CHAPTER -8:

CONCOLUSION
CHAPTER 8. CONCLUSION

"Painting only can "describe" everything which can be seen and suggest every emotion which can be felt! Art reaches back into the babyhood of time, and is man's only lasting monument!"
(William Hunt, Talks About Art)

Painting has existed as an artistic tradition for thousands of years. It has played a historical and aesthetic role in the different ages of existence. Art painting consisting of representational, imaginative, or abstract designs produced by application of coloured paints to a two-dimensional, prepared, flat surface. The elements of design (line, colour, tone, texture) are used in various ways to produce sensations of volume, space, movement, and light. The range of media (tempera, fresco, oil, watercolour, ink, gouache, encaustic) and the choice of a particular form (mural, panel, miniature, illuminated manuscript, and scroll) combine to realize a unique visual image. So, Painting as an art form, dates back to prehistoric cave paintings. The early cultural traditions of tribes, religions, guilds, royal courts, and states controlled the craft, form, imagery, and subject matter of painting and determined its function (ritualistic, devotional, decorative).

Schools of painting were developed as well as many various texts discussing the art form. Mural painting and fresco launched the theory painting into classical societies. Out of this came the development of several styles of painting. Historical, allegorical, religious, portraiture, landscape and still life are all different forms of painting that have developed over the years. Hence, Painting has gone through many shifts over the centuries and the only obvious similarity is that all involve some type of pigment on a surface and even that varies from time to time.

The peoples of India and Iran, two ancient neighbouring civilisations, have enjoyed close historical links through the ages. They had a common homeland and share a common linguistic and racial past. Over the several millennium they interacted an enriched each other in the fields of language, religion, arts, culture, food and other traditions.

The relations between Persia and India were the most important aspect of the foreign policy of the Mughal rulers of India. In the 16th century, Iran witnessed the rise of the Safavi dynasty after a period of upheaval and India saw the rise of the Mughal
(or Moghul – the Persian word for Monghol) empire. India and Iran became great powers under these two dynasties. The intercourse between India and Iran was many-faceted, covering – politics, diplomacy, culture, literature, trade, and religion. The Mughal patronage of culture constantly attracted Persian scholars; talented Persians were absorbed in the expanding services of the Mughal Empire. The ties between the Safavids and the Mughals were marked by the alliance of Shah Ismail I with Babur and the friendship of Shah Tahmasp and Humayun.

The cultural relationship between the courts of the Mughal and Safavid monarchs strengthened their diplomatic relations and envoys were exchanged. Even the Muslim rulers of Golconda and Ahmednagar in south India sent envoys to the court of Shah Tahmasp of Iran. Apart from the issue of diplomatic links between the Safavids and the Deccan kingdom, the Mughal and Persian interests conflicted over Qandahar, which changed hands several times. However, these political and sectarian differences were never allowed to overshadow the cordial relationship between the two empires.

The art of painting both in India and Iran has followed a process with changes made to the past traditions during several centuries. Particularly Iran and India have the common elements in the art and other things. Rich in historical background and cultural heritage, India and Iran, down the ages, have presented several art works in various fields especially painting to the world, using these qualities and methods. The aforementioned countries also have a lot in common. Descending mountains, the Aryans inhabited Iran and India; consequently, there have been many common grounds in languages, religions and costumes of the two countries. Moreover, a close relationship between these countries is readily recognizable. The relationship between cultures of Iran and India is best manifested in art; although, this relationship has suffered various vicissitudes.

The Iranian paintings, through their richness, offer a special joy unlike anything else. They keep a vast connection with the epic stories. In Iranian paintings, the nude body of a human is not a way of expression. Iranian painting is considered as one of the greatest schools of Asia. Splendor and luminosity have not been better expressed in any other culture. Bright skies, astonishing beauty of spring blossoms, and among them, humans with splendid garments who hate and love, are jovial or melancholic, form the general themes of Iranian painting.
Iranian paintings generally are divided into two branches, mural and miniature painting. Iranian paintings were active in various iconic and decorative arts from so long time. Based on evidences, mural is much older than book figuring. However, mural was given utmost importance among the other iconic arts in the primitive period; its importance diminished after the Moguls domination and once again attention was paid to big size wall paintings during the Safavid dynasty.

Soon after the shah AbbasI, the Safavid monarch, accession to the throne, had the Iranian capital moved from Qazvin to Esfahan, where he had eminent architects and, renowned philosopher, mystic and scholar. Upon the completion of construction works, the decoration of a number of buildings, was commissioned by shah Abbas and his successors. Thus, this period gave birth to regal wall paintings embracing various appropriate themes, such as audiences of foreign kings and ambassadors, banquets and scenes from literary stories, all executed in unique novel styles and techniques.

