apparently the design was taken from the palace in Sira, erected by the Moghul Governor Dilawar Khan"10. (1724-56).

Hence, a comparison could be drawn between this palace and the Chehel sotun palace. Each building having a rectangular plan and overlooks a flowers garden, with the beautiful pool.

The two monuments are pavilion and contain gilded pillars, some rooms with wall decorated (like arabesque), and contains many art pieces of great value. (PL296, 296A, PL296B, PL296C)

So we can say the gardens, the palaces and the decorated paintings are exuberant and oriental indeed, yet mellowed to a sober gaiety and finally Today both palaces has been converted into a museum.

The two museums

In 1977, the Chehel sotun Palace Museum (CSHM) was inaugurated. It includes a valuable collection of manuscripts, Chinese and pottery dishes, samples of woodcarving and inlaying and precious fabrics.(PL297, PL297A, PL297B) Among the most valuable objects of this museum, the handwritten Koran that belongs to the fourth century AH should be mentioned.(PL298) Before, it was located above the main entrance.

The Chehel sotun garden is a part of the CSHM. Many of the remains of Esfahan historical monuments, which were unsafe or less secured in their original place, are kept here. The columns pedestal, which are in the form of lion and human being statues placed on four corners of the big pond in front of palace do not belong to this place and are only remains of the covered palace. Of other remains left a dried tree, which is the only survivor of the barberry garden can be pointed out.

The first floor of the Daria Daulat Bagh palace has been converted into a museum. It has a collection of Tippu memorabilia, European paintings and Persian
Line drawings, sketches, block prints, and clothes belonging to the Hyder Ali and Tippu Sultan eras are exhibited. A huge portrait of Tippu Sultan done in the western style can also be seen. (PL300, PL300A, PL300B)

The museum has the famous painting "Storming of Srirangapattanam" an oil painting by Sir Robert Ker Porter made in 1800. (PL301) This historical painting depicts the final fall of Srirangapattana on 4th May 1799. Tippu's men are seen giving stiff resistance to the British army and many British officers are clearly visible in the painting. In background behind the fort walls are seen parts of the Palace and the minarets of the mosque. Close by is Tippu's fort that lies in ruins now. It is in this fort that Tippu died fighting the British. In the fort are the Jama Masjid and the Ranganathaswamy Temple. Tippu's Palace the Lal Mahal lies in ruins nearby. Outside the fort is the Gumbaz that contains Tippu's tomb, his father Hyder Ali's tomb and his mother's tomb.

**Function of both buildings**

The CHS garden was as a court space and a place for the official reception of foreign guests. Moreover, the Palace of the Thipu Sultan was a place for reception of foreign guests and business transactions. This is the functional similarities of these two buildings.

**Analysis of painting works:**

**The artwork consists of three aspects of the Creator, Audience, and the Artwork itself**

Surveys conducted indicated that the paintings of CSH are not signed and it is not clear exactly who has painted them and since the creator of this collection is not known, in order to analyse them, they have to be considered as sub-section of styles and methods of that era artists. Tipu Sultan Palace has almost the same problem because it is not clear who has exactly painted those images.

Since these works have been painted on Palaces’ wall, therefore, the audience of artworks in both places is kings, Amirs, courtiers, and finally their guests. Thus, the artworks performed befit a place like palace.

Every artwork, regardless of their order-makers, has features. These features include visual elements, style and technique, materials, social and political conditions.
and spatial and temporal conditions at the time of creating artwork. Among these features, visual elements have very important role in aesthetics.

Discover how to analyse the formal aspects of a work of art by learning about the elements of art and principles of design that are used by artists working in various media. The elements of art are components or parts of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.

Introduction

Painting is the practice of applying paint, pigment, Colour or other medium to a surface (support base). The application of the medium is commonly applied to the base with a brush but other objects can be used. In art, the term painting describes both the act and the result of the action. Paintings may have for their support such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, copper or concrete, and may incorporate multiple other materials including sand, clay, paper, gold leaf as well as objects.

Painting is a mode of expression and the forms are numerous. Drawing, composition or abstraction and other aesthetics may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, be loaded with narrative content, symbolism, emotion or be political in nature.

A portion of the history of painting in both Eastern and Western art is dominated by spiritual motifs and ideas; examples of this kind of painting range from artwork depicting mythological figures on pottery to Biblical scenes rendered on the interior walls and ceiling of The Sistine Chapel, to scenes from the life of Buddha or other scenes of eastern religious origin.

In Western cultures oil painting and watercolour painting have rich and complex traditions in style and subject matter. In the East, ink and Colour ink historically predominated the choice of media with equally rich and complex traditions. Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, miscibility, solubility, drying time, etc. Including: oil, watercolour, fresco, ink, hot wax, tempera, Pastel, acrylic, gouache, enamel.
Painting is one of the three "romantic" arts, along with Poetry and Music for its symbolic, highly intellectual purpose. Iconography is the study of the content of paintings, rather than their style. Erwin Panofsky and other art historians first seek to understand the things depicted, then their meaning for the viewer at the time, and then analyse their wider cultural, religious, and social meaning.

In 1890, the Parisian painter Maurice Denis famously asserted: "Remember that a painting before being a warhorse, a naked woman or some story or other is essentially a flat surface covered with Colours assembled in a certain order".

Thus, many 20th-century developments in painting, such as Cubism, were reflections on the means of painting rather than on the external world, nature, which had previously been its core subject. Recent contributions to thinking about painting have been offered by the painter and writer Julian Bell. In his book what is Painting? Bell discusses the development, through history, of the notion that paintings can express feelings and ideas.

Each painting contain a wide variety of visual elements of art such as line, Shape and form, Space, Colour and Texture.

Elements of visual Arts:

Line

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction. In the visual art, a line can be visible or non-visible. Any lines visible in a view that define edges or outlines of objects are drawn with lines referred to as visible lines. As well lines can occur from moving the eyes in the picture.

Shape and form

Shape and form define objects in space. Shapes have two dimensions—height and width—and are usually defined by lines. Forms exist in three dimensions, with height, width, and depth. Geometric shapes and forms, Organic shapes and forms and space are typically of this part.
Real space is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

**Colour**

Light reflected off objects. Colour has three main characteristics:

Hue (red, green, blue, etc.)

Value (how light or dark it is)

Intensity (how bright or dull it is)

Also, Colours can be described as warm (red, yellow) or cool (blue, grey), depending on which end of the Colour spectrum they fall.

**Texture**

In the visual arts, texture is the perceived surface quality of a work of art. It is an element of two-dimensional and three-dimensional design and is distinguished by its perceived visual and physical properties. Use of texture, along with other elements of design, can convey a variety of messages and emotions. All objects have a physical texture. Artists can also convey texture visually in two dimensions.¹⁴

In a two-dimensional work of art, texture gives a visual sense of how an object depicted would feel in real life if touched: hard, soft, rough, smooth, hairy, leathery, sharp, etc. In three-dimensional works, artists use actual texture to add a tactile quality to the work.

An element is one of those most basic visible things. In science, the elements are on the periodic chart (hydrogen, iron, oxygen, gold, sulphur, etc.). All the complex chemicals are simply combinations of these (H2O). In art, it is an element if it is visible and there is nothing more simple or basic to define it. It cannot be a combination of more than one thing and still be an element. In practice, the elements are commonly seen in combination with each other. For example, Colour and value are very different elements, but they always exist in combination with each other. When we say a painting has UNITY and DEPTH we are making a value judgments. Too much unity without
variety is boring and too much variation without unity is chaotic. Unity and depth are examples of visual effects produced by the first definition of principle.

**Composition**

Composition is the placement or arrangement of visual elements or ingredients in a work of art or a photograph, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art. The term composition means 'putting together,' and can apply to any work of art, from music to writing to photography, that is arranged or put together using conscious thought. The principles of design help to carefully plan and organize the elements of art. So it will hold interest and command attention. This is sometimes referred to as visual impact.

“In any work of art there is a thought process for the arrangement and use of the elements of design. The artist who works with the principles of good composition will create a more interesting piece of art it will be arranged to show a pleasing rhythm and movement. The centre of interest will be strong and the viewers will not look away, instead, they will be drawn into the work.A good knowledge of composition is essential in producing good artwork. Some artists today like to bend or ignore these rules and therefore are experimenting with different forms of expression." We think that composition is very important. The following will assist you in understanding the basics of a good composition”.  

**Aesthetics**

Aesthetics is the study of art and beauty; it is one of the important factors in analysis. Aesthetics is the branch of philosophy that deals with judgements about art, artistic experience, and beauty.

“In the classical and middle ages, artists were considered no different than artisans; they were both doing their professions. Art started to have an aesthetic significance and to be viewed as value-in-itself after the classical and the middle Ages. The latter would also mark the upsurge of the modem world”.

Starting with the Renaissance period, artists started to demand a different status in society as men of honour. At this juncture, their work started to gain special importance and value. Skill was one thing; the faculty of line arts was much more. This respect to line arts became an important part of our culture and the concept of aesthetics
became solidly entrenched in our foundation. To understand how deeply ingrained line arts has become in our culture, it would suffice to visit art Museums, galleries, line art faculties, and such...  

For centuries, until the mid-nineteenth century, architecture, painting and sculpture were the three principal visual arts of Europe. The latter saw flourishment because of patronage from the most powerful individuals in Europe such as king, nobleman, the Church, merchants, etc.

**Paintings of Chehel sotun palace:**

One of the typical features of the Chehel sotun palace is its paintings and painters have given special importance to it.

“Regarding paintings, it should be noted: they are a complete sample of the eleventh and twelfth-century paints of Esfahan School of painting. Generally, other than flora and fauna decorations worked on the bodies, about seventy murals painted using tempera and oil painting techniques can be seen in the Chehel sotun palace. The early wall paintings of this palace belong to the Shah Abbas II age and show fully the characteristics of the Esfahan School. Besides these, some paintings with hybrid style (Iranian _ European) are seen, which have been added to the palace at a later date”.  

The paintings of this monument have been worked with different methods and styles and in various periods. They are technically varied and in general, two techniques have been used for colouring, i.e. water colour (soluble dyes in water) and oil colour.

**Paintings Features of the Esfahan School:**

- Golden sky to show day and its horizon is arbitrary and has a tangible atmosphere. (PL302)
- Azure blue is usually used to show night. (PL303)
- Animals such as horses, elephants, camels, and people are seen in collective.(PL304)
- Turban is seen around the hat and its tip comes out. Hats tip is red and then is Colourful. (PL305)
- Princes have been painted in the work apart from other people. (PL306)
- Handsome youth have been painted with beautiful images and clothes. (PL307)
• Trees and animals with golden and silver Colours are the painting characteristics of Reza Abbasi. (PL308)

• Sometimes gimp on the suit, cloak of Dervishes, scarf around the neck and head is seen. (PL309)

• Painting is inspired by his thoughts to fill empty spaces, (PL310)

• Empty spaces have been filled with designs and soft Colours have been used. (PL309)

• Behind the scenes, perspective of several large buildings with a smaller firm can be seen. (PL310)

• Golden and silver Colours and other live Colours are delicately painted. (PL311)

• Preview mode of thinking person's hand under his chin can be seen in paintings of this period. (PL312)

• In paintings of this period, elaborate works and elegance have been reduced and only decorations on clothes and designs on fabrics have been worked on. (PL307)

• Another feature is the type of Colouring so that clothes Colours are usually bright green, light blue, deep blue, brown, and dark blue and golden crown Colour is less used and this Colour was most often used to represent the ornaments and utensils that had royal and aristocratic aspect. (PL311, PL312)

• In all figures, a common form is the circular and elliptical shape with oval shaped eyes and eyebrows pulled, small bud lips, sharp nose and full cheeks, which do not hurt the beauty of a face. All faces except several works by Reza Abbasi, Mohammad Yousuf and Mohammad Qasim and his disciples are princes, or are attributable to the princes. (PL313)

• Usually in the space-makings of the Safavid period left in the images, open environments, spring leg, river, and tree (except some of the work of Reza Abbasi) is visible. (PL314)

• Other features of Safavid painting is showing faces as three faces. (PL308, PL309, PL311, PL312)
• Type of lineation—especially the most beautiful form is evident in works of Reza Abbasi is homogeneous lineation, unity and oneness in lineation, and using the smallest stages in the dimension making or perspective.(PL315)

• Specific and fundamental practices of Reza Abbasi in his painting was opulent trying to Spread and promote the Oriental mysticism, especially in Iranian mystical environment rather than addressing the banquet halls and luxury Servers. (PL316)

**The style of Chehel sotun Palace paintings:**

The paintings of CSH have no signature, except two boards that belong to the later courses. In addition, even for many of them no name has been considered. Nevertheless, it could be easily understood that the paintings are derived from one of the literary themes or events related to the Safavid period, or after it.

**Generally, the paintings of CSH can be divided into three styles and four major periods:**

- Those works, which have been created by Reza Abbasi’s disciples, especially Mohammad Qasem under his supervision and according to his style. These are certainly related to the early part of CSH construction (Sahah Abbas I).

- Those works performed by the second order disciples of Reza Abbasi and without his supervision, but according to his style. These are related to the second parts of CSH (Shah Abbas II Age).

- Those works of painted in the north porch and niches of mirrored hall according to the Europe style of painting, and some of them have been probably painted by European painters (Sixteenth and seventeenth centuries AD).

- Those works in which the Iranian and European style has been combined and have established the background for Zand and Qajar painting style; especially the big paintings in the main auditorium of CSH (Eighteenth century AD).

**Chehel sotun Palace paintings include:**

1. Painting of central hall, two northern and southern bedrooms and western and eastern porches, which have been painted according to the Iranian Style (Reza Abbasi). These paintings are works of artists active in the second half of the tenth and the first half of eleventh century A.H., worked under the direct management and
supervision of Reza Abbasi and in collaboration with Mohammad Qasim, Mohammad Yousuf, Afzal al-Husayni and other artists.

2. Pictorial paintings with Iranian style (Reza Abbasi) in the northern and southern large rooms of the main porch, which belong to the disciples and followers of the Reza Abbasi style. Most likely, some of the designs and compositions of this part have being inspired by the paintings of the first era or have been duplicated because from the style and sophistication in performing point of view, do not have the skills and strengths of the prototypes.

3. Paintings with European style, which have been employed in the northern and southern porches of CSH and the niches on the either sides of Mirror Porch. Some of the European artists settled in court have probably painted these artworks.

4. The large painting of reception meetings in the central auditorium and the painting known as “Indian princess ready to burn herself in her husband’s funerary fire” placed on the southern corner of the southern room has been painted according to the Iranian, Indian, and European styles.

5. Painting of Chaldoran battle painted according to the Zand and Qajar era style of painting.

In addition, a variety of decorative abstract paintings, mirror-working with plaster and many tile works can be seen on the wall of this House.

As it was explained earlier, there are many paintings created on the walls of both palaces, therefore, a few cases are considered as reference.

Central Hall Paintings:

Paintings of central Hall from strap to downwards have been painted by Iranian-style (Reza Abbasi). There are 24 paintings on the four sides of the hall. These paintings are work of the active artists in the second half of the 10th century and the first half of the 11th century A.H., which have been created by several artists under supervision of Reza Abbasi at the time of Shah Abbas I. Moreover, 6 big tableaus placed on the western and eastern corner of this hall have been created with different style and technique during later periods. Subject of some of the paintings existing in the main auditorium has been either reception of foreigner guests, or each of them displays a historical event. Two of these tableaus (Shah Ismail I battle with the
Othman army in Chaldoran, and Nader Shah Afshar war with Hindus army) have been installed during Qajarieh era. Moreover, this auditorium has paintings with similar subjects such as the single or couple banquet party; one case is explained in the following sub-section.

Attention

For explanation of all of the paintings, it is assumed that the viewer is standing in front of tableau and the left part of tableau is the right side of viewer and vice versa

A banquet

One of the paintings existing in the central hall is a painting that has been worked in three frames. This painting includes an image in the middle showing couple banquet and two images on the sides showing single banquet. (PL317) Technique of this work is Tempera on plaster using the egg yolks. On some parts of this work, sheet of gold has been used. However, oil blend has been used to adhere it. The size of this painting is 220 cm by 94 cm. In the next period of Safavid period (Qajar), many of the paintings in this House, including this painting were covered with layers of plaster. Many years later, this painting was taken out from the under layers of plaster and after cleaning and renovation of plaster layers, it was reformed using colour layers through hachuring technique. In addition, parts destroyed have been covered using rough plaster.

In paintings worked using waterColour technique, after completely drying the desired wall surface, it is covered with a solution of gum tragacanth\(^{21}\)and sugar, or diluted solution of gum western or much diluted gum animal. (In the experiments conducted it has been observed that gum tragacanth and sugar was frequently used for canvassing\(^{22}\) and it is because of less solubility of gum tragacanth in water and less harm for plaster surface).

In some cases, a little red ochre was added to this solution so that a red colour surface could be achieved. The thickness of this red layer was negligible and it is the same supply red layer, which can be observed in some pictorial wall paintings of the Safavid era that the surface dye has been fallen down.

“This painting is consisted of a square in the middle (PL318), and two rectangles on sides (PL318A). The framework of most of these paintings was square or
rectangular with a size not exceeding than 100-150 averagely. Around these frameworks, there is a narrow floral decoration of 3 cm width.(PL319) On some of the square walls, the artist was considering such a division; it means the use of a square in the middle and two rectangular on both sides.”  

This painting showing single and couple banquet in nature has been created according to the Iranian style and is a group work output working under supervision of Reza Abbasi and his disciples.

