INTRODUCTION
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“Few people have been more closely related in origin and throughout history than the people of India and the people of Iran”. Jawaharlal Nehru

Indian and Iranians throughout the history, even before settlement of Aryans in the vast plateau of Iran and India, had continuous intercourse between them. Rich in historical background and cultural heritage, India and Iran, during years, could present 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 in Iran and India; consequently, there have been many common grounds in languages, religions and custom 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.

In the 16th century, Iran witnessed the rise of the Safavid dynasty after a period of upheaval and India saw the rise of the Mughal 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. Patrons of painting the Mughals gave the world a legacy of enduring beauty. The particular styles of painting which developed in India had their origin in the courts of the relatives of the Mughals at Herat and elsewhere. Babur himself, although he had some painters in his service, made no efforts to foster the art in his newly won empire.

Humayun's stay in Iran further stimulated Mughal interest in Persian literature and art. Because of his long stay in Iran, several Iranian poets and scholars later migrated to India. Persian artistes Mir Sayyid Ali and Khwaja Abdus Samad were among the founders of the Mughal School of painting in India. Persian soldiers, poets, painters, physicians, scholars, administrators, accountants, traders, engineers and craftsmen entered India.

On the other side, in south of India, the Deccan was a geographical term that refereed to the plateau in south central India still ruled by Hindu kings when the first Muslim sultanates of India were established in Delhi.
The Deccan rulers were mostly Shia and emotionally attached to Safavid Persia who had Shia’s rulers. There were extensive diplomatic relations between the Deccan kingdoms and the Safavid rulers. The art, poetry, and music of the Deccan courts were marked by an affinity for Persia; many rulers of this area were of Persian descent or were Shia. These courts, namely Bijapur, Golconda, Ahmadnagar, Bidar, and Berar, were known for their unique techniques of casting metal, carving stone, and painting. Each respective capital was developed with the addition of citadels and tombs and a distinctive style of architecture evolved as well. Eventually, this relationship extended in Tipu Sultan rule. Tipu sultan, like his father Haidar Ali before him, maintained many embassies and made several contacts with Persia rulers. So can be said through many periods of Indian and Persian art history, they had relationship together.

During the history, the art of painting has fulfilled functions such as narration, description, documentation, storytelling and propagation. Moreover, the artist conveys his message according to emotional qualities, expression feasibility, as well as limitations of form, method, and his tools. These elements are also influential in the creation of various styles in painting.

Through these years, Iran and India had many common elements in their art and culture. Moguls Empire in India and Safavid Empire in Iran were under Islamic art and culture, and then some element like architecture, painting, and calligraphy has seen at this time. Islamic art has a recognisable aesthetic signature that somehow manages to express itself across an entire range of productions. The ‘language’ of this art, once established, was readily assimilated by each of the different nations and ethnicities that were brought within the Islamic sphere. Assimilated and built upon, because every region, at every period, produced its own versions of this super-national style. This extraordinary consistency of styles and artistic preferences in the Islamic world clearly derive from a deeper, social consistency. All Muslims hold to the same basic system of belief, all are familiar with the customary religious observations, and all despite national and ethnic differences and rivalries felt themselves to be Muslim first and foremost. This strong sense of identity and continuity tended towards a high degree of social, and artistic, conservatism. As a result, many forms and artistic concepts remained unchanged over the centuries on the other hand; Islamic art has constantly demonstrated its capacity for the creative reinterpretation of accepted forms. Chehel sotun palace in Iran and Daria Daulat bagh in India are good samples of Islamic Art.
So Mughal paintings were a unique blend of Indian, Persian and Islamic styles. Because Mughal emperors were distinguished as a great patrons of art and architecture. Being deeply influenced by Persian culture, the Mughal emperors afforded artists in their dominions the fullest opportunity for the pursuits of fine arts. Mughal painting, in fact is a pleasant blend of three main influences-namely Persian, Western and Indian. The Mughal art is realistic and in a way photographic and took 150 years for its full growth. Like Persian painting it is essentially an art of book painting.

Chehel sotun is a pavilion, located in Esfahan, Iran. Esfahan is one of the historical cities of Persia. This city was chosen as capital by Shah Abbas the Great, in 17 century. The name, meaning "Forty Columns" in Persian, was inspired by the twenty columns wooden.18 of columns supporting the entrance pavilion, and the remaining two stands in front of the reception hall, which when reflected in the waters of the fountain, are said to appear to be forty. The walls of Chehel Sotun palace adorned with figurative paintings. These paintings subdivided in to four styles and three periods. The palace contains many frescoes and paintings on ceramic. Many of the ceramic panels have been dispersed and are now in the possession of major museums in the west.

The Tipu Sultan palace or Daria-Daulat-bagh is the summer palace of Tipu Sultan, situated in Srirangapattana. The Indo-Islamic style palace was built by Tipu Sultan in 1784. 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. The walls, pillars, canopies and arches are beautifully decorated with frescos. The staircases are intricately carved. Wooden pillars support the open corridors also.

The Research Objective:

The consideration of paintings in Chehel Sotun Palace of Esfahan and Tipu Sultan Palace can be taken as the general objective of this research work. The other objectives of this work include: elaborating on the paintings of Chehel