The Chehel Sotun (forty columns) palace in fact has 20 columns, 18 of which support its roofed terrace and the remaining two stand in front of the reception hall. The figurative paintings adorning the walls of the Chehel Sotun palace are subdivided in to four styles and three periods.

With research on Chehel Sotun palace paintings can find the following results:

A. Works executed in the initial building in the style of Reza Abbasi, the famous painter of the time and founder of the Esfahan school of painting, who appears to have played a major role in designing and supervising the execution these temperas, with the assistance of his pupils and other artists of the time.

B. Works executed in the style of Reza’ Abbasi in two small receptions halls built under shah ‘AbbasII. These painting are also executed following the tempera technique.

C. European style oil paintings, created mainly under shah’ AbbasII, most probably by foreign artists notably Lukas and Philip Angel.

D. Large oil painting executed in the Iranian _Indian style in the central reception hall and one of the south eastern rooms during the reign of shah AbbasII.

E. Oil paintings executed during the Zand and Qajar periods.
As these works are unsigned, their attribution to determined artists appears difficult. However, stylistic considerations and knowledge of the painter’s active in this period allow us to conclude that those created here in the style of Reza Abbasi belong to a group of artists working under his direct supervision.

The famous painters of the time can be classified into the following four groups:

1- Painters born around the fourth decade of the 10th century AH and still active as late as the first half of the 11th. These included Siavash Beig Gorji, Sadeqi Beig Afshar and Aqa Reza, or Reza ‘Abbasi.

2- Painters born during the first half of the 11th AH and ranking among Reza’ Abbasi’s pupils. These included Mohammad_Qasem, Mo’in Mosavvar, Afzal al Hoseini, Shafi’ ‘Abbasi, Mohammad Yusef, Mohammad Ali

3- Painters born during the 11th century AH and influenced by European styles. These included ‘Ali Qoli _ Beig Jabbadar, Bahram Sofrekesh and Mohammad_Zaman.

4- Foreign painters who visited Iran in the company of ambassadors, physicians, explores and European (Dutch) trading companies, as well as Armenians from Gorgia and India. These included Lukas, Angel, Jan Van Hastel, Jules, Minas and Bashendas.

With research on Indian Paintings & Daria Daulat Bagh paintings can find the following results:

One of the unique things about Indian paintings is that each emperor who ruled the country had a different choice of art. And during his reign, that particular type of art was well promoted. Hence India has seen a wide range of paintings. There are different styles of paintings which have emerged in the due course of time in different geographic locations as a result of religious and cultural impact. Each style is distinct from the other by its essence and technique though there is a friendly and complex internal relationship by which they can be recognized as the own wealth of India. Indian painting can be broadly classified as wall paintings and miniature. The different types of paintings fall under these two broad categories but again, they can be classified depending on their evolution, emergence and style.

The sixteenth century, creatively speaking was fruitful for Indian painting. The art of miniature painting came into great prominence both under the Mughals and the Muslim kings of the Deccan and Malwa and under the Hindu Rajas of Rajasthan.
Tipu Sultan situated in Srirangapattana in 1784. The Indo-Islamic style palace was built by Tipu Sultan for two reasons. One was to commemorate the victory of his father, Haidar Ali who previously had used the place as a camp. It is believed that Haidar Ali had a combat with Khande Rao who tried to oust him out of power and fame and as a result Haidar fled in a basket boat to the north bank of the river, leaving behind his family and stores of treasures. It is not clear whether Tipu aged about nine escaped with his father or remained with the rest of the family, but this grand palace of the Daria Daulat was built in remembrance of his and his father's escape. The second reason was to celebrate Tipu's growing power in establishing trade contracts that had extended to the seas due to his possession of coastal territories.

The Daria Daulat Bagh, meaning 'the wealth of the sea' was the summer residence of Tipu Sultan where he is supposed to have conducted most of his business transactions. It is architecturally of the Indo-Islamic style. The interesting feature of the Daria Daulat palace is that its walls, pillars and even arches are profusely painted with variegated colours. The east and the west walls contain figural temperas which are highly impressive in character and quaint to a degree. The paintings are represented in three different schemes delineated on the eastern and the western walls of the palace. On the western wall is the picture of a battle scene and its proceedings depicted in four frames, narrating the battle of Polillur in action.

The style of the paintings is the work of local artists whose families came from various parts of Karnataka and hence the style is eclectic. Yet they belong to the old Mysore traditional school of painting. The scope of the murals of Tipu Sultan's time was confined to its use as propaganda than the depiction of the cultural or social milieu of the time.