Composition of this painting is perfectly horizontal. The viewer eyes move left and right at the same time along with the middle frame. This painting is composed of three plans. The first plan is green space, where the bodies have been placed in it. (PL320) The second plan is mountains and tree, (PL320A) sky and clouds are the third plan. (PL320B)

In some of these pictorial compositions, tableau is divided into two right and left parts using a vertical axis shown often as tree element (PL321). Moreover, in most designs the painting is divided in two up and down parts using a horizontal axis of dark green grass. (PL322)

Even though figures arrangement is horizontal, they have rhythmic motion. These movements have been created by a variety of curves and have resulted in their softness and delicacy. Beautiful pencil handling, which is of the features of the Reza Abbasi and his students works have been deftly executed. (PL323)

Portraits had a certain pattern like other Iranian paintings. Artist was using the same model as the poet uses in his poetry to describe face. That is why most of the faces are similar and there is no much different between men and women. Faces in these paintings are often 2 or 3 faces, however, the profile and full face are rarely found. (PL324)

This three parts painting is narrator of a repeated story in which each part is different from the other one. The subject, which is banquet has been decorated with elements such as green space, wineglass, fruit dish, cushion,(PL325) or support,etc. Thus, elements such as green space with decorations of flowers and plants, mountains, blue sky, the leaned on cushion figure, and wineglass have been repeated in each part.
The colour composition of this work includes contrasting colours and complementary colour the contrast between green and red in the middle frame can be seen well. Green colour on the vast surface of the green space has created a beautiful contrast with the red-colour leaned, while with red flowers placed on the left side is balanced. (PL326) Moreover, the contrast between the blue and orange colours is seen in this work. (PL326A) In addition, the figure on the right side of the middle frame with figure on the right side and the figure on the left side of the middle frame has made a beautiful relationship with the figure on the left side. Their co-location and their colour contrast have created such relationship.

Of course, along with these contrasting colours, a spectrum of the same range of colours has been used. Several yellow, brown, and orange colours along with pale and dark blue along with several green colours are of this spectrum. (PL327, PL327A)

What is important here is the repetition of these colours in a different manner on the side frames. In the right frame, a blue dressed body is seen. This blue colour is not only in continuation of blue colour of scarf and hat of the middle frame, but it is also a repetition for the blue colour sky, through which the artist has reached equilibrium. Moreover, the red colour has been repeated in all three parts; vaster in the middle frame and different sizes in side frames. (PL323)

“In addition, the two side frames are symmetrically located opposite to each other. Their symmetry, however, is not complete. One difference is that the colour of the figure clothes and is different; one blue and the other one green. An interesting point is that the blue colour of the right side dress has not been used in the left side frame, or the green colour of the left side figure in the right side frame. (PL328, pic328A) The colour of the mountains is different. In parts, which two or three boards are juxtaposed, their colouring is also different. Especially, mountains on both sides of these classifications are darker and the middle panel is lighter. (PL329, PL329A) The artist might have wanted to induce different dimensions using this kind of colouring”. 24

One of the characteristics of Reza Abbasi’s designs is the bulky and big turbans. This kind of turbans 25 were used instead of King Crown until late 1559 A.D., it was common in paintings of the artists working in Mashhad; this design continued with some modifications in the design style of Reza Abbasi. In this painting, the big turbans have been used. (PL330)
As described in the previous sections, in the Safavid period, the Esfahan School of painting in Iran was changed completely. These changes include:

1. Separation of drawings from the book layout
2. Tendency of artists to new issues
3. Increasing the size of figures followed by decreasing their numbers

One of the main characteristics of Reza Abbasi composition is use of single figure or several figures that have been combined in one page. This composition was formed in such a way that fits space and the work dimensions. In fact, to achieve such composition, painter was considering the wall dimensions, materials required, and the work conditions so that to be able to paint his work with perfect harmony and elegance on wall. Therefore, the elements are proportioned together in a way so that required balance and harmony could be created in tableau (it should be noted that the ratio of human to grass or human to hills is symbolic and is not logically proportioned.

In these paintings, human is always painted along with green nature and establishing such relationship and giving importance to green space is one of the positive points, which reveals thought manner and philosophy of paint master. Moreover, architecture element is less seen in these tableaus and parties have frequently been placed on ambient space on grass. Here are examples of this type of painting. (PL331, PL332, PL333)

**Shah Tahmasb receiving Homayun the Indian Mughal Emperor**

One of the Central Hall paintings is painting of the Safavid Tahmasb Shah reception of the India Homayoun Shah. This tableau is of the authentic painting of CSH. This is a European and Iran work style created by the Iranian masters’ hands. It is the technique of oil paint on plaster. (PL334)

“In 1540 A.D., Homayun son of the Indian Baber Shah left India because of the disagreement between him and the Shir Khan Afgani and due to disagreement with his brothers and along with his commander, Biram Khan entered Sistan. He was well treated in Sistan and was sent to Qazvin with high respect ordered by the Safavid Tahmasb Shah. After sometimes staying in Iran, Homayuon backed to India along with a force given by the Safavid king and he recovered his monarchy lost”. 27
This painting from the study point of view on the manner of dress, hat, hair cosmetics, ornaments, dance, house layout, and playing musical instruments of that period is very significant tableau.

As it can be seen in this picture, Shah Tahmasb along with a group of courtiers is entertaining the Humayun Shah. Type of arrangement and composition of these bodies is circular; a circle, which is not well matched with this work. (PL335)

Although this circular composition is well seen in this work, the symmetry, which is one of the main principles of Iranian painting, is observed. This symmetry is observable if this artwork were equally divided in two parts perpendicularly. What divides this tableau in two parts is a dancer seeing in the focal centre of the artwork. (PL336)

Humayun Shah and Tahmasb Shah sitting in front of each other (PL337) and behind them are their attendants form the right and left sides of this tableau. (PL337A) If you stand in front of this painting and look at it, you would see Shah Tahmasb on the right side and Homayun Shah on the left side.

Moreover, if the work were looked at from the opposite direction, some vertical and horizontal lines create different divisions, which have created a beautiful combination along with windows frames existing on the top of the painting. (PL338) Perhaps this same division had attracted the European modern artists. If one looks at down from the corners of the top windows, some lines and points would direct the eye to downwards, resulting in creating a square in the middle of work. This square is a location, where the main subject is located. (PL339)

Simultaneously with the vertical and horizontal division, the circular divisions are also seen in the work. (PL340) One of these circles is curved created by two dancers and a cupbearer. (PL341) Both dancers with the cupbearer have created a beautiful turn in the centre of this painting. This beautiful circle along with the other circles on the painting surface is considered as one of the Iranian painting. (PL342) This type of composition gives the viewer a poetic sense.

Shah Tahmasb (PL343) with a red dress and floral sleeves has sit in front of the Humayun Shah, (PL343A) who having a dress different from the Shah Tahmasb’s dress. The floral fabric, which is of the Safavid art features and is influenced by the
Indian art, is seen in this tableau for several times. This repetition of motifs, especially with the yellow colour of dress background, brings the eye rotation.(PL344) In fact, painter has created a circular motion on the surface of painting by their repetition.(PL345) However, this repetition and rotary motion is not limited to the designed and ornamented yellow colour, but red and green colours include these features. (PL345A)

If oblique lines from the lower angles of work are drawn parallel to the side figures, a triangle is obtained, which its head reaches the landscape. These lines pass head of both kings and reach together at a point, where eye is directed to the top due to the semi-lunar shape of port, and cause the decorative motifs of the upper wall is well seen. (PL346)

Aesthetic features of Esfahan School could be found by studying this painting

Example:

Painter has completely considered the mode of expression of configurations. Each figure is independent; however, it is related to the components of work. For example, two dancer figures have perfect coordination and are complementary of each other. The hands direction of these two figures has created rhythmic and relevant forms. The body rhythmic movements of both figures and their body bends have painted beautiful curves.(PL347) Therefore, we are facing with some figures with different states, which not only play the figure role, but also look as representative form; two-dimensional forms with brilliant and flat colours.

One of the characteristics of Persian miniature and Esfahan School of painting is elimination of perspective and creating far and near space using planning forms and colours. We can classify the plans by carefully considering this tableau.

The first plan ahead to the viewer includes dancers, butler, musicians sitting on the left, and the guests seated in the right panel diagonal row. (PL348) However, this oblique line and decoration indicates the farness and nearness, which are seen in the form of continuous plans.

The second plan is where the two kings are there. Along with the kings’ figures, there are rows of figures focusing eyes to down and corners of tableau. (PL348A)
Existence of a port with a nature landscape, dark crescent windows and niches not only show us the last plan, but also the painting depth. (PL348B) Of course, this depth is very different from the one seen in the Western painting. In Western painting, the painter instils depth, farness, and nearness with the help of light, shadow and perspective. Nevertheless, in miniature, the artist instils depth and shows farness and nearness using flat colours and a variety of plans.

One of the characteristics of Persian painting is paying attention to human figures in different modes. In addition to the intermediate bodies, bodies with different modes such as musicians or people standing behind each other in different modes are seen in other parts of the panel. Although total figures are high, but their faces painted are not very different from each other. (PL349) Of other features of Persian painting is using flat, brilliant, and contrasting colours. Even though the painter uses contrasting colours, these colours have high harmony and coordination with each other.

Although the colours used in painting the Tahmasb Shah reception of Humayoun king are flat and very brilliant, they are contradictory. Contrast of red and green are seen as well. (PL350) However, along with these two colours, a variety of grey colours, complementary colours and brilliant colours like yellow are also used. Grey colours along with decorative designs on clothing of figures, objects and surrounding the painting has helped to better express colours. (PL351)

Of other features of Persian painting, which can be seen in this work is paying attention to the configuration details, such as hair, making faces, designs on clothing and etc. Artist has shown details of each figure and each shape with a particular delicate. If you look at the picture of Shah Tahmasb, his helmet, sword, belt, and even designs on his clothes has been working with the full details. (PL352) Yet the conventional shadow processing of European art is not used. The artist has been able to obtain the desired volume only with the help of flat colours, uniform illumination and the minor finishing. Illumination is uniform in Persian painting. In other words, the colour is brilliant and clear and the colour itself is considered as the source of illumination.

**Safavid Shah Ismail at fighting against the Uzbek Shayabak Khan**

One of the other paintings of CSH is the board of the Safavid Shah Ismail fighting against Uzbek shayabak Khan. The technique used in this painting is oil colour...
on plaster, and it is the only oil colour work in which silver has been used. This artwork
has Persian and European style. (PL353)

The Marv\(^{28}\) Battle occurred between the Uzbek corps commanded by the
Uzbek Shayabak Khan (founder of the Shibanian or Uzbek dynasty) and the Iranian
Qizilbash\(^{29}\) corps Command by Shah Ismail I (founder of the Safavid kingship) in 916
AH. In this fighting occurred near Marv, the Uzbek army was defeated and Shayabak
Khan was killed. Following the war, the borders of Iran were extended from the
northeast to the Oxus River and Khorasan came out from the hands of Uzbeks.

Uzbeks were descendants of Joji, the oldest son of Genghis Khan’s Mongol.
Uzbek was the name of one of the commanders of this clan. The Uzbek Shayabak Khan
– founder of the Shibanian or Uzbek dynasty was coincident with the Safavid Shah
Ismail I.

Shayabak Khan after attaining the government, he had successive wars with the
Timurid Sultan Hussein Mirza (the Timurids King in Transoxiana). Finally, after years
of war, he won the Timurids in 913 AH, and prevailed over the Transoxiana and its
capital – Samarkand. After destroying the Timurids, Uzbeks sat down on the throne and
seized Khorasan by human massacre and plundering. After that, the Safavid Shah
Ismail was planning to take back Khorasan, where was a part of Iran, from the Uzbeks.
The Safavid Shah Ismail defeated the Uzbek Shayabak Khan in Marv and killed him in
916 AH.\(^{30}\)

The Safavid Shah Ismail sitting on a white horse, fighting against the Uzbek Shayabak Khan is placed in the almost middle of the painting. (PL354) His hat and
dress is quite similar to the Safavid period. Clothes of that period included a shirt with
tight-fitting sleeve (tall gown) that its height was approximately down to the knee. Some people on this shirt (tall gown), were wearing a kind of sleeveless overcoat, which
was little smaller than mantle, known as ‘Kurdi’.

Shah Ismail like that period clothing, has worn a red tight shirt (tall gown). His
overcoat has yellow plant designs painted on it. His hat or red-capped turban is also
feather-adorned. The crown of red-capped was a red felt hat having a long thick red tip
on it. This part of the hat 12 small pleats or 12 splits commemorating 12 Imams.
Around this red hat, a fabric white or green silky turban is wrapped showing the turban
bigger, and its twelve pleats are mouthed outside having specific appearance. That red
hat along with its 12 pleats is called Crown. Not only the Safavid Shah Ismail but also his soldiers and accompaniers are identifiable through this hat. (PL355)

The technique of this painting is oil on plaster. Due to dry weather of Iran, most of the graffiti inside the buildings have been made by watercolour technique. Oil painting was popular only during the Safavid period. The simple application, possibility of overlaying many layers of colours, and frequent contrasts made oil painting to be used by many of the painters. After preparing walls with plaster layers, painter was using tragacanth and sugar solution, a solution of gum Arabic or animal glue. Sometimes, some amount of red soil or mineral dye was added to each of the glues, known as wall painting with red preparing layer. This is the only oil painting in which silver has been used. With time, the colour turns into black due to the presence of acidic impurities in silver.

If we consider the tree log on the top of painting and draw a vertical line towards down, the painting would be divided into two left and right parts. Carriage-drivers and trumpeters of Shah Ismail on the right side and those of Shayabak Khan on the left side can be seen, therefore, the presence of these people is a reason for balance and equilibrium of this board. (PL356)

Although there are a large number of subjects, they have balance and harmony required. Presence of almost equal figures on both sides of this painting, (PL356A) suitable repetition of white hats,(PL357) suitable repetition of red dresses, (PL358)suitable repetition of blue colour on the green background of the painting are not only considered as supplementary green colour, but also have created a beautiful contrast by orange colour.(PL359, PL359A) The contrast between red and green and the contrast between the blue and orange is another factor of coordination and balancing of this painting. In fact, the Persian painter achieves a paradisiacal state using complementary and contrasting, brilliant and coordinated colours.

One characteristic of this painting is the painter emphasis on the viewer’s eye movement over the entrance and exit of the painting elements. Eye from the right side of the upper part of image, along with the arrival of the cavalries enters into the box. With repetition and rhythm, white hats move forward and upward respectively. In addition, they are directed to two trumpeters and then due to the presence of an arrow-
shaped flag, they move towards a figure behind the hills, and from there a lance causes the eye move towards the middle of the board. (PL360)

Nearly opposite to where the cavalries enter the box, some subjects are leaving the box. The bust bodies, the direction of the horses’ movement to the outside, the widespread congregation of the fleeing corps from the opponents are emphasis on this issue. This not only implies to the opponents fleeing corps but also has many visual values. (PL361)

In fact, the artist could create a rotating motion in the painting by this work. A big circle having an area equal to the board total area along with curved panels and smaller circles. (PL362) If we look at the left side of the painting, we see people who are fleeing. A kind of concern and the failure is seen in the face of these people. Congregation of figures to leave is a reason for this fleeing. Instead, exactly in the reverse direction, i.e. on the right side of the picture, there are a number of bodies running out of the box. Nevertheless, the difference between this group and the previous group is that the later are backing, without anxiety in a comfortable mode of defeating the enemy. On this side, no congregation or pressure of fleeing individuals is seen. In fact, the painter through entering and exiting these pictorial elements has not only visually created a beautiful movement in painting but also he could topically impart the end of war, which is the Safavid Shah Ismail victory to the viewer. (PL363)

Shah Ismail and Shayabak Khan are a key element of attention because they are in the centre of attention as the main subject. Drawing bigger picture of these two along with their horses is one of the considering factors. The white horse of Shah Abbas and its ornaments, and particular decorations of brown horse of Shayabak Khan are considered as the other emphasis factors. In addition, a collection of several factors such as direction of trumpeters towards Shah Ismail and Shayabak Khan, the stepwise movement of equestrians on the right side of the painting, or focal light on the place, where two kings are battling could imply this point. (PL364, PL364A)

One of the characteristics of Persian painting is drawing faces of people from 3D without volume making and use of light and shade effect. The Persian painter like poet was considering arbitraries for human picture. As a poet, who assumes face like the moon, eyebrows like the curvatures, lips like bud, and so on, the painter was also considering these arbitraries in his paintings. (PL365)
If one looks at these figures, all of them have 3D faces - except one or two cases - with round faces like moon, curved eyebrow, and bud lips. In fact, this is a model used by painter to draw faces. However, this contract was matched well with the artist’s vision and thinking of humans and his environment. The Persian artist had no interest in showing the material and physical aspects of the world. Although he was painting a ground level event, his method in showing that event was not material. The human being he was painting was a great and beautiful, however, this beauty was a sign of the original creator beauty, i.e. the God. The world he had created was not the earthy or material world, but it was a world adopted from the spiritual and beyond the universe. The nature pictured in his painting was not the same nature existing in the material world, but he was referring to paradise. Because of this thought and approach, the colours, which he used, had no equivalent in nature although they were very bright. For example, blue-coloured horses seen in this painting.

Another important component of the Persian painting is the concept of imagination and reality. Imagination and reality means simultaneously existence and no existence. For example, human body is a sign of human being but it is not clear who is that person. Even in some of the painting, it is hardly possible to identify men and women. (PL365)

Considering different styles of figures is another element of the Persian painting, as can be seen in this painting. Figures throwing arrow, figures bending down, figures that have come down from the horse and so on are examples in this regard. (PL366)

Instead of using convergent lines creating depth in his work (perspective), the Persian painter uses curve and parallel lines to show the space in his work. Applying different levels, especially front to back and stair-wise movement painter shows the space bottom-up movement without making the objects on the surface of painting smaller while the picture depth is still sensible.

The layout plan of this painting is continuous from the bottom upwards with no perspective. It can be divided into three parts:

- The first plan shows the corps of both kings battling; there are a number of figures in this plan. (PL367)
- The second plan shows the conflict between the two kings. Gathering subjects can be seen on the sides. In fact, the artist has used the accumulation and dispersion element to better illustrate the main subject, i.e. the conflict between the kings. (PL367A)

- The third plan shows the war clarion-players and musicians. Element of distance could be seen very well in this plan. In fact, more movement from bottom-up, more distance could be seen on this painting. (PL367B)

**Shah Abbas ll receiving Nadar Mohammad Khan, king of Turkestan**

This painting has been worked with oil painting on plaster technique; there is probably another tableau under the same tableau. (PL368) In this painting like “the painting of Humayun Shah receiving the Tahmasb Shah”, both kings are sitting in front of each other. Shah Abbas with the special hat having a variety of foods in front of them is receipting his guests. (PL85A) Some musicians and dancers are performing on the bottom of work and have created a horizontal movement in the paintings frame. Eye enters to the frame along with the dancers and from there through sitting figures is forwarded to up, where Shah Abbas has sit. (PL369)

Shah Abbas is located in the centre of attention. It is because of the figures diagonally available in the frame. These figures are not only making a move on, but they have created a rhythm that is consistent with the festivity and joy meeting. (PL370)

The designed fabrics used during the Safavid period under influence of Indian art could be seen on clothes of some people, turbans, and pillows of Nadar Mohammad. Some signs of European art entered through Indian and European in Iran could be seen in this work. Shadow-makeings existing on clothes are among them. (PL371)

Colour options like many paintings include red, green, and gray colours. Nevertheless, what is seen in this painting is the contrast between reds and greens. (PL372)

**South-Eastern small room paintings:**

**Indian princess ready to burn herself in her husband’s funerary**

This painting is located in the south room. The pictures of this room are an Iranian-style pictures and it is the painting, which is in Hindi style. This painting is the narrative of Sati custom of one of the Hindi princesses. (PL373)
In ancient India, woman was burned after the death of her husband; this custom was referred as Sati. This practice had much cultural and religious importance in ancient India and was considered as a sign of loyalty to her husband. Sati was common among the normal and aristocratic women and was considered a religious duty. Later after triumphing Moslems’ rulers over India, a symbolic Sati was created in which the widow was kneeling nearby her dead husband and expressing some words indicating her loyalty; without forcing to burn herself. In the historical narrative, more than tens of thousands queens are named, who after King’s death, had collective self-immolation, while others have spoken of individual self-immolation by burning.

The painting located in the southeast room is 391 by 253 cm. This is the technique of oil painting on plaster. The painting is Persian, Hindi and European style. Artists who were fascinated by European art have probably painted it.

Almost in the middle panel and bottom of the plan, two figures kneeling are seen. It seems that these figures are begging the Princess to discourage her from self-burning. (PL374) These figures curved along with the other two bodies have created a beautiful movement and rhythm on the page, a motion as soaring fire. This wavy and step-wise motion with implying hand of the fourth person attracts the viewer eyes to the up, where fire exists. (PL374A) On the right and left sides of the curved figures, there are a number of bodies doing some business. In fact, these four figures divide the work into two parts, left and right. (PL374B)

On the right, there are a number of young men and women dancing or playing music. Some people wearing Hindi clothes like hat, bandanna, scarf or clothes with Hindi decorations emphasize the Hindi ritual. (PL375)

On the left, people with the same clothes and the eyes are seen. Some of these individuals are thinking of this event and they have put finger in their mouth indicating wondering. (PL375A) A horse torso could be seen on this painting. The viewer eye enters to the frame along with horse, simultaneously and from there moves to a figure bended. (PL376) What is understandable here is the beautiful and logic relationship between two left and middle figures and the way of their conversation has completely expressing mode. (PL376A) If we draw a line tilted upward from both figures, a pyramid would be created in which the main story subject, i.e. princess is located. (PL376B) Of course, in addition to it, a number of other triangles can be seen in the
work that have created a certain movement and rhythm. One of these triangles is a
triangle created through the direction of clarion players, the rhythm, and figure
arrangement. In fact, the clarion players imply a direction that the fire is lit. (PL376C)

This painting is in the crescent-shaped frame on the wall. This crescent shape
with a lilting fire has established a beautiful relationship. The nature of the progressive
fire is to upward and existence of this crescent dome makes more emphasis on this
feature. (PL377)

One type of composition used in Persian painting is horizontal composition. Each of the subjects standing together in a row, state and represent a particular
movement. If you look at the bottom plan, a horizontal line could be identified because
of the individual legs. (PL378) In the next plan, a horizontal composition could be
reached through elements such as curved-head sculptures, placing reed in the hand of
the bottom right figure and the horse’s head on the left. On the other hand, eye covers
the horizontal route through moving within these elements. (PL378A)

In addition to horizontal composition, types of lines and curved shapes can be
seen in this work. Beautiful curves which express the softness and subtlety. This
softness and tenderness in the mode and body of the statue is visible. One can say that
the presence of these curves and turns has helped to the morality of this story. Although
principles of the European art have been used to show these figures, it seems that these
figures do not belong to the earth because they are showing a spiritual event. (PL379)

Eliminating perspective and imparting farness and nearness through planning
forms and colours is one of the features of Persian painting, which could be seen in this
work. Like other Persian paintings, this work is consisted of several plans. The first
plan, which is closer to the viewer, includes the ground, the figures bent and feet of
different people. (PL380)

The second plan involves people and courtiers along with the princess. The third
plan includes the musicians and carriage-drivers that are sending report of this event.
The fourth plan includes hill and the fifth Plan contains a blue sky along with fired and
twisting clouds. (PL380A, PL380B, PL380C)

The paint colouring includes different types of complementary and contrasting
colours with different grey colours. Contrast between blue and orange colours, and
contrast between green and red colours along with different grey colours, which are considered as transit colours could be seen in this painting. In fact, painter has achieved a beautiful harmony through placing colours of the same family. Moreover, along with this colour harmony, contrasting colours have been used in order to provide more balance. (PL381, 381A)

The green ground floor with a hill on the top of the picture not only shows the contrast between green and red, but also shows the contrast between up and bottom. Moreover, blue sky along with orange fired-flames has also created a beautiful contrast. It should be noted that the point is that the colours seen in this work are not pure colours, colours that no equivalent exist in the nature, although it implies to the nature. (PL382, PL382A)

Driving pen or surrounding the colour surfaces is of the common Persian painting techniques that can be seen in some surfaces of the work. Artist determines the boundaries between forms by driving pen, i.e. each form has a characteristic colour, flat and transparent colour. Lines used in most works are dark, however, in some works; light lines have been driven pen. (PL383, PL383A)

In this work, there is no perspective or the volume-processing, which are common in European painting. However, as during the Safavid age European styles are entered in the Persian painting, volume processing has been rarely used to show the dresses pleats. (PL384) European painters are using light and shadow to show the volume, i.e. an angle is considered for light irradiation. In fact, they achieve the volume desired through interface between the light and shadow, and darkness and light, however, the Persian painter does not use this technique. The light used is not concentrated irradiating from one angle to the subject; it is dispersed. The darkness and light is not used for volume and deep processing, but it is used as a colour and visual quality. In other words, the colours are all bright, clear, and self-light source.

Another feature of Persian painting is imparting a poetic sense in the painting. In this work, although a real topic has been pictured, the state and mode of showing figures, relationships among figures, and the manner of their colouring imparts a kind of poetical and lovely poem sense to the viewer.
Although it is a large-scale work, the painter has considered the configuration details and elements of painting precisely and clearly, as small paintings. For example, dealing with the hair, making faces, and designs on clothing etc. (PL385)

The existing decorative elements on the margins of the work have not only given a particular beauty to the painting, but they have achieved harmony required with the decorative designs inside the work. In fact, these designs are also part of the job. (PL386)

**Khosrow and Shirin**

This painting is located in the south eastern room and the technique is Tempra with egg yolks. Its size is 159×177 cm.

One of the main features in miniature is the presence of stories that the miniaturists have selected and painted a particular scenes of them; selecting and painting of these scenes have been adopted from the entire story.

The Story of Khosrow and Shirin is one of the Iranian romantic stories that is about the love story of Khosrow Parviz, the 23rd Sassanid King with Shirin, daughter of the Armenia King.31 (PL387)

Various painters have illustrated this story in many different schools of painting such as Tabriz, Esfahan, and Shiraz.

This painting is a combination of three elements including

1. Nature (PL388)
2. Shirin (PL389)
3. Khosrow (PL390)

In addition, the love and beauty have been inextricably merged in each other. However, the ring stone of this picture is Shirin. Her picture is as if a jewellery glowing in the heart of nature and attracts the viewer’s notice. Although Shirin is at left side and below the picture, the main focus of this picture is “Shirin” and after Shirin the other elements are seen. (PL390A)

Shirin has worn a dark coloured silk fabric on her configuration and is trying to hide her half-naked body using her hair from the eyes of Khosrow. Khosrow is also standing beside the spring fountain and he has been surprised from this landscape and
the beauty of Shirin, who is nearby the water like a bright ring stone. On the other side, Shabdiz, the famous horse of Khosrow is grassing. First, eyes move toward Shirin, then to toward Khosrow, followed toward the Shirin horse. Therefore, a triangle is created, which at one of its heads, Shirin and at the other two heads, Khosrow and the horse are located. In fact, the whole story is associated with this triangle. (PL391) Elements such as Shirin and Khosrow, horse, spring fountain, and prairie grass are located within this triangle, and thus are the focus of the attention. After these elements, eye considers other elements such as trees and mountains.

Nature in Iran painting is not realistic nature, but it is a nature based on the symbols and ideals that are full of encryption and meaning and is an example of the ideal beauty of paradise. Therefore, this artist employs all of his specific skills to give a mysterious concept to each of the nature elements under the influence of the paradise beauty in order to first, make the nature near to its potential meaning and discover its code language. Secondly, under the influence of love, go out from the natural realm and pays to the metaphor language. For example, boiling spring from the depth of the earth and acquiring its existence from the core of the earth are a symbol of paradise and a code, which connects Shirin to the origin of life. Yet, it can be a symbol of purity and washing the soul of Shirin to enter to the love universe and/or Khosrow and Shirin horses are the fate missions, who approach their passengers to the love centre by their sudden stop at the centre of the beautiful nature.

The composition of the painting, which is focused on Shirin, needs some weights to be balanced. Here, Khosrow and horse are the same weights. Shirin body with dark red silk and her naked torso has created a significant contrast and is visually considered as heavy weight. (PL392) Therefore, body of Khosrow, and the horse are placed in the other side of this balance. (PL393)

Along with the horse, eye enters into the frame and immediately notices Shirin. Therefore, a horizontal motion is created in the frame, which achieves required harmony with the land above the light colour grassland. (PL394)

Two colour spectra are seen in the painting. One spectrum includes a wide variety of hot colours including reds, red acres like body of Shirin horse, mountains, trees logs and rocks around the creek water. (PL395) The other spectrum includes cool colours of prairie grass, trees leaves, streams, and Khosrow horse, which is dark blue.
These colours have not only created a beautiful harmony, but also a contrast of hot, cool, and grey colours. Selecting colour contrast, the artist wants to create a space in which the heart of the two lovers lit in a not blazing, but the God-blessed and eternal flame. The reflection of this fiery love has become visible in the texture and stripes of mountains become visible. Mountains, where have been decorated as the fire flames as if the figure of Khosrow, which has been fallen in Shirin is involved.\(^3\)

In addition, there are other paintings with literature concept in this room. Yusof and Zolikha painting is one of them.

**Yusuf and Zolikha**

This painting has been worked by Tempera on plaster technique and its dimension is 157x178. (PL.397)

The story of Yusuf (Joseph) and Zolikha is a religious romance story rooted in the religious history before Islam, i.e. period of Israel; the story has been mentioned in the Torah and the Koran.\(^3\)

Zulaikha, Potiphar’s wife- the Minister and treasurer of Egypt- a very beautiful woman was fallen in love of Yusuf, son of the prophet Jacob (later he himself became a prophet). According to Yusuf’s fate, he grows up as slave in the Minister House and since he was very intelligent and honest, he could soon be close to the minister.

Growing up with Yusuf, Zulaikha falls in his love and asks him to answer to her love. Yusuf was a devout person and in replying to Zulaikha’s love says that “I am from the Prophets and the innocent generation and such behaviour is not worthy of me. Moreover, he states that two things stop me: the Lord’s wrath and punishment given me such beauty and the wrath and anger of the minister, who is my benefactor”.

However, the lover Zulaikha does not listen to his talk and insists on her love. Finally, after some times, the love story of Zulaikha is heard everywhere. She in order to make the others, particularly the famous Egyptian women understand that they would be fallen in his love if they were instead of her, she arranges a party for this purpose; all the women invited are given a knife with a bergamot.\(^3\)

On the other side, Yusuf was ordered to bring a vessel to the party’s indoors. At the time of Yusuf’s arrival, Zulaikha asked all of the guests to peel the bergamot, and then said to Yusuf to enter. When Yusuf (Joseph) arrived, upon seeing him, the women were very surprised because of
his beauty so that all of them cut their hand with the knife. Then Zulaikha told them “See, even you could not resist...”

This was favourite story for the Persian poets and authors, they have used it in their works, and many beautiful paintings have been pictured. Saadi Shirazi, Jami, and Khawari are three poets who wrote poems in this regard.

This picture is a painting of the same party in which the courtly women are fading Yusuf beauty by glancing at him.

Zulaikha is sitting on a carpet almost in the middle of panel. She has put one of her hands under her face and the other hand shows Yusuf. Yusuf is on the right of the image. He is bringing a ewer. A luminous halo around his head as a sign of his high-ranking prophet has been placed. A woman nearby Zulaikha is looking at Yusuf. Two women are seen in the lower box. One of them is unconscious because of much of the beauty of Yusuf and the other one is watching Yusuf.

Four plans are seen in this work. Plan 1 includes configurations, the containers of fruit and wine cups. In the second plan, prairie grass is dark green and tree has been raised to the sky. Third Plan is mountains and the fourth Plan is the blue sky. In fact, a kind of class perspective can be seen.

Eye enters the frame along with red dressed Yusuf. In continuation, the eye is drawn to the left of painting due to the unconscious figure that has red dress. Then eye moves to the figure at the top of the left side that has a red cape. In fact, red colour plays an important role in the eye motion.

Arrangement of figures shows a rotating motion. This rotating motion is proportional with the painting subject (party).

In this painting, a tree has divided the box into two parts, left and right. Although only Yusuf figure has placed on the right side of the tableau, and is more vacant rather than left side, a good balance has been established because of the painter usage of light red for Yusuf cloth. Not only cloth colour, but also the contrast between the standing figure of Yusuf and the seated figures were an important factor.

In this painting, the contrasting colours of red and green, blue and orange along with several coloured gray have used.
nearby the board proportional to the board colour, with Ochre red and golden colours, dark red along with blue has given a lot of coordination to this work. (PL405)

**Northeastern- Small Room Paintings:**

**Shah Abbas Banquet**

This painting is in the northern room. This room contains 12 paintings painted with the style of the Esfahan School. The paintings belong to the era of Shah Abbas I. The technique of this work is Tempera on plaster (egg yolk). The size of this painting is 274× 383 cm. The painting has come out from under layers of plaster and it has been made rhythmic after removing the soot and polishes. \(^{37}\) (PL406)

At the time of Safavid, the courtly landscapes, especially “hunt, banquet, and war scenes were repeated following the past works.

Shah Abbas and his entourages have come to nature. Each of these individuals is doing a task. Musician, cupbearers, and caterers, all participants have gathered in this banquet. Although the painting is narrator of a true story but the manner of the painter is immaterial and unreal. Dealing with people, nature, objects, and etc, is not something that exists in the real world. At this time, the artist was influenced by European art; however, he has had a super-material look at objects, nature and humans, as if the artist has painted all of these scenes in his sleep and the dream. In the painting history of Iran, there are many paintings on different subjects including lyrical, epic, historical, mystical and emotional, however, generally in all of them, the human pictured is an arbitrary human or the nature is arbitrary nature, not that human and nature existing in the real world. This is the reason why most of the time the faces are alike. However, from the end of ninth A.H. century, the artist has attempted to establish a connection between human and its surrounding environment, and if in this work or similar works, signs of naturalism are seen, it is because of this perspicacity and this new approach. In these paintings, human has always been pictured in relationship with the green nature and establishing this relationship and giving attention to green space is one of the positive and significant points of the paintings of this period.