**The present study of the chehel sotoun palace and Daria Daulat Bagh paintings is rewarding in many aspects:**

Since both buildings have been under influence of Islamic art and architecture, many of the elements of Islamic art and architecture such as entrance, veranda, corridor, paintings, decorations and etc, are common in both buildings. Of course, many of these elements have been a part of the art and architecture of Iran and India in times past.
Although the paintings of both places have been performed on wall and are sub-classified in wall-painting category, however, from methodology, manner of performance and type of looking is characterized as miniature sub-classification.

The research about Chehelsotoun and Daria Daulat Bagh is able to do an in depth study of the paintings of Chehel sotoun and Daria Daulat Bagh approaching from octagonal perspectives.

For the first time in the tradition of mural painting in Chehel Sotoun palace and Daria Daulat Bagh we find a special focus on a historical subject at the both palace. Then some Portraiture painted of the royal gentry and the routine duties in the life of kings, their families, banquets, Muslims life, European and ….

The research has recognized the fact that the main artists of these paintings in both palace, were from a guild and they were based in Esfahan school and Srirangapattana.

The research founded the external influences on the style of these paintings such as the British, Indian, Dutch and French in chehel Sotoun palace, and British, Persian and French in Daria Daulat Bagh, While examining the degree of each of these influence the inferences were drawn like this. French influence on the chehel Sotoun palace and Daria Dault, bagh is not significant due to lack of supportive records and inadequate information of the secondary sources referred. On the contrary there is a definite evidence of Persian contact with Tipu Sultan during and prior to the commissioning of the paintings. Number of political and cultural issues is taken for discussion to prove that there was major Persian influence on the theme and composition of the battle scene picture.

The murals at chehel Sotoun palace and Daria Daulat Bagh were repainted several times and it is very clear from the study that the present ones may not be the original, especially in Daria Daulat bagh. Small portraits, which have not been identified, are probably the subordinates of Haidar Ali and Tipu Sultan whom they had conquered or wished to conquer.

The battle scene paintings of the Daria Daular are influenced by the paintings in the Chehel Sotoon Palace of Iran. Further influences are attributed to the Persian manuscript The Shahnama of Firdowsi. A dominant finding is that the paintings on the
western wall of Daria Daulat Bagh are more intact, with less repainting, than the eastern wall. Hence the western wall that contains the battle scene picture has Persian attributes than the eastern wall. The eastern wall, which was repainted in later years under British patronage, contains characteristics of British painting technique and composition.

These painting from the study point of view on the manner of dress, customs hats, hairs cosmetics, ornaments, dance, house layout, and playing musical instruments and …of that period is very significant.

Iranian and Indian painter as a capable colourist uses expressive and decorative possibilities excellently. They places and arranges together the colour levels of flat to achieve the perfect harmony. Their colour choices are so that no colour eliminates the other colour appearance because of its quality or quantity.

Persian miniature could convert the two-dimensional surface of miniature into an immaterial space through following the concept of detached space. This space has its own time, place, colour, and shapes. Every corner of this space contains a narrative that might be contently different from the other corner. However, it inspires an integrated space to the visitor because of the objects morphology, manner of handling brush, type of finishing faces, and also type of finishing the cloths, style of colouring, and so on; these cases could be easily seen in paintings of both places.

One of the characteristics of Persian miniature (Chehel sotun Palace) and Daria Daulat Bagh painting is elimination of perspective and creating far and near space using planning forms and colours. We can classify the plans by carefully considering these plans.

With Studying on these painting, many of the aesthetic features of Chehel Sotun Palace and Daria Daulat Bagh could be found. Painter has completely considered the mode of expression of configurations. Each figure is independent; however, it is related to the components of work. 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.

Fortunately the study of the paintings of Chehel Sotoun palace and Daria Daulat Bagh has yielded a sizeable knowledge of the many beets of Iranian and Indian art, specially painting. And unfortunately the study of these painting had some problem.
Now one begins to wonder, under these circumstances, how would it be possible to arrive at a conclusion pertaining to the style or the development of style in these paintings? It is reasonable to study the influences on these paintings and analyse the various elements found but would it not be important and even interesting to explore how strongly political and social shifts affect art, how misconceptions arise, how presumptions predominate or how conclusions are made too quickly. Hence a study of the paintings of Chehel Sotoun palace and Srirangapattana becomes imperative with regard to understanding the secular/social/political set up of the 16,17and 18th century in Iran (Esfahan) and Karnataka (srirangapattana).