The composition of this work is horizontal, (PL407) but includes a variety of curves. These circles and curves have been created by the people, objects, trees and mountains. (PL408) Although mountains and cliffs have sharp and rough nature, they are soft and fine in this picture. This softness and fineness has been created by the
twisting movement of brush and manner of pen driving by the painter. (PL409) This method of pen driving, and soft and fine motion is not only well observed in the mountains but also can be seen in the human beings mode and their relationships. (PL409A) The multi-individuals batches of figures have established a logic and beautiful relationship, and have been linked with other groups because of the twisting motions and existing curves. (PL410) The state and mode of each configuration gives the viewer a sense of the poetic and lyrical. Moreover, existence of elements like figures’ hand, and head and or existing objects on the surface of picture cause a kind of horizontal movement of eye in different plans. (PL411) In addition to this classification, different types of diagonal, vertical and horizontal lines, triangles are seen in this work; all of these indicate the painter proficiency in arranging elements to achieve equilibrium at the surface of painting. (PL411A) For example, diagonal movement can be noted in this painting. (PL411B) In this painting, like many landscape paintings, presence of a tree in the middle divides the frame into two parts, left and right. Elements such as fruit container, butler hand, wine cup, and the foot of the Shah Abbas leads eye along with tree to down. (PL412) At the right side, Shah Abbas and three figures are placed. The figures arrangement is diagonal and eye enters to the frame with these three figures, simultaneously, and then passes a horizontal route. Later, it is drawn down diagonally and again shows a horizontal motion because of the elements like figures’ foot, and river in the direction of the stream. In fact, the in and out path of the eye is placed within a polygon. (PL413)

At the left, musicians, caterers, and butlers, who are eight persons, are seen. Although the number of these figures is more than the right side figures, but they are well balanced. (PL414)

Moreover, because of the earth and dark green grass, the painting is divided into two sections, top and bottom. The bottom section is the place, where all figures are there and in the top section, mountains, trees and blue sky with clouds are located. Therefore, tree and grass prairie divide the work to two parts, horizontal and vertical. (PL415, L415A)

Another characteristic of Persian painting is using adoration. Artists were interested in filling the painting surface. After completing the painting colouring, they were working on decorating clothes, Shawls, hats and turbans. Nevertheless, other
elements such as flower and plants or hills were added to the panel at the end. Therefore, the painter was working on the entire surface of the paintings and everywhere was important for him. (PL416) Although, the lower plan is little bit vacant rather than other areas, the artist has filled this vacancy through an intelligently movement, and attract the eye to this part because of a standing figure. This figure located lower than other figures has not only caused to fill up this area, but also directed eye to down and right side of tableau, where river is located. In fact, this figure acts as a weight; its removal from the board would result in breaking the balance. Therefore, presence of river on the right side and the bottom standing figure on the left side of the panel cause the painting to balance in the vacant and filled spaces. (PL417)

As noted above, technique of this work is Tempera with eggs. Tempera paint with egg yolk in the Safavid era in Iran was very popular. In this technique, artist uses dye powder and water-soluble adhesives such as gum Arabic along with the egg yolks.

In Tempera technique, colours become brighter and more opaque after drying. After applying polish on them, the colours become intense. One of the characteristics created in the paintings of Esfahan school was usage of colourful greys. In the works of Reza Abbasi and his apprentices, the importance of colours was gradually decreased whereas the importance of drawing and lines was increased. (PL418) This characteristic can be seen well in this painting. At a glance, the colours used in this work include a variety of ochre, golden and brown. Red colour observed in this painting is not that clear red seen in the past works. This is because of the type of technique and the impact of European art. In fact, a collection of the same colour family has created a beautiful harmony. (PL419) However, a contrast between colourful grays such as green and red, or blue and orange can be seen in this work. The existence of red greys on the surface of picture and their repetition on the surface of painting has created a beautiful motion. Moreover, the repetition of blue and yellow colours on the surface of tableau has created a rotation and dynamic movement.

There is no light and shade effect, as European context in the paintings of Esfahan School, and flat colours have been used. The forms, shapes, and dress pleats have been shown using only plain pen driving. In this work, flat colours with fine pen driving are seen. (PL420)
There is no perspective in this group of paintings except one kind of perspective (the colours used have automatically created a categories showing a kind of far and near, which in the first class pictures, in the second class grass and green space, in the third hills and in the fourth class sky and clouds are seen. In fact, this perspective is because of the colour layers placed behind each other). (PL421, PL421A, PL421B, PL421C) Another feature is the kind of painting in such a way that the dress colours are usually light green, light blue, dark blue, brown, and black blue. The golden rosemary was less used and this colour was frequently used to illustrate jewellery and the boxes indicating royalty and nobility.

In another picture with the Shah Abbas banquet subject located in this room, the same specifications and features have been again repeated. If you look at the painting, the Shah Abbas party is in the open space. Technique is the same Tempera on the plaster. Shah Abbas with thick and long moustache, shaved chin and a special hat has sit and butler is receipting him. (PL422)

Shah Abbas Banquet

The butlers and king’s companions have big turbans, which were special of that era. (PL423) All the faces are pictured as three faces and all items have been finished using fine pen processing.

In this painting, like many other paintings, the painting is divided into two left and right parts because of a tree, and is divided into two up and down parts by a dark colour grass. (PL424, pic424A)

The colour composition of this painting includes different colourful greys, which has gotten highly coordination and harmony with flower and vegetable decoration on the top of the picture. (PL425) In general, the decorations and designs made in the Safavid places are adopted from nature and are manifested in another format in decorating walls, fabrics, and other cases. The painting space is more open and on the painting background, the space dimension can be induced. While the combination of designs have been inspired by nature. Roughly, from this period onwards, the number of subjects is less than in the past, and each figure has been pictured in different states. In all figures, the form of face is circular and oval-shaped. Almond-shaped eyes and eyebrows pulled, budding small lips, sharp noses and fatty chicks that do not hurt to the beauty can be seen. (PL426)
Smooth and elegant pen driving has not only given a certain beauty to them, but also has created volume to the figures. Type of pen driving well seen in the works of Reza Abbasi includes uniform pen driving, unity and uniqueness in pen driving and using the smallest scenes in perspectives or dimensioning. (PL427)

In the second half of the Esfahan school, the Iranian dress style was changed under influence and relationship with the Europeans, the full-buttoned dresses gradually were eliminated, and the dresses became shorter in length. Even in some cases, European clothing replaced the Persian dress. An example is the painting located in the northern room. (PL428)

**Iranian Lady in foreign dress**

The name of this painting is the Iranian Lady in Iranian dress and the technique used is Tempera on the plaster. The size of this work is 113 by 64 cm. One important feature of this painting is using only one configuration. The Persian painter used to fill his work with many number of figures, however, many changes were happened in the Persian painting during Reza Abbasi period; until that time, painting was in service of book and literature. Therefore, the subjects worked were in that respect. However, paintings of Safavid period was separated from the literature and daily threads became common, followed by decreasing the number of subjects and increasing their size. In addition, the value of line was more than colour; the figure size clearly shows this fact. Moreover, the fine pen driving and hatching for shadowy lighting became widespread. (PL429)

Another difference between this painting and past painting is the kind of head cover, hair makeup, and their clothing. (PL430, PL430A) Of the features of the first period of Esfahan school is hanging the women hair near their faces; however, in this painting, not only the head cover has changed and European hat has been used but also tall and hanging hair has not been used.

Usually, in the space-makings of paintings left from the Safavid period, open environment, spring, rivers, and trees are visible. In addition, the blue sky full of clouds can be seen in many of these works. (PL430B)
The Mirror hall paintings:

This hall has been located on two columns and is fully decorated with widespread mirror work on which fine, beautiful mirrors have been placed in the form of Mosaic along with full-size, and diamond mirrors have been used. The hall roof is made of wooden frames in different geometrical shapes and the symmetrical image of the marble pond in the middle of porch can be seen in the roof decorations. (PL431)

In this hall, there are two rooms; there are some paintings on the walls of each one. However, they do not have high quality, since they have been covered with a layer of plaster during the Qajar period. The following Boards could be implied:

A Banquet

This painting is in the South room of the mirror Hall. Its subject is banquet. The technique used is Tempera on plaster. (PL432) Surface hacks belong to the Qajar period for a stronger plaster contact, and the painting was discovered as a result of restoration works. (PL432) Destroyed parts around the painting have been reconstructed using quick setting gypsum. (PL432B)

In this painting, a prince wearing the Safavid hat can be seen that is on the left and a figure is currently offering on the right. This person has a big blue turban. (PL432C) The number of subjects has decreased, colours are less intense, and like other works, the vegetative and abstract decorations on the sides are seen. (PL432D)

A rabbit hunt scene

Rabbit hunting is the subject of this painting and the technique used is Tempera on a plaster layer over a red preparatory layer. This painting is in the south room of the Mirror Hall. In this painting, the Surface hacks can be well seen. The figure standing in the middle of panel divides the frame into two parts. (PL433) In this painting, the figure size is very large compared to other works. Decreasing number of subjects is followed by increasing the figure’s size. (PL434) In order to have a suitable combination in the painting, the Persian painter like the European artist has to magnify the size. However, it should be noted that in the works of Reza Abbasi, the known artist of this period, the size of figures has increased while their number has decreased. In addition, many artists and his students continued to represent the way he did under influence of his works.
During the Safavid period, the European art elements gradually enter the Persian painting. Under influence of the European art, the Persian painter, who was using the literature and mystical subjects in his works, is interested in painting with common subjects. For example, the subject of this painting is hunting.

This figure face has been worked in finishing style with the dedicated task, and like other works has three faces. (PL435) There is a diagonal bar in the hand of this figure, and in the other hand, there is a hunted rabbit. The bar motion along with the movement of the figure head is drawn from right to left. On the other hand, placing his two hands shows a diagonal motion in the opposite direction of the bar movement. In fact, the artist has used this conflict in order to maintain the work. (PL436)

The colour combination of this work is contrast of blue and orange greys. In this painting, blue colour has been repeated several times. Trousers, pale blue background, blue sky and rabbit are beautiful repetitions causing variation, coordinated with the grass green colour. Moreover, the use of blue, yellow, red, and orange colours has created a beautiful harmony in side decorations of these Paintings. (PL437)

In order to show the dimension and distance, artist has considered the grass greater than other parts. This surface largeness has caused the work seems deeper.

**Other areas**

During the Shah Abbas I and his successor, European found their way in Iran and in most cases, they were bringing different gifts including painting curtains for Shah. From the ambassador’s writings and the European tourists during the Safavid age, it is revealed that a number of European painters had been employed in the court of the Safavid Shahs, and they had been appointed to draw face and body images of the ambassadors and famous Europeans in Chehel sotun Palace and Ali Qapou. Some artists such as Yan Lucas, Van Halest, and Philip Angel have been mentioned. Although, there is no evidence indicating that the CSH paintings or other European-based paintings have been painted by the above-mentioned artists, but it can be estimated that their colour and oil paintings had been a pattern for new experiences for some of the Persian painters. Among the paintings in CSH attributed to Philip Angel, the Europeanism paintings in the north porch could be enumerated.39
A European man accompanied by a dog

The painting of a European man accompanied by a dog has been created using oil colour technique on plaster layer and it is probably the work of European painters in the Safavid court. (PL438)

Europeanism style started from the second half of the eleventh century A.H. became the style of most of the artists and entered many changes into the Persian paintings. For example, depth making, light and shade effect, and use of the European themes could be implied.

This painting shows a man having a sceptre on his hand and a dog is standing nearby his leg watching him. There is a hanging curtain over his head. The background is flat and without contribution. There is a dark red part at the down of the frame showing the depth of image. The size of this figure placing in the middle of painting is very big and is much closer to real humans. (PL439, 439A)

His type of clothing and hats is like a European. He has worn a European edged-hat. He has a diagonal sceptre in his hand, and a bar behind him in the opposite direction of the sceptre has created a triangle. In addition, his cape fallen on his shoulders has created another triangle. (PL440)

In fact, these movements have created an X sign in the image plate. (PL440A) If a horizontal line over his shoulder to be pulled left and right, a parallel line paralleled to the red line at the bottom is created. Just on the same horizontal lines, where it will cross the X lines, points are created, which are called golden points.40 These golden points were important to the European artist and most of the artists have used it in their works, almost after Renaissance. In fact, these points were creating a framework, which the artist could put his desired subject in it. (PL441)

The man with the fallen sleeve in the form of a triangle leads the eyes to the bottom, where the dog stands and from there by the dog head, which is towards up draws the viewer’s eye upward again. Indeed, the artist has planned a round trip to the screen so that the viewer can see the whole work. (PL442)

Although several triangles have been used in the composition of this work, but different lines and round and semi lunar shapes have been applied in order to make it balanced. The curtain behind the figure has been light and shade effect worked. Using
light and shadow, the artist has managed to show the fabric pleat. The soft and circular movements existed on the curtains have been repeated in the hat, dress collar, and his waist and skirt. (PL443) Contrasting blue and orange can be seen in this work. (PL444, PL444A) Relatively large space is devoted to the reddish orange. Nevertheless, blue is used less. Therefore, the artist to be able to establish balance between these two colours has used light greys. Curtains, trousers, dog, cape decorations, and the figure skirt are in light grey colour. (PL445)

Along this painting, another picture has been painted on the wall, which was probably created by the Armenian artists. This painting is named as a standing prince. (PL446)

A standing prince

When the Armenians were worn out because of the Othman government, they shifted to Jolfa in Esfahan under the support of the Shah Abbas II. There were many artists among them, who were employed in the Shah Abbas Court. One of these painters was the Minas painter. His skill in drawing was so personal that he could bring the personal state of the individuals in the painting to the picture.

From the tenth century A.H./sixteenth century A.D., European paintings made an undeniable impact on the art of Persian painting. However, the nature of Persian paintings, even in the most European paintings also remained Persian. The Persian artists have used only those aspects of the Europe art so that their use does not change the aesthetic of Persian art.

Most of the Esfahan graffiti subjects included combat, banquet, and single female or male figures, and lover and the beloved one. The painting is also one of those paintings worked under the influence of the European art.

The Princess statue like the European bodies is located in the middle of the frame. The red background of the painting is in some way a reminder of the European perspective. Two converged lines that cross each other at a point. (PL447)

Hung curtains with light and shade effect and abandon pleat are also signs of European art. There are also several layers of curtains indicating the depth of the picture. (PL448)

The composition of this painting, which is a single figure, includes a variety of circles and curves. Contrasting curves on the curtain and the silky head cover of the
princess have created beautiful movements on the page. (PL449) The figure itself, which is standing vertically, has maintained the balance by horizontally movement of his hand and the almost horizontal movement of the down of his skirt. (PL450)

The way of finishing face and dress of the princess is somewhat similar to the Persian style. The hung hairs fallen on the shoulder reminds the viewer to the images of the past. Face processing has been performed with little lighting and shade effect like works of the past. (PL451)

In this painting also, colourful greys have been used and the contrast between blue and orange can be seen well. (PL452, 452A)

**Besides these paintings, there are another two paintings in the central Hall, which is related to the Qajar times. One of them is Chaldoran War and the other one is conquest of India by Nadir Shah.**

**The war of Shah Ismail I with the Ottoman forces in Chaldoran**

**Chaldoran war**

The Battle of Chaldiran or Chaldoran occurred on 23 August 1514 and ended with a victory for the Ottoman Empire over the Safavid Empire of Persia (Iran). As a result, the Ottomans gained immediate control over eastern Anatolia and northern Iraq. The battle, however, was just the beginning of 41 years of destructive war between the two Islamic empires that only ended in 1555 with the Treaty of Amasya.\(^{41}\) While the Ottomans often had the upper hand, the Persians for the most part held their ground. All Safavid losses in Shia-dominated metropolitan regions of Persia, such as Azerbaijan, Lorestan and Kermanshah, proved temporary, being recovered from the Ottomans soon after each battle. The loss of Iraq, as well as Kurdish and Armenian eastern Anatolia, however, became permanent.

“At Chaldiran, the Ottomans had a larger, better equipped army numbering 60,000 to 200,000, while the Iranians numbered some 40,000. Shah Ismail I, who was wounded and almost captured in the battle, retired to his palace and withdrew from government administration”.\(^{42}\)

Iranian troops along with the Shah Ismail I, who had a lot of interest in Iran, showed a lot of courage in this war. For example, Shah Ismail I along with 700 of his troops attached the Ottoman troops, destroyed many of their artilleries, and made them
useless. Although, Iran was defeated in this war, but a lot has been said about their valour and courage.

**This painting is undoubtedly due to those courage and valour.** (PL453)

This is one of two signed paintings of Chehel sotun palace. The Painter of this work is Muhammad Sadiq (Mr.Sadiq). Mohammad Sadiq has applied the colour and oil style skilfully and works primarily with combat and lyrical subjects have been left from him. He has had a particular expertise in showing delicate and tender faces.

This work displays the war between the Safavid Shah Ismail I with the Ottoman Sultan Salim Khan in Chaldoran plain. Most of the Iranian troops were equipped with cool weapons such as swords and Archery, while the Ottoman army were equipped with firearms and artillery; this quality has been appeared in the mentioned painting. (PL454, PL454A)

The hero of this battle scene is Shah Ismail himself riding a white horse with red-capped crown battling with sword. (PL455) On the farer part of this painting, Ottoman Sultan Salim has been shown. (PL455A) The way of placing Shah Ismail and Sultan Salim shows an obvious reciprocity. This contrast in the way of placement of horses that are competing and in the top and bottom placing the horses are well seen. (PL456)

This painting is placed in a crescent-shaped frame. This crescent-shaped frame is reminiscent of church architecture. The way of dealing with the mountains and the full cloudy sky indicates the influences of the European art. (PL453)

Surface is covered with pictures of people who are at war. At the centre of the painting, i.e. the focus centre, Shah Ismail Safavi rides a white horse. His placement at the centre of the painting reveals his importance and his action. If from the Shah Ismail picture placed at the centre, a vertical line to up and down, left and right is drawn, then the painting would be divided into two north and south, and the east and west parts. (PL457) In addition, these imaginary lines give four equal parts. In the lower right and left quarter, the troops of two groups, who are at war, could be seen. Several bodies are also on the ground. The troops of both countries are identifiable through the helmets they have on their heads. Shah Ismail and his soldiers have Qizilbash hat (PL458) Ottoman soldiers are on a special hat. In the top right quarter, King Salim and his troops
along with the war artilleries can be seen. (PL458A) In the top left quarter, some cavalries are at war and some killed lying on the ground is seen. In the both top quarters, a perspective of mountains and cloudy sky with light and shade effect technique of European style could be seen. (PL459)

This painting influenced by the Europe art has been prepared using oil paint on plaster technique. Oil painting provides this opportunity to the artist to have lighting and to picture the body and objects volume through lighting. Unlike other Persian painting, which had a kind of classified perspective, in this painting a kind of perspective of Western art has been used. In this perspective, no matter how far more subjects than the viewer’s eye may be smaller. Like this painting, people and objects that are at top are too distant and too small to us. In fact, the artist not only by the lighting, but also by the use of perspective and minimizing rule shows the depth. (PL460)

If this painting is divided into four plans, in the down plan, the troops of both countries, who are at war, are seen along with the killed ones. (PL461) In the next plan, Shah Ismail at war with war veterans is seen. (PL461A) In the third plan, Shah Salim riding a horse, which indicates his superiority in war, is seen along with the foot soldiers and cavalries. (PL461B) In the fourth plan, the artilleries and battling troops along with the landscape of mountains and sky are seen. (PL461C)

Although the composition of this work is busy, it includes several circles hidden at the painting surface. Shah Ismail Safavi is located at a circle centre and his troops battling are circulating around it. This rotation is the sign of the battlefield. In addition to this circle, there are other circles. Moreover, in continuation of this rotation, a spiral movement is seen, which is well matched with the painting subject, i.e. war. Presence of these circles and spiral movement has caused the eye has rotation at all surfaces of painting. (PL462)

The composition of this work also includes a variety of coloured grey. Transparent colours existing in the Persian paintings have been used less. In this painting, different ranges of grey reds, grey greens, and blue and orange greys have also been used. (PL463)

Using these ranges of colours shows that the artist had been completely familiar with the colouring techniques of Persian as well as European style. There are very
beautiful architectural decorations at sides and top of this painting, which has resulted in the greater glory of this painting. The sharpen tip decorations of the top of the painting is matched with arc-shaped frame and attracts the eye towards the glorious decorations of top and ceiling. (PL464)

The artist’s signature can be seen in the down plan and almost in the middle of the painting. (PL465)

**Conquest of India by Nadir Shah Afshar**

This war was occurred in the fourth year of the Nadir Shah reign in Kernel close to Delhi and it led to the conquering the Persian force and capturing Delhi. Nader Shah in this painting is horse backing with a battle-axe in hand and Nasser Al-din Mohammad Shah Gorkani, the king of India riding on an elephant. (PL466)

In this painting, the names of several people have been written in Persian language on the surface of work.

Nadir Shah, King of Iran

Mohammed Shah, the Goorkany King of India

Iranian Amir Arsalan Khan

Saadat Khan, Hindi

Nasrullah Mirza

Khan Jan, an Iranian Sardar

Khan Khanan, Hindi Sardar (PL467)

In this painting, like the previous painting effects of the European art can be seen. For example, lightings, using combined colours like the European art, drawing a perspective of mountain and sky as naturalism style, and depth making by minimizing subjects to the viewer eye. (PL468)

One of the differences of these two paintings with previous paintings is the way of face processing. As it was noted earlier, Iranian artist was using a particular pattern in drawing the faces. Like poet, he describes human and paints him in a beautiful frame to show this human. However, these paintings do not have such features. The human pictured in these paintings is not any more the same beautiful human with features such
as moon-like rounded face, extended eyebrows, and pursed lips..., but everyone has been pictured in different mode and different face. In fact, naturalism (nature painting) along with explanatory, which were of the European art features, can be well seen here. (PL469)

If from the arc-shaped part of this painting frame a line is drawn downward, where the artist’s signature is there, the painting is divided into left and right parts; Iranian Corps on one side and India on the other side. On each side of the painting, the confrontation and conflict between these two is seen, and artist has attempted to put a weight for each of these powerful individuals in order to maintain balance. (PL470) In fact, he not only through using visual elements, but also through using the contest and story of this painting could reach the balance and aesthetics. For example, each one of Nadir Shah and Mohammed Shah, as a big weight from both visual and role and functional point of view are considered as Shah. Nader Shah riding a dark horse in front of Mohammed Shah riding a White elephant is in conflict. (PL470A, PL470B) Alternatively, Amir Arsalan, one of the close friends of Nadir Shah is in contrast with Khan Khanan one of the greats of the Indian army. In addition, this conflict is seen on the flags, of both countries opposite to each other. (PL471)

The composition of this work proportional to its subject, which is war, is very busy. Both soldiers were on the battlefield. On the right side, the Mohammed Shah crops are entering the field and on the left side, the crops of Nadir Shah are entering to the field. In fact, artist enters the bustle and congestion into the painting from the sides of the frame. (PL472) A variety of grey colours has been used in this painting. Red and blue over other colours are seen and the interesting point is that blue colour has created a rotary motion on the panel surface; in fact, a kind of rotary composition through blue. (PL473)

Moreover, a triangle is seen in this painting in which Mohammed Shah Gurkani is at a vertex, Nadir shah at another vertex, and Amir Arsalan at the other one have been placed. Of course, several other triangles are seen. Perhaps these imaginary triangles and the movement they create is well matched with the war subject, because each triangle vertex is a sign of sharp and violent. (PL474)
The paintings of Daria Daulat Bagh:

The Daria Daulat Bagh paintings are represented in three different sequences, on the eastern and the western walls of the palace:

- On the western is the picture of a battle scene and its proceedings depicted in four frames, narrating the battle of Polillur in action.
- On the eastern wall there are two huge frames depicting small portraits.
- On the third category is the abundant floral design embellishing the rest of is on the walls of the palace.

The paintings on the outer walls of the Daria Daulat Bagh palace are unique in many respects. That a staunch follower of the Muslim faith like Tipu Sultan got portraits of himself, his father and his close aides painted in his palace is surprising.

The paintings in the palace are important because of their size which is 50’x18’ at the eye level. India has some huge wall paintings like The Ajanta caves that consist of large murals depicting the jatakas of Lord Buddha, At Hampi, on the walls of the Virupaltsha temple or a large mural at the Jaganmohan palace of Mysore depicts a Dussera procession of the royal family. But these murals hold a variety of subjects in a single panel whereas the mural on the western wall of Daria Daulat Bagh is on a single subject of a battle scene and that makes it unique. So it can say that it is the largest mural in India on a single subject.

The theme of the paintings:

The paintings at Daria Daulat Bagh are set in an Islamic background to make it appear as though an Islamic painting style existed since the days of the Mughals and the Daria Daulat Bagh paintings are off shoots of the same. Hydar Ali and Tipu did not have any direct relation with the Mughals but the Mughal style of painting could have influenced them, as they were much appreciated during that time.

“On reviewing the commitment of Tipu to the Islamic religion it is obvious that he could not have chosen anything iconic. Being a Muslim there was no way he could have depicted anagrams from the Quran as the faith professes a total non-representational of religious subjects. Islamic religion does not have a strong mythology, which could have been depicted. Landscape painting was not popular and the artists were not well versed with the technique. Floral designs used generously to
adorn the palace could not have become the main theme for the important panels. So the only theme that was suitable for depiction was a scene from history similar to the practice of great Moguls like Akbar and Jehangir. Tipu probably spent days looking at Moghul miniatures of battle scenes or other historical renditions like the Persian Shahnama which were replete with several battle scene pictures, before he decided to let the artists begin their work in his palace. Hence the choice of theme becomes interesting here.

Another point to be considered is that this is probably the first time that such a theme is chosen in the history of mural tradition of Karnataka. Although the appearance of a historical figure is not new, a small portion of history being chosen to be depicted in parts is introduced here for the first time”.

The murals of Daria Daulat Bagh in Srirangapattana are an excellent paradigm that underwent more than one coat of repainting. It is also interesting to note under what circumstances the repainting was warranted and why a study of the paintings is essential.

Hyder Ali and his son Tipu fought four wars against the English, known as Anglo-Mysore wars. Hyder and Tipu won the first two battles with the help of the French. The battle of Polillur is a part of the war which culminated in the defeat of the English and seize the Arcot by Hyder. In the Polillur scene, the English army under the command of Colonel Baillie was completely routed out and a number of English soldiers including Colonel Baillie himself were taken prisoners. The paintings of the Daria Daulat Bagh are apparently the earliest visual record of this battle scene.

“The paintings of Srirangapattana began to undergo many changes following the rule of Hyder Ali and Tipu Sultan. The outer walls of the fort of Srirangapattana, it is believed, contained demoralizing pictures of the British which were painted after the order of Tipu Sultan. During the last siege of Srirangapattana, a lot of these paintings were obliterated. And before that in 1792 on the approach of Lord Cornwallis’s army, a positive command to whitewash all the walls was given by Tipu himself. An order for the defacement of the Daria Daulat Bagh paintings was also issued at the same time. This was only partially done; happily enough remained for the restoration, which Colonel Wellesley promptly prescribed when he was in command of the fort and in residence at the palace”.
The paintings frequently faded and were repeatedly repainted, and at each repainting some details were omitted or altered. The eastern wall, where there are two huge panels containing portraits, distinctly show signs of modifications in one.

“Apart from the pictures of battle scene, the palace also contains portraits of contemporary rulers and the depiction of routine chores in the life of Muslims on its eastern wall. The study and identification of some of the characters delineated on the eastern wall for the reason that, of the 50 and odd small portraits that are represented in the murals only six of them are successfully identified by Archaeological Survey of India. Even these names are not authentically associated with the paintings”.

Plan of paintings:

As we enter the palace, and go left, the western wall is to our right. As we face the wall, to our left are two panels and to the right are two more. (fig.18) The top panel on to our left is panel one, below this panel is panel two. To our right, on top is panel four and the one below this is panel three. (PL92) Out of the four panels on the western wall three depict the proceedings of battle scenes in action while the fourth one is more of a sequel.

In Daria Daulat Bagh the art of the miniaturist that was popular in the Deccan, is clearly visible. The western wall, containing the battle scene picture does not make one single composition. There are various depictions. In fact they appear to be different compositions placed in a single frame. In all the four panels, the central figure is composed in the style of miniature painting. The fourth panel in particular, the depiction of the Nizam of Hyderabad appears to have been borrowed directly from a Deccani miniature painting. While talking about these paintings, Dr. Choodarnani Nandagopal mentions in a paper on post-colonial paintings of Karnataka thus: Here the importance is given to the portrait technique and the space covering the composition. When each piece of frame is observed it reminds the miniature portrait of the Mughal period. The various postures and toning of the horse and the rider form independent portrait.

The battle of Pollilur

The Battle of Pollilur, also known as the Battle of Polilore or Battle of Perambakam, took place on 10 September 1780 at Pollilur near the city of Kanchipuram in present-day Tamil Nadu state, India as part of the Second Anglo-Mysore War. It was
waged between two forces commanded by Tipu Sultan of the Kingdom of Mysore, and Colonel William Baille of the British East India Company. The army of the East India Company surrendered and suffered a high number of casualties. It was the worst loss the British suffered on the subcontinent until Chillianwala.

The battle of Polillur, the theme of the paintings is a part of the second Anglo Mysore war which culminated in the defeat of the English and the seizure of Arcot by Hyder. In the Polillur scene, the English army under the command of Colonel Baillie were completely routed out and a number of English soldiers including Colonel Baillie himself were taken prisoners.

“In June 1780 Hydar Ali he divided the army into two parts. He retained the bigger division consisting of the entire force with himself and sent the smaller one (consisting of 20,000 horse) that of Tipu, to engage the Bombay army of the English while him himself went to plunder Arcot. When the Bombay army proceeded in spite of all hindrances, Hyder united with his other army and gave a tough battle in Polillur defeating the English. When the English heard this, they sent col. Munro from Madras and Col. Bailey from Bombay. Hyder, therefore, detached Tippu Sultan with an army to engage the Bombay army and to prevent the Madras and the Bombay forces from combining. But since Bailey advanced in spite of this and was trying to join the army of Munro, Hyder himself went with the whole of his army and surrounded him. After a terrible battle the English army was completely beaten and Colonel Bailey himself was sent a prisoner to Seringapatarm. The second Anglo-Mysore war continued for three months and several places were conquered by Hyder”. 51

Panel-1

Distant mountains, cloudy sky and a craggy desert background form the setting of this panel. (PL475, PL476) There are at least 250 men in this picture about a 100 are on foot (PL477) and the rest are on horseback, (PL477A) either riding elephants or camels. (PL477B) About ten elephants are visible and two camels are seen marching in front.

Two huge tuskers lead the procession carrying large flags of Tipu’s insignia .(PL478) This is strange because the insignia of tiger stripes probably was adopted when Tipu began his rule or he must have had the insignia for his army for the sake of
identification. In any case as the army here is that of Hyder, the artists seem to have made a mistake in depicting the tiger stripes here.

As we compare the paintings with the Heider Nama, considered to be the most authentic document of the 18th century there seems to be some correlation with the chronicle. The Hyder Nama tells us that Hyder Aii divided his army into two parts. The bigger one, he retained with himself and started towards Arcot. The other one, smaller, was that of his son Tipu. Correspondingly here, Hyder is seen entering the grounds of Polillur after besieging Arcot. He has obviously come to help his son. (PL479)

The book mentions about a 100,000 men in the army of Hyder and gives the credit of victory to Hyder’s quick military action. There is no mention of Tipu’s prominent role in the battle. The Mysore Gazetteer also mentions a force of 90,000 men, which comprised of French officers in Hyder’s faction. The artists do not depict any European officers or soldiers in panel one which consists of Hyder’s army.

“Dr. Veena Shekar in Historical paintings of Srirangapattana, explained that, “the army is quite relaxed and appears to be just on the move without much exhaustion of having besieged a lot of places as history mentions. So it is probable that this depiction refers to Hyder’s army leaving Srirangapattana towards Arcot and not at the point where he is joining his son at Polillur. Or this panel could be a different scene from Hyder’s political pursuits”. 52

Men on horses with shining swords are rushing behind the tuskers forming three rows in slant position (PL480). Flanking these horses on the top are men on foot. Two men stop to play the trumpet and two more are engaged with the drums. Behind these, again men on foot are carrying swords. (pic481) Below, after some interspaces, there are some men on horseback. Many of these men are also playing the drums and the trumpet. On top of these are some men on horseback being led by their commander. (pic481A)

“In between the first set of men and the second are three horses and some men. Two men have got down from white horses and appear to be inspecting and on the third horse is a person who has turned his body to salute his master who is behind him. (PL482) The person in front of Hyder, according to many references is Mir Sadak. 53 (PL483) There is however some ambiguity in this representation. As Mir Sadak appears with Tipu (being his dose aide), in the next panel that represents the smaller army, it is
not possible that the person with Hyder is again Mir Sadak. But Mir Sadak’s presence, in the picture, if it is Mir Sadak, tells us that Hyder has entered the grounds of the battle where his son is already present”. 54

Behind this person is Hyder Ali on a howdah sitting comfortably on a majestic elephant and smelling a rose following the dictates of imperial etiquette. (PL484)

This feature of showing emperors in the act of smelling a rose seems to have been a tradition since Moghul miniatures. This is one of the conventions in style that has been followed by the artists’ here55 (PL484A)

The elephant on which Hyder is seen riding is his favourite Poon Gaj. It is believed that Hyder had a great liking for animals.

“Monsieur D.L.T. a French General seems to have related to the English officers about this, saying, “If Hyder has leisure’, he appears at a balcony and receives the salute of his elephants that are led before him. His dress is a uniform (following his military habit) composed of a vest of white satin, with gold flowers. He wears a scarf of white silk about his waist. With the military habit his turban is of a red or aurora colour, it is believed that he never wore any jewellery, either on his turban or on his clothes and never used either necklace or bracelets. His turban is very long and flat at the top”.56 (PL485)

In the same howdah is a companion who appears to be kneeling and fanning his master. He is half the size of Hyder Ali, but looking at the size of the howdah, there is no way he could have fitted into it. (PL486) The elephant is relaxed and appears to be quite languid in its gait and is seen holding a rope of some sort or probably a jewel that belonged to its neck. (PL487)

The composition of this painting consists of several squares and rectangles. In addition, several triangles are also non-tangibly seen. This painting has been placed in a rectangular frame. (fig.19) (PL488)

Viewer’s eye simultaneously with the arrival of several elephant rider into the left panel enters the painting. From there, it moves towards Hyder Ali sitting on another elephant. This movement creates a triangle; at one vertex Hyder Ali and at the other two vertexes of this triangle several elephants are seen- A triangle with the sharp tips towards front that can be a sign of moving forward and attack. (PL489) The visual
concept of the triangle is a progressive forward movement. Hyder Ali and the individuals behind him involve one third of the frame. If the painting frame is divided into three (vertical) parts, then at one part, Hyder Ali and the troops behind him and at the other two parts, other people have been placed. In fact, this division can be a reference to Hyder Ali aid to the Tipu Sultan. (PL490, PL490A)

Immediately after Hyder Ali, several horses are seen. On both sides (top and bottom) of these cavalries, there are two groups of infantry, who are behind each other in order. In fact, the arrangement of these people has created a Tetrahedral that could be a sign of the military discipline and strict attire. (PL491) The four equal sides of the tetrahedral indicate order and harmony visually. Across both groups, some horses can be seen that cause the eyes be directed forward. (PL492) Along the movement of the upper group, a crescent opening is seen. This crescent dome has been located in the full of clouds blue sky of this painting (in Islamic culture, dome and crescent shape are signs of sky and spirituality universe). In fact, the artist could combine well this architecture element in his works. (PL493)

Along the lower group of horse riders, two groups of horse-riding groups are seen moving diagonally upward. This diagonal movement not only attracts the viewer eyes to elephant riders at right side, but also the crescent opening. In fact, as a result of this movement, eyes move upward and sky from down of the frame. (PL494)

The colour composition of this work includes different ranges of red and grey as well as brown and ocher. In spite of these hot colours, blue colour has been repeated several times. (PL495)

In composition of this work, what is more obvious is using white colour, which has involved a great surface and has caused movement in the frame. However, this wide surface is at small sizes, which form a great surface through placing together. If one look at this painting with half-open eyes, this movement and the conflict between dark and light colour would be seen well. (PL496)

The way of arranging individuals and militaries shown by white colour have established a kind of rhythm and movement in the frame, which are fully coordinated with the army discipline and order and shows a very beautiful movement.
Panel-2

This is very similar to panel one. Here again; there are a number of men on horseback and on foot. Two camels lead the way, followed by three elephants carrying the emblem. (PL497)

Behind these, covering almost a quarter of the panel are men on horseback. (PL498) On the top are French military officers and soldiers who are “quaintly uniformed in cut-away scarlet coats with gold epaulettes and throttle collars of yellow and green. Their breeches are white, striped with yellow and green. Aigrettes adorn their tall black shakos. They wear top boors and carry scimitars and they are distinguished from the English by their moustaches”57. (PL499)

After this, some men on foot are depicted on top and below in two straight lines, are some men in coloured clothes. The clothes are marked by tiger snipes. (PL500, PL500A)

“This panel shows the army of Tipu. It is not shown to be smaller (40,000 horse and foot) than that of his father as mentioned in the Hyder Nama. This is again a march towards the battle scene. To one side of the panel is the procession of Tipu Sultan on a beautiful white horse which is tastefully decorated. In the earlier painting, Tipu is believed to have ridden an elephant”.58 (PL501)

“Tipu wears a fully gilded coat (the sheen is still visible) and sits majestically on his horse. This painting has been taken to be the closest in resemblance to Tipu though the facial pan is losing its pigment now. Tipu wears a single row of pearls and a thick gold chain around his neck. He also has a Bajuband, on his arm, which is embedded with precious stones. On his turban, he wears a sarpech, which is also bedecked with gems. (PL502) He holds a flower in his hand but hardly smells it, as he seems to be in conversation with his Commander-in-Chief. (PL503) Next to him in a brown horse is his cousin and Commander-in-chief Kumar-ud-din whom we distinguish by the black bearded face. (PL504) He was the son of a great General, Mir Ali Khan, who was a Jagirdhar59 of Gurumkonda. Kumar-ud-din was the most trusted of Tipu’s men but due to difference in policy matters, he too turned against his master. This became a significant incident and showed that Tipu’s position was weakening day by day. Kumaruddin’s submission to the British on the fall of Srirangapattana and it is unswerving loyalty and assistance in the anxious days that followed the siege did much
to consolidate and strengthen the new regime. He was given a pension of 70,000 pagodas and reinstated in his jagirdhari.\textsuperscript{60}

The entire panel is in a lighter shade of brown and not the same colour as panel one. This leads us to presume that the two panels below, that of 2 and 3 were retouched in later years. The panels on the top, i.e. panels 1 and 4 are of a darker shade and are supposed to have been the original ones. But there are no records to prove this theory.

Kumar-ud-din is seen here, wearing a green vest, and a green turban on which he wears a sarpech in the centre. The two men appear to be conversing. Four men hold the flywhisks and umbrella behind Tipu Sultan. In front of Tipu, is Mir Sadak in the same pose as the previous panel. Behind Tipu, on a white horse, appearing dwarfish is Mir Suddur Ghulam Ali Khan, the lame. Ghulam Ali was a Lord of the Admiralty as well as Inspector-General of Forts and Garrisons. He had lost the use of his legs due to a rheumatic complaint and was usually, says Colonel Wilks, carried in a sort of dhuli, silver covered. He was nicknamed Langada, the lame. The English spoke of him as Ghulam of the ‘silver chair’. Tipu called him ‘the Man-eater, but at times professed the greatest confidence in admiration of him. The participation of these men in this war has not been significantly mentioned in any of the chronicles. A lot of French officers are seen in the picture including Mons Lally, who was at the head of the French army. Lally is seen here, waving a sword (top extreme right) and looking back, waiting to receive instructions.\textsuperscript{61}(PL30, PL505).

He was half French, half Irish, known as Lally Tollendal or O’Mullaly of Tullindally in Ireland. His participation in the Polillur battle is of significant importance because of his role in firing a shot at the tumbrils causing confusion in the British army. Although he became popular in this battle, his father was earlier defeated at the Wandiwash \textsuperscript{62} battle of 1760, the in which the same situation was turned against the French army. The present Lally was known to be a gallant and generous kinsman even by the British.

The local people have wiped out most of the faces of the companions of Tipu and hence they are beyond recognition. Behind the procession of Tipu follow men on horses, elephants and camels. At a distance are seen some more men on horses carrying drums and swords. The central depiction of Tipu and his cousin is the only interesting part worthy of mention in this panel. The rest is the same as previous.
“Like the above panel, this painting has been placed in a horizontal frame and has a very large scale. One of the features of the horizontal frame is its narrative and tale feature. This feature is well seen in this painting.” (fig. 20) 

The movement is started as entrance of the elephants and camels in the painting frame. Many cavalries in front of hordes of elephants and camels are on the move. The movement is seen well in the body figure of horses. (PL506) 

The composition of this paint also includes a variety of polygons such as squares and rectangles. If we divide the frame into two parts, the left part owns greater order. (PL507) Two groups of infantries have created regularly rectangles; in the middle of these two groups, there is another rectangle. (PL507A) In contrary, on right part, a host of military personnel who have covered the whole frame are seen. (PL507B) 

One of the main elements in composition is the gathering and separation concept. Although this paint is too crowded and many elements have been used in it, the artist could achieve such concept. Wherever numbers of figures exist, a vacant area has been considered so that the eye can move easily and the viewer would be able to make connection with the paint. (PL508, PL508A) 

Although the frame of these paintings is very large, the figures and the paintings are small. The reason may be the influences of the miniature art. In fact, though the paints have been painted on wall and are considered as wall painting (fresco), they are similar to the miniature. (PL509) Like miniature paintings, in these paintings, space is two-dimensional. 

The Daria Daulat Bagh artists make use of a lot of warm colours, especially for the background. There is no deep making and perspective, which are common in the West art. The background of this painting is completely two-dimensional. (PL509A) No point is more valuable than the other point. All figures are drawn in one size. Faces are almost no shadows and on most cases are three faces or half face (profile). Horses also have been painted almost half face with a little lighting. (PL510) 

Rhythm, which is an element of the visual arts, can be seen well in this painting. This rhythm can be found in the horses’ movement and in the arrangement of the infantrymen. These two groups of the infantrymen standing opposite to each other not only have created a rhythm but also are seen as two parallel lines and they have
developed a beautiful contrast with a dark line created through the plants on the top of the plane. (PL511)

The ornament, which is a part of the miniature, can be seen in these paintings. The decorations include dresses with patterned fabrics, several hats and head coverings, and fabrics over the elephants and horses, etc. Moreover, the clothes of Tipu Sultan, ornaments on his horse, and the umbrella over his head, flags, and banners, which high attendants have put behind his head have been pictured with beautiful and different decorations. (PL512)

The paint colour options include different ranges of red, brown and ochre. The contrast between the colourful greys of green, red, blue, and orange on the background of ochre colour has given a particular beauty to this painting. (PL513) Of course, beside these colours, white colour should be pointed out as it has been used so much.

Indian painters have often used herbal dyes; however, the chemical dyes have also been used in paintings of Tipu Sultan Palace. Colours used by the Srirangapattana artists, at least some of them were chemical colours. (Burnt sienna, blue etc…). These could have been brought by military officers or by Indian Ambassadors travelling to France.

Panel-3

This is a very interesting panel that has to be studied in three parts. In the first plan, we have the two processions of Hyder Aii and Tipu, which we saw in panel 1 and 2, having reached their destination in this panel which is the battleground. (PL514)

The two armies of father and son have simultaneously reached their destination. The fact that Hyder’s army reached later (according to later chronicles) has not been shown here. Hyder Ali is riding the same elephant as panel one. (PL515)

In front of Hyder is a person directing him, is General Seyed Gaffur. He was one of the twenty-four principal officers who were killed defending the walls of Srirangapattana. (PL516) Seyed Gaffur, formerly a cavalry officer in the company’s service, was taken Prisoner with Colonel Braithwaite, and entered tipu’s army.

Gaffur rides a chestnut horse and is wearing a gold embroidered turban, coat, kamarband (belt) and trousers. A blue- coated peon holds, somewhat painfully, the
general’s ‘standard’ over him. There is a gaping emptiness in between Hyder and Tipu (fig. 21) and this is probably to show the two processions arriving from different sides. (PL517) Although the horses are shown here, galloping, there appears to be a lack of movement except when we come to the main part of the picture in which the tempo has been developed nicely. Below Hyder Ali, is seen Tipu on a smaller howdah than his father and in front of him on a brown horse facing the elephant is Mir Sadik. (PL517A) Behind these two rulers are two camels and several horses. This forms the first part of the panel. (PL518)

To the middle of the panel, confrontation with the enemy has been shown. A number of British officers are seen using their guns. (PL519) Parsons’ theory that, ‘60 guns played upon it, with only 10 guns to respond’, does not seem to be true here, as there are more than 100 guns playing. The redoubtable British square mentioned by most chronicles has been depicted very well here. Colonel Baillie sits in a palanquin and appears tensed. He is shown chewing his forefinger in despair a gesture employed by many to signify defeat in dismay. (PL520) British officers are seen aiming their rifles at Indian and French soldiers who are on horseback. All the soldiers of the three countries are mixed up in the fight and it is difficult to say who is shooting whom. (PL521)

“The main part of the picture depicts with ‘childish glee Colonel Baillie’s defeat and gives special prominence to the explosion, which caused it, and to the consternation of the British Square. Most of the British believe that this representation of Colonel Baillie is not a justified one, because, Baillie it is said was a brave officer, very keen on his profession. Baillie was one of the company’s officers who had served for many years in India. A fine, upstanding and handsome man, but very badly supported by the Council at Fort St. George, Madras. The regiment now known as the 64th pioneers was raised by him and was called, “The Baillie-ki-Pultan” for many years, by his men who admired and loved him. After his defeat in 1780 Colonel Baillie spent two years imprisoned in the dungeons of Srirangapattana, where he died through deliberate and inhuman neglect” 64

“General Baird and Colonel Fletcher are seen on horseback, side by side. The taller one who is pointing his hand at the explosion on the top left is General Baird. (PL522) Baird gained a lot of fame, during the siege of Srirangapattana. He suffered a
great deal being a prisoner of Hyder Ali for 4 years and was only too glad to take up the lead in 1799. After the battle of Polillur Tipu had kept the active officer chained and Baird’s old mother had made a dry Scot’s jest on hearing the story later, that “God held the man that was chained to our Davie. Now it must be; God help the man that should meet our Davie, Sword in hand on his return to Srirangapattana” 65

The other officer is Colonel Fletcher. This young man added more confusion in the battle as his replenishing of ammunition by way of aiding Baillie only produced tragic results, because he had brought with him loose gunpowder, which exploded when a single shot was fired.

In the earlier pictures Mons. Lally rode a prancing white horse at the head of the French detachment; he is now shown on foot at the top right hand of the painting. (PL523)

His brown horse, held by a groom wearing a blue coat and green turban, stands behind him. In his hand is a truly novel instrument, ‘the telescope of his intellect’, very much materialised. His uniform and cocked hat are almost as magnificent as his immense spyglass. (PL524)

The mention of the explosion of the tumbril caused by Mons. Lally has been well conceived by the artists.66 (PL525)

To the top left of the square formed by the soldiers, is the wagon carrying the gun powder and it has exploded. (PL525A)

The position of the enemy’s ammunition fired a shot at the Colonel’s tumbrils, all of which had been collected in one place. They blew up and the bonds of the union of the Colonel’s force were broken up’. Similarly Shama Rao writes about two tumbrils that exploded. In the mural only one is visible. When the British army began losing ground, Baillie, it is said raised his handkerchief as a token of surrender and asking the enemy to stop attacking. However, this is not shown here. General Baird and Colonel Fletcher are seen giving instructions to the army.

The quandary, confusion and despair that are mentioned in most of the chronicles are well pictured here. “The troops both European and Indian, were thrown into Disorder… the spots, who had become mixed up with the camp followers, no
longer preserved any order”, mentions the Mysore Gazetteer. The artists rightly represent this. (PL526)

To the right of the panel is what has been called as the ‘indiscriminate slaughter’, of several British soldiers. Parsons mentions “A few sepoys, not hearing the order (to lay down their arms), continued to fight and Hyder gladly seized this as an excuse to send Tipu to cut down or trample under foot of elephant or horse every man within reach. (PL527) The artists have painted this gruesome act by showing headless bodies and several butchered men writhing in pain and agony. (PL528)

“The English soldiers have mutton chop whiskers but no moustaches, there is no green on their uniforms, and they carry no swords and are armed with muskets. The despair on their faces is equalled by the horror on the faces of their horses. (PL529) Parsons observes that the most imperturbable man on the wall is a Mohammadan apparently pouting water into the powder Magazine. The bullock behind him, though standing its ground heroically, looks much more alarmed.”67 (PL530)

Amidst all these details however, the incident of Biccajji Scindia mentioned by Shama Rao finds no place here. He and his family giving up their lives in the battle probably did not make that big an impression on Tipu’s mind. Towards the end of the panel there is a representation of a person on horseback leading the army which could be BiccajiScindia.68 (PL531)

This painting has been placed in a rectangular frame. The composition of this work includes of many rectangles and squares. (fig.22) In addition, several circles are seen. (PL532)

Viewer’s eye simultaneously moves from both sides in to the frame. From there by two groups of infantry, who wear white clothes move in to the middle of painting. (PL533) Across both groups, some horses can be seen that cause the eyes be directed forward. (PL534) The way of arranging individuals and militaries shown by white colour have established a kind of rhythm and movement in the painting. (PL534A)

Panel-4

This is a panel showing another procession scene. There are two elephants carrying the insignia of the Nizam of Hyderabad. (PL535)
The tiger stripes have been sumptuously used here, leading again to some confusion. (PL536) We cannot be sure whether the Nizam is proceeding to the battle field or making a visit to Tipu’s court. It is possible he is being escorted by Tipu’s men and thus the reason for the tiger stripes. Behind them, rides the Nizam on a white horse, seated comfortably and smelling a flower. A man holds an umbrella on top and three men bold flywhisks. (PL537)

The Nizam, like the Mahrattas, was an important confederate during the 18th century. It is known that he often shifted his allegiance to win states for himself and be in a safe position. By representing his betrayed promise, Tipu was tarnishing the image of an important person and thereby placing him in an awkward position compared to his own. Most chronicles do not mention Nizam Ali’s role in this battle. Some say that Hydar Ali was glad that he could not come on the scene, as Nizam Ali was only known to cause more trouble and confusion.

In 1788, the Nizam proposed a treaty between himself and Tipu, but recoiled from his conditions, and in 1791 joined the English and Mahrattas against him. Tipu’s wrath is perpetuated here. He issued a proclamation ‘calling on all true believers to extract the cotton of negligence from the ears of understanding, and quitting the territory of apostates and of non-believers to take refuge in his holy dominions and to aid him in a holy war against imbecile princes of India and the insolent English”.

Behind the Nizam follow 12 elephants with empty howdahs, probably brought to aid Hyder’s army, which were in reality not very useful. (PL538) Nizam Ali is seen wearing rust coloured vest and turban.

He wears a sarpech on his headdress made of gold embedded with semiprecious stones and one huge gem hangs from the top. The Nizam holds a flower and is in the act of enjoying its perfume. This presentation appears merely to show the cool and sluggish attitude of the Nizam. (PL539) There is a huge ring with a large diamond on his little finger. He also wears two strings of pearls around his neck.

Below the Nizam’s horse is the picture of a cow and a boar, signifying that the Nizam’s army came like a cow but fled like a pig in fear without helping. (PL540) In front of the Nizam the marching infantry wearing red vests and blue turban all sporting a bow and arrow have been depicted. (PL541)
This painting also has been placed in a rectangular frame. The composition of this work includes many rectangles and squares. (fig.23) But the composition of this painting is simpler than other panels. Viewer’s eye with several elephant’s empty howdahs enters the painting into the left sight. The colour composition of this work is like panel 1- includes different ranges of red and grey as well as brown and ocher. In spite of these hot colours, blue colour has been repeated several times. Use the white colour created beautiful rhythm and movement. (PL542)

According to the explanations given, these four panels in terms of subject, composition, and technique are very similar. Therefore, a series of common features could be surveyed among all of them. Here, we review and analyse these characteristics and features:

When we take the four panels in totality here we cannot attribute extraordinary use of visual elements by the artists. Figures are disproportionate lacking proper anatomy. Unrealistic leg work of men and horses, make them look like caricatures. (PL543)

There is no variation in expression or facial features. Due to huge expanse of the wall there is no harmony or balance. Focus, however on each panel varies. The image on focus, is in absolute harmony and makes a complete picture on its own, appearing like a miniature (the compositions of Tipu Sultan and Nizam Ali) the same is with the third panel. To one corner of the rendering, the soldiers fighting make a stimulating picture. But in totality the composition is bizarre. (PL544) A lot of movement is visible due to the representation of galloping horses and soldiers fighting and the lethargic stance in Nizam Ali’s rendering. (PL545, PL545A) There doesn’t seem to be a concept of time or space. Actual space has been utilised to create illusionist space as in panel- 4 (space between the procession of Hyder and Tipu).

Line dominates form in all panels and is a dominant aspect here. A strong black outline is visible on all the figures, but not a thick one. The line is more graphic in appearance as it does not flow with ease but is strongly defined making the figures look like illustrations. The first outline seems to be the final line as the colours merge with the line and a second line does not seem to appear on top of it. (PL546)

At the same time, there does not seem to be much colour harmony in the paintings. Looked at from any angle, the colours used by the artists have produced disastrous results. (PL547) Regarding the colours used, Karanth writes “from the
choice of colours these people worked with, I feel that they had acquired a range of pigments marketed by the west Tippu had intimate contact with the French and through trade channels they must have been able to get an assorted range of pigments. The range of colours in Indian earth pigments is limited and access to a richer variety must have proved tempting. One finds indiscriminate use of Prussian blue in these paintings, producing deplorable effects (PL548) it is a colour whose coolness is difficult to control. Things painted with it often suggest a receding plane, just where warm colour was needed, these used Prussian blue, upsetting the very idea of planes. Just careful observation and common sense would have taught them its proper use. 71 (PL549)

Proximity of soldiers, and horses, group them together as one big army creating an illusion of space. Horses galloping in diagonal path create an uphill surrounding and crystallographic balance is achieved in the placing of figures at intervals in a repeated fashion. (PL550) The panels do not have a focal point and the eye wanders all over the picture. There is no perspective or depth as the army proceeds in horizontal direction with three processions heading left and one heading towards right. (PL551, PL551A) In a distance, a few mountains are visible but they fail to bring any perspective into the picture. (PL552, PL552A, PL552B, PL552C)

Artist’s observation of nature, his surroundings, court life and his ruler’s attitudes and habits are well reflected in the paintings. His knowledge of the happenings of his time, seem accurate enough. Disproportionate bodies and lack of perspective in painting show that he was more of a craftsman than a professional artist. His intentions are those of his masters and he merely carries out the demands placed on him. He may not have had a professional training in painting but would have been a craftsman belonging to a guild, perhaps a local artist or one migrated from a neighbouring court. Political instability in the kingdom posed no challenges for him to excel. Persisting traditions from the past in a degenerating (after the disintegration of Vijayanagara kingdom) level is dearly felt. There is a stylised and formalised presentation of battle scene and actions are almost always stylised- Horses galloping, soldiers marching, kings holding flowers etc.

Whereas, Tipu and Hyder Ali, riding magnificent elephants, smelling roses, naturally propagated cool headed attitude and potency, above all, there appears a clear aim to inculcate a hatred for the British among the local inhabitants. 72
Eastern wall:

This painting is *Portraiture of the royal gentry and the routine duties in the life of Muslims*.

The eastern wall contains two large murals (fig. 24), a double up of the two murals on the western wall. Each mural contains 50 frames comprised in 5 rows of 10 frames each; making a total of 100 frames each on the eastern wall. (PL553, PL553A)

Panel 1 & 2

The pictures on this wall (panel 1) illustrate incidents in the lives of Muhammadan princes, rulers and grandees contemporary with Tipu and also include some kings who were his feudatories. (PL554)

The panel, 2 has been divided into numerous small frames in which the figures are placed inside Muhammadan buildings or palace interiors. (PL555) One prominent activity that is enacted is the reading of the Koran or the offering of prayers, which was of course a compulsory habit of every Muslim. Their five primary duties called the five pillars of Islam are:

1. Repetition of the creed – Kalimah every day.
2. Prayer.
3. Alms giving.
4. Fasting during the month of Ramadan.
5. Pilgrimage to Mecca.

The first four duties are depicted in these various frames here. Some figures are seated and some others stand by way of receiving guests. Some of the frames depicted are inside mosques where the subjects are offering prayers. In totality there are depictions showing the following:

**Kings and other grandees performing the following actions**

- Receiving guests. (PL556)
- About to leave-for hunting or to attend court (PL557)
- Relaxing. (PL558)
- Queens shown as- Smoking the hookah, being attended by her maids. (PL559)
• Members of the Muslim faith represented as Giving alms, reading the holy book, praying, relaxing. (PL560, PL560A)

• A few frames that belong to general category. (PL561)

There are at least four to five dozen portraits of various contemporary rulers of Tipu. (PL562, PL562A) Identification has been possible only of a few emperors and they are, the Hindu Rani of Chittor, Muhammad Ali Walajah and his queen, the Raja of Tanjore, the Raja of Benaras, Balaji Rao II Peshwa, Krishnaraja Wodeyar III and Madakari Nayak of Chitradurg.

“It is very clear from the theme that most of the portraits belong to the feudatories’ of Tipu. Most of the territories attached to Tipu were conquered by Hyder Ali, and Tipu merely made attempts at retaining them. We are not sure as to the personal relationship of both the rulers with the persons depicted here. But most of the personalities seem to have had some connection with the British government.”

The Hindu Rani of Chittoor

The frame here depicts a scene with numerous ladies attending upon their queen. (PL563)

The queen is dressed in a four piece dress, all of light colours except for her blue blouse and pyjama of the same colour. (PL564) She wears a significant ‘tali’ around her neck which shows that she must have been a married Hindu. (PL565) The ladies attending her are dressed in similar costumes, of varied colours. Much of these colours have faded today. (PL566) The ladies to the left are holding out offerings to the queen and those at her right seem to await her orders. The ladies on the left wear the ‘pallav’ on the right side and those on the right wear it on the left. This configuration with a portion of the interior of the zenana is depicted nicely. The style of painting is a combination of line work, (PL567) but instead of flat colours light and shade for modelling the figures is tried. (PL567A) Strong black lines used for hair and drapery etc. stand out too boldly, but show depth as the colours used for line work have faded away now. This particular panel is identified as the Hindu Rani of Chittoor.

Chittoor now in Andhra Pradesh, was once a part of Arcot. Hyder Ali captured Chittoor during the process of besieging Arcot in 1781. The British had agreed to help the Nawab of Arcot, Muhammad Ali in fighting Hyder Ali. Hyder Ali succeeded in
capturing several places in Arcot, Chittoor included. Chittoor was under the command of Abdul Wahab Khan, the brother of Muhammad Ali. After capturing the district, Hyder Ali sent the family of the killedar to Srirangapattana. We are not sure whether amongst. The queens of Abdul Wahab Khan, there were a Hindu or not. Wilks describes the siege in detail, but there is no mention of a Hindu queen worthy enough to be featured on the walls of Daria Daulat Bagh. But one interesting incident worthy of mention is that in the year 1782, Hyder’s health continued to deteriorate and he expired on the night of December 7th, 1782 at Narasin Rayani pet near Chitroor. His chief officers held a meeting and decided that his death must be kept a secret till the arrival of Tipu in order to prevent any possibility of rebellion. There is popular belief that in this crisis the Rani of the above-mentioned Chittoor took care of the body of Hyder and as a result Tipu got her portrait painted in his palace as a mark of gratitude.

**Muhammad Ali Walajah and his queen**

Muhammad Ali in the year 1751 was contesting with chanda Sahib for the Nawab ship of Arcot. For this purpose, he sought the help of the British and the Mysore rulers. Nanjaraja, the commander in chief of Mysore agreed to help Muhammad Ali on the condition that Trichinopoly, which was under the governorship of Muhammad Ali, be bestowed on Nanjaraja. Huge sums of money, a Mysore army consisting of 5000 horses and 10,000 infantry were given as aid to Muhammad Ali. All this amounted to no benefit for Mysore as Chanda Sahib was murdered and Muhammad Ali escaped to Trichinopoly seeking protection from the English and disclaiming the alliance with Mysore. In the same warfare Hyder Ali as a commander of Mysore army amassed a lot of wealth that helped him builds an army of his own.

“Relations between Hyder Ali and Muhammad Ali were never smooth. In the opinion of both Hyder Ali and Tipu Sultan writes Mark Wilks “Muhammad Ali was the true cause of the war, that he had poisoned the minds of the English against them. And had even deputed persons to England to injure them in the opinions of the king and people of that country, that he was equally false to the English and to them”.

“This particular portrait of Muhammad Ali and his queen must have been repainted at a later date. (PL568) It is difficult to suppose that the British officers got this picture painted here considering Muhammad Ali’s relations with them, which was not one of equal status. Wilks mentions a caricature of Muhammad Ali that was done
on the walls of the houses in the main streets of Srirangapattana that had been ornamented by the Sultan’s commands. He says ‘It was the nabob, Muhammad Ali brought in with the rope around his waist, prostrating himself before an Englishman, seated on a chair that placed one foot upon his neck’." 77

These paintings were later ordered to be removed by the Sultan himself.

Muhammad Ali’s lavish hospitality, aristocratic beating and warm personality made him highly popular with the British. (PL569) He was, however; wholly dependent on the British for the maintenance of his position as Nawab since he was deeply in debt, borrowing from British company servants at exorbitant rates of interest.78 In order to ingratiate himself with the new rulers he adopted various British manners, including the commissioning of oil paintings. 79

The Raja of Tanjore

During the second Anglo-Mysore war in 1781, a series of battles took place between Sir Eyre Coote, the commander-in-chief in India and Hyder Ali. Hyder Ali captured Tanjore in the process. 

“The incident is explained by C. Hayavadona Rao in the Mysore Gazetteer. “While wont of these, and wretched equipment, prevented the English from following, he ravaged the district of Tanjore, sending off to the upper country all that was movable, including immense herds of cattle”80

A heavy sum of 4 lakhs was levied on Tanjore, which was paid by Muhammad Ali, as Tanjore was his tributary state. The Raja of Tanjore who has been portrayed here (PL570) might be Venkoji or Ekkoji, the son of Shahji by his second wife Tukhabai and thereby the Stepbrother of Shivaji the great. Shahji left the charge of Tanjore to Ekkoji since which time he assumed the tide of the Raja of Tanjore.

If the’ British painted the portrait at a later date, the Raja depicted here could be Sarabhoji II who ruled from 1799-1832. Many company paintings of Sarabhoji exist and the present portrait has some resemblance to Sarabhoji. Consider the scroll painting showing Raja Sarabhoji of Tanjore, (PL570A) (1825-30) done by company artist, and compared with the Daria Daulat Bagh portrait.

The headdress, costume and moustache are strikingly similar and so also the style of depiction. (PL571) It is easy to understand that most of the portraits were
repainted’ at the command of the British. In Tanjore portraits of the rulers were particularly popular among the British. Tulsaji, Amar Singh, and Sarabhoji were constantly being portrayed over the years. Charlotte Clive, in her diary describes Sarabhoji as a ‘handsome, tall, stout-looking man, talking good English, and with very pleasing manners.

Sarabhoji was particularly interested in painting and was on good terms with the British. The Raja appears here young and charming wearing the finest clothes and jewellery. He is accompanied by his ministers and attendants.

**The Raja of Benaras**

According to historical chronicles neither Hyder Ali nor Tipu Sultan seemed to have had any connections with the Raja of Benaras. Therefore, this frame must have been painted at a later date. Benaras was one of the centres of company paintings. The portrait here could possibly be that of Mahip Narayan Singh (1781-1794) or Udit Narayan Singh (1795-1835), more so the later painted under the instruction of the British.

For most of the 18th century Benaras was still part of the Mughal province of Oudh, but in 1775 it was ceded to the East India Company on a permanent basis. Being situated on the river Ganges with its great reputation as a picturesque pilgrimage centre, the city was constantly visited by the British on their way up and down the river ………. As a result, Company painting soon developed there closely related in style to Patna painting but somewhat cruder and more brightly coloured. The Benaras’ kings too gradually began to adapt their life-style to British liking.

**Balaji Rao II Peshwa**

It is not clear whether the person depicted here is Balaji Rao II or BajiRao II.

The description in the museum refers to Balaji Rao II who ruled between 1740-61 before the emergence of power of Hyder Ali or Tipu Sultan. Balaji Rao Peshwa was in a way responsible for Hyder Ali coming to power. If the Mahrattas under Balaji Rao had not attacked Mysore in mid-18th century, Hyder Ali would not have had the opportunity to control the situation and win over Nanjaraja’s confidence. This was the first and major step in the political career of Hyder Ali. If the frame was painted at a
later date, it could be that of BajiRao II son of Raghunath Rao who ruled from 1796-1818 before he surrendered to the British.

**KrishnarajaWodeyar III**

Previously the same frame contained a painting of the Dewan Purniah in durbar; painted possibly by command of Tipu. This was replaced later by a portrait of Krishnaraja Wodeyar during the Dewanship of P.N. Krishnamurti. (PL572)

“We have here Krishnaraja Wodeyar in his usual conventional pose. In court with his ministers and courtiers, A descendent of the ancient Hindu reigning family of Mysore, Krishnaraja Wodeyar was restored to the throne as a child after the death of Tipu at the fall of Srirangapattna. In 1811, he assumed charge of the govt. But until the British Government took the administration in 1831. He has been described as a versatile person proficient in many languages and interested in the arts. He was also the earliest and staunchest ally of Britain. This portrait of Wodeyar can be compared with that of a scroll painting in the India office collection (PL572A) which has been wrongly identified as the procession of the Raja of Tanjore when in fact it is the procession of Krishnaraja Wodeyar. The resemblance in both the paintings is unmistakable and one should not miss ‘the tiger stripes on the howdah’.

**Madakari Nayaka of Chitradurga**

This particular frame could have positively been portrayed during tipu’s time.

Madakari Nayaka was a feudatory of Hyder Ali who besieged Chitradurga in 1777. Madakari Nayaka gave a hard fight and after 3 months, peace was made with Hyder Ali after a payment of 8 Lakhs.

Chitradurga had become a powerful state in the South, so powerful in fact, even the major powers like Hyder Ali and the Peshwas, sought for its help against each other. Thus placed between these two powers, the Nayaka was rather in a embarrassing position. First he helped Hyder Ali in his campaigns against Bankapur, Nijagal, Bidanur and the Marathas, and had a large hand in earning him victory in all these cases. But in spite of all this, the Mysore Nawab had never been straight forward with the Nayaka. With all his outward show of friendliness, he appears to have nursed consistent jealousy towards the Nayaka. He had an eye on Chitradurga from. The very beginning and he was only waiting for an opportunity to attack. Meanwhile, in 1777,
Hyder was threatened with a formidable invasion by the allied armies of the Marathas and the Nizam. The Nayaka of Chitradurga perhaps studying the political powers of the Deccan closely and realising Hyder’s designs against Chitradurga, changed his allegiance and not only held back from sending the usual contingent of troops to Hyder’s assistance, but positively promised help to his enemies. This was too much for Hyder who immediately marched upon Chitradurga, rejecting the offers of the chief to pay a large fine. The siege was maintained for some months without success. Soon an arrangement was entered in and a fine of thirteen lakhs of pagodas was levied on the chief. The Marathas campaign over, Hyder once again sat down indignant before Chitradurga. The story of this siege describes B.N. Satyam in the Mysore State Gazetteer forms a brilliant chapter in the history of Chitradurga, which held out against Hyder for months. At last, only by the treachery of the Mohammadan officers in the Palegars service, the place was taken in 1779. Madakari Nayaka and his family, it is said were sent as prisoners to Srirangapattana and 20,000 of the Beda’s (people belonging to a tribe) of Chitradurga were also sent to people the island of Srirangapattana with the sole view of breaking up their power.

Madakari Nayaka, (PL573) was undoubtedly a remarkable man. A brave soldier, a shrewd administrator and a generous chief, he was easily the most influential and respected Palegar of his age. His depiction on the walls of Daria Daulat Bagh is in fact a tribute to this brave personality.

These are the frames that have been so far been identified. There are still a lot more that originally belonged to Tipu’s time.

Analyses of Eastern Wall Paintings:

A detailed study of these small frames will be very effective in understanding the changes in the history of this period. Compared to the battle scene panel, which is a true picture of the historical event frames on this wall offer less scope with regard to maintaining the historicity of the past. Repainting as mentioned in the introduction, distort the relationship of the historical figures, change the chronological order of facts and misinterpret the events occurred in the past. These frames again mislead the study of style, its development and uniformity, thereby resulting in no stable conclusion.

It is a matter of doubt whether these paintings were done when the emperors were in durbar with Tipu or were they painted from the description given by Tipu. It is
highly unlikely, judging from the relations Tipu had with contemporary rulers that these kings were invited into his durbar. And if they were done based on the descriptive capacity of Tipu, it is even more laborious to establish their identity. This kind of panel tends to become too dull and boring as there is no scope for variety. Even the architecture appears to be a repetition. Although the wall renders a huge space for the artist to work, here we find the figures clashing for space.

The line is more prominent here and is used to define form more clearly, especially the buildings, costumes and other miscellaneous items. (PL574, PL574A, PL574B) Excessive use of white for buildings and clothes on the eastern wall reduces the depth in the pictures. (PL575, PL575A) All the buildings that are depicted are in white giving the semblance of an Arabian country where the Muslim faith administers white for the buildings and restricts the use of any other colour. (PL576) Four colours are prominently seen and they are red, blue brown and white. (PL577, PL577A) Shading and modelling of figures is attempted at a basic level. Sometimes the faces appear round and fleshy due to the shading work. (PL578, 578A)

One interesting frame in panel-1 is that of a caparisoned elephant and dark brown steed, being led by white dressed servants. (PL579) Against a blue sky and ochre foreground, these animals are shown in all majesty. (PL579A) The elephant is painted in blue black. The composition of the animals with their guides is very pleasingly depicted. Colour combination with appropriate light and shade work is cleverly achieved. As against the dark mass of blue black of the elephant at the left, the depth of brown colour given to the horse, its foreground and to the persons, who stand behind it, achieve correct balance. (PL580)

In other panels the clothes are given some tint to show the pleats and crumples.

Shading of hands and legs to make them appear round has also been attempted. Shapes of some figures are perfect while some are badly done. (PL581, PL581A) Texture is brought out well in the handling of clothes of both men and women. (PL582, PL582A) The upper garment covering the blouse is shown as transparent and the inner garment is visible. Most of the material worn by the women folk appears to be of muslin by their texture and the technique showing this is certainly commendable. (PL583)

The Queen with her attendants Smoking the hookah is an interesting panel. (PL584) It resembles Rajasthani miniatures having pure symmetry, harmony and
balance. Dominant focus is on the queen in the centre. (PL584A) The drum held in the hand of one of the seated singers balances with the round of the pillow behind the queen. (PL585) The tying of the saree is also symmetrically balanced as some women wear it over the right shoulder and some over the left. (PL585A) The figures are all proportionate in size. The configuration is so good it can be compared only with the excellence of miniature painting of Rajasthan. (PL586, PL586A) The perspective and the proportion which was not present in other panels, is perfectly achieved here. There are three figures in the centre, three on the right and three on the left. (PL587) While the women on the right being attendants stand, the women on the left squat thereby achieving balance. (PL588) We can also find the technique of foreshortening being used here; the queen being in the forefront is larger than the two behind her. (PL589, PL589A) Shading for facial parts is attempted brilliantly. (PL590) Colours are soft and well balanced. (PL591) Line flows with the contours and the garments. (PL592) Illusionary space is also created well. (PL593)

“Artists trained under British patronage would have seen miniature portraits from neighbouring kingdoms. There probably was a fascination to portray an Islamic Zenana, prohibited earlier. British patronage offered challenging prospects to excel and shine. The ladies of the Sultan are about 80 in number. Many of them are from Hindustan proper, and many are the daughters of Brahmans and Hindu princesses taken by force from their parents. They have been all shut up in the Zenana when very young; and have been carefully brought up to a zealous belief in the religion of Muhammad”. (PL594)

Apart from these panels there are floral patterns all over the palace on three different carriers, namely, cloth or canvas, the wall and wood. (PL595, PL595A, PL595B) In places where it was impossible to paint directly, such as the ceiling, (false ceiling made of wooden planks) the artists have painted on cloth and later pasted them onto the wooden planks. (PL596) Several pillars are made of wood and here, the artists have painted directly and the wall is also utilised likewise. (PL597, PL597A) Almost the entire palace, the interior, and the exterior are covered with floral and geometric design. (PL598), (PL599)

On top of these huge renderings are running mosaic (could be a glazed finish to that effect) friezes that contain small frames inside which are miniature portraits.
These are similar to the paintings on the eastern wall in theme and are believed to be the original set of paintings done in the palace. (PL600) The top portion of the western wall contains single portraits in between three frames containing floral designs. (PL601) There are totally 18 portraits, cut into two sets of nine in each running frieze. The eastern wall on the other hand contains double portraits in between two frames of floral designs. (PL602)

One running frieze contains a set of 9 double frames and another set of 8 double frames. The dimension of these frames varies as no set measure is adhered to. Sometimes the frames are a perfect square and sometimes oblong. (PL603, PL603A)
Chapter -7

1- Pal, pratopaditya (1990), changing visions, lasting images, p.82

2- Veena, shekar (2010), Historical paintings of Srirangapattana, p.103

3- Parsons, E Constance 1931, seringapatam, (1931) p. 99

4- Veena, shekar (2010), Historical paintings of Srirangapattana p.103

5- There is very little written on these paintings. There is one reference made by G. H. Hossein Arab in his book Isphahan in which the details are provided. The upper part of the walls is covered with large frescoes depicting court life and great deeds of the Safavid princes.

6- Chardon, Sir John, hasan sharifi,1357, p. 377 & Kaempfer, Engel Bert, 1363, p.206& Nikzad A.Husseini,Karim, 1333, p.52

7- Introducing Chehelsotoon Garden - Student Cafe net

8- Parsons, E. Constance (1931), seringapatam p.99

9- Nikzad A.Husseini, Karim (1333) A short history of the historical building at Esfahan &honarfar (1355), p 70

10- Veena, shekar (2010), Historical paintings of Srirangapattana p.39

11- http://uk.encarta.msn.com/encyclopedia, Julian Bell

12- Julian Heward Bell (4 February 1908 – 18 July 1937) was an English poet, and the son of Clive and Vanessa Bell (who was the elder sister of Virginia Woolf). The writer Quentin Bell was his younger brother, and the writer and painter Angelica Garnett is his half-sister. His relationship with his mother is explored in Susan Sellers' novel Vanessa and Virginia.


15- ELEMENTS AND PRINCIPLES OF DESIGN CONFUSION From Marvin Bartel - Ceramic artist and retired professor of art at Goshen College.net

16-Townsend, D. (1997), an introduction to aesthetics, p. 72

17- Ibid, p.72

18- Nikzad amir hoseyni, karim (1333), A short history of the historical building at Esfahan p150

19- Farjad, Mohsen, (1369), Comparative study between Aliqapoo, Qhaisarie enterance, Chehelsotun, pp.63-69
Strap means an element, which after skein-making the niches foot, is built up on windows, cracks, and over the niches using plaster, having a simple design more prominent than the wall.

Tragacanth is a natural gum obtained from the dried sap of several species of Middle Eastern legumes of the genus Astragalus, including Adscendens, gummiifer, brachycaly and tragacanthus. Some of these species are known collectively under the common names "goat's thorn" and "locoweed". The gum is sometimes called "shiraz gum", "gum elect" or gum dragon. The name derives from tragos and akantha, which means in Greek "goat" and "thorn", respectively. Iran is the biggest producer of the best quality of this gum.

Canvassing means to prepare a surface (plaster, paper, metal, wood, etc.) so that the artists can paint on it easily.

Aghajani, Hussein (1386), Wall-painting during Safavid Dynasty in Esfahan, p. 165

Turban is an English word used to refer to several sorts of headwear. Turbans are a popular form of headgear worn in the Middle East, North Africa and Southwest Asia. They are designed to help keep the wearer cool in hot desert environments such as the Sahara.

Sistan is the name of a historical region in the east of Iran including parts of currently Iran and Pakistan and Afghanistan.

Agha-Jani, hossin, Asghar Javani (1386) Wall-painting during Safavid Dynasty in Esfahan, p.13

City appears to have been re-founded by Cyrus the Great (559 - 530 BC), but the Achaemenid levels are deeply covered by later strata at the site. Archaeological surveys have revealed many survivals of village life as far back as the 3rd millennium BC. Under the name of Mouru, Merv is mentioned with Bakhdi (Balkh) in the geography of the Zend-Avesta (commentaries on the Avesta). Under the Achaemenid dynasty Merv is mentioned as being a place of some importance: under the name of Margu it occurs as part of one of the satrapies in the Behistun inscriptions (ca 515 BC) of the Persian monarch Darius Hystaspis.

Qizilbash or Kizilbash is the label given to a wide variety of Shi'ī Islamic militant groups that flourished in Anatolia and from the late 13th century onwards, some of which contributed to the foundation of the Safavid dynasty of Iran, The expression "Red Heads" is derived from their distinctive twelve gored crimson headwear, indicating their adherence to the twelve Ithnā‘asharī Imāms and to Shaykh Haydar, the spiritual leader (sheikh) of the Șafaviyya movement.

Ghafari Fard, Abbasgholi (2002), The history of political, social, economic and cultural events in Iran during the Safavid, pp. 73 - 86

Eshraghi, Ehsan (1356), Description of paintings of the Safavid p 5

Investigating the internal love in Persian miniature

The Torah and the Koran are Jewish and Muslims religious books, respectively.

The Bergamot orange is a fragrant fruit the size of an orange, with a yellow colour similar to a lemon.
Nur ad-Din Abd ar-Rahman Jami also known as DJāmī who is commonly known as Jami (born August 18, 1414 -November 17, 1492), is known for his achievements as a scholar, mystic, writer, composer of numerous lyrics and idylls, historian, and one of the greatest Persian and Sufi poets of the 15th century. Jami was primarily an outstanding poet-theologian of the school of Ibn Arabī and a prominent Khwājāgānī Sũfī. He was recognized for his eloquent tongue and ready at repartee who analyzed the idea of the metaphysics of mercy among his famous poetical works are: Haft Awrang, Tuhfat al-Ahrar, Layla WA -Majnun, Fatihat al-Shabab, Lawa'ih, Al-Durrah al-Fakhirah

Ewer means the jar or pitcher in a variety of metal, ceramic and even leather that hold liquids such as water and wine and it was also used for washing.

The surveys conducted have indicated that in the CSH paintings, an egg yolk has been used as blender.

This Shah Abbas hat is known as Boushueh (a ship or Fan-shaped hat with skin margin).

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The golden points are the points having the maximum visual value, because they are the points that the observer pays unwontedly more attention to it.

The Peace of Amasya was a treaty agreed to on May 29, 1555 between Shah Tahmasp of Safavid Iran and Sultan Suleiman the Magnificent of the Ottoman Empire at the city of Amasya, following the Ottoman–Safavid War of 1532–1555.

Momen, Moojan (1987), n Introduction to Shi’i Islam, p. 107

The Jatakas form is a part of Buddhist canonical literature. They are popularly believed to be pearls of wisdom from the mouth of the Buddha himself.

The Virupaksha or the Pampapathi temple is the main center of pilgrimage at Hampi. It is fully intact, and it incorporates some earlier structures. This temple has three towers; the eastern tower rises to a height of 160 feet and is nine tiered. It dates back to the first half of the fifteenth century and was renovated in the sixteenth century by Krishnadevaraya.

The Jaganmohan Palace in Mysore is one of the oldest buildings in Mysore. This Palace is more than 150 years old.

Dussehra (Vijaya Dashami, Dasara, or Dashain) is a Hindu festival that celebrates the victory of good over evil. It is a gazetted holiday in India, which is marked on the 10th day of the bright half (Shukla Paksha) of the month of Ashvin (Ashwayuja), according to the Hindu calendar.

Veena, Shekar (2010), Historical paintings of Srirangapattana, p. 4

Arcot is one of the fast developing areas of Tamil Nadu. Most of the people of Arcot are literate. The reason for fast development in Arcot is due to due to the influence of Danish missionaries who settled in Arcot during the earlier centuries.

Shekar, Veena, 2010, Historical paintings of Srirangapattana, p. 151

Ibid, p.151

52. Veena, shekar (2010), Historical paintings of Srirangapattana, p. 4

53. Mir Sadak who all the while was with Tipu has merely come to greet his senior master. Or the panel may be a procession of Haidar Ali heading elsewhere on a different mission. After Haidar's death, Mir Sadak still retained his post of Finance Minister; he was Tipu's favourite officer and one of the very few people ever admitted into the Sultan's private hall. Mir Sadak died the death of a tyrant and a traitor. He was abhorred for his cruelties and extortions and he was suspected of being a spy in British Pay. It is one of life's little ironies says Parsons that the man, guilty of every crime in the calendar and of treacheries and meanness innumerable was yet innocent of the particular deed for- which the infuriated mob did him to death; the crime of having betrayed them to the British (Parsons 1931: 951. Mir Sadak was shot dead by a faithful lieutenant of Tipu Sultan when he was trying to escape from the fort on the fateful day of the 4th May (1799). Veena 50


55. Same renditions has found in the oil paintings at Jaganmohan palace, Mysore, in the portraits of the Wodeyar lineage


57. Parsons (1931), seringapatam, p.112

58. Ibid, p.112

59. Persian, literally “holding a place”, the predominant form of feudal landownership in Mogul India from the 16th to the 18th century. The owner (jagirdar) received a share of the state land tax from the jagir. In return he was obligated to maintain a hired cavalry detachment. The average jagir was immense—approximately 100,000 hectares. The Great Moguls, fearing the separatist tendencies of the jagirdars, often transferred them from one jagir to another. In the 17th century the jagir system began evolving into a system of hereditary ownership, which ultimately came into existence in the 18th century.

60. Parsons, E. Constance, 1931, seringapatam p.131 & Veena, shekar (2010), p. 54

61. Parsons, E, Constance, 1931, seringapatam p.147, also Marks Wilks 1810(1989), p.365

62. The Battle of Wandiwash was a decisive battle in India during the Seven Years' War. The Count de Lally's army, burdened by a lack of naval support and funds, attempted to regain the fort at Vandavasi near Pondicherry. He was attacked by Sir Eyre Coote's forces and decisively defeated. The French general Marquis de Bussy-Castelnau and the French were then restricted to Pondicherry, where they surrendered on 16 January 1761. Wandiwash is the Anglicised pronunciation of Vandavasi


64. Parsons, E (1931), p. 1241

66. According to Kirmani, Lally, discovering with the telescope of his intellect

67. Parsons, E Constance, (1931), Seringapatam pp. 113-114

68. Veena, Shekar (2010), Historical paintings of Srirangapattana p. 60

69. The Nizam whom he called a 'barber, son of a worthless mother and other far harsher names.

70. Tipu and the Nizam never saw eye to eye on any matter and in an ill-spelt letter to General Malartic, (written on 20th April 1797) (PL. 32 A).


72. Veena, Shekar (2010), Historical paintings of Srirangapattana p. 67

73. Ibid

74. The part of a house in Asian countries such as India and Pakistan reserved for the women of the household.

75. Chittoor is a city, a corporation and district headquarters located in the Chittoor District of Andhra Pradesh, India. In the Indian peninsula there is yet another Chitor in southern Rajasthan. It was the capital of the Rajputs of Mewar and known for their exploits of bravery and chivalry. Chitor was sacked by Allauddin Khilji in 1303, Bahadur Shah of Gujarat in 1534 and by Akbar the Mughal emperor in 1568. On each occasion when defeat appeared certain, the Rajput women immolated themselves inside the fortress while the men fought to death outside the walls. Chitor became symbolic of the Rajput code of honour and the queens for their morality. Hence, the Hindu queen of Chitor had every reason to be portrayed. But Haidar Ali had no connection with Chitor of Rajasthan nor had Tipu Sultan. So, it must have been painted at a later date at the instance of the British. Rajasthan was one of the centers of company painting but produced very little due to the existence of the distinctive local patronage. But the Europeans could have been sufficiently impressed by the character of the queens and enough to portray them in their albums and the same later could have been copied by the artists in Srirangapattana. This panel is an example of a transitional stage between native and European styles experimented here. Dr. Shivarama Karanth says that sometimes one gets the feeling that some of these may not have been done by native artists at all. Like the murals at Kumatgi in Bijapur, these may have been done by European artists in the service of Tipu Sultan.


77. Ibid, p. 448

78. Tilly Kettle (in 1770) and later George Willison (in 1775) were commissioned to work on his portraits and also those of his family. When the Daria Daulat portraits were done several portraits of Muhammad Ali by company artists already existed. It is possible that the Srirangapattana artists were merely copying from the ones done earlier

79. Veena, Shekar (2010), Historical paintings of Srirangapattana p. 76

81. Varanasi, also commonly known as Benares or Banaras, is a city situated on the banks of the River Ganges in the Indian state of Uttar Pradesh, 320 kilometres (199 mi) southeast of state capital Lucknow. It is regarded as a holy city by Hindus, Buddhists and Jains. It is one of the oldest continuously inhabited cities in the world and probably the oldest in India.

82. Shrimant Baji Rao Balaji Bhatt (August 18, 1700 – April 28, 1740), also known as Baji Rao I, was a noted general who served as Peshwa (Prime Minister) to the fourth Maratha Chhatrapati (Emperor) Shahu from 1719 until Baji Rao's death. He is also known as Thorale (Marathi for Elder) Baji Rao. He was also popular with the nickname 'Rau'.

83. The term Peshwa means Prime Minister. It was Maharaja Shivaji of the the status of Prime Minister for eight or nine years. Maratha state who first appointed a Peshwa to the 'Chattrapatis' (Emperor). The Peshwas controlled the Maratha army and they later became the hereditary rulers of the Maratha Empire from 1749 to 1818. During their rein, the Maratha Empire reached its zenith ruling most of the Indian Subcontinent. Prior to 1700s, the Peshwa received.

84. Purniah (1746–1812) was the Dewan of Mysore. He served under Hyder Ali, Tipu Sultan, the British and Mummadi Krishnaraja Wodeyar. He was well known for his skill with accounts, prodigious memory, proficiency in several languages and sheer hard work. After Tipu Sultan's defeat, Mummadi Krishnaraja Wodeyar, was duly educated and trained by Purniah.

85. The Wodeyar dynasty (also spelt Wadiyar by the British) was an Indian royal dynasty that ruled the Kingdom of Mysore from 1399 to 1947, until the independence of India from British rule and the subsequent unification of the Indian dominion and princely states into the Republic of India.

86. Veena, Shekar (2010), Historical paintings of Srirangapattana p.79

87. Chitradurga is a town in the southern part of the Indian state of Karnataka. It is also the headquarters of Chitradurga district. Chitradurga was also known by the names Chitradurg, Chittrakaladurga, Chittaldurg. Chittaldrug was the name officially used by the British Govt. Chitradurga features bold rock hills and picturesque valleys, huge towering boulders in numerous shapes. It is known as the "stone fortress".

88. Bankapura is a panchayat town in Haveri district in the state of Karnataka, India. It is in Shiggaon taluk, is just 2.5 km from the Pune-Bangalore national highway NH4, 22 km from Haveri town. Bankapur is about 45 km from Hubli-Dharwad. An historical site, Bankapura is famous for the Nagareshwara temple, Bankapur fort, the peacock sanctuary.

89. The Bidanur fort is located adjacent to Nagar town, in Hosanagara taluk of Shimoga district. Veerabhadra Nayaka (1629-1645) of the illustrious Keladi dynasty built the fort in 1640 after the fall of Ikkeri, the original capital of the dynasty at the hands of the Bijapur Sultan. The fort, which saw the growth of power of the Keladi dynasty, now stands as a monument to two-and-half centuries of its rule.

90. Buchanan, John (1883), Lightning Jotting of seringapatam p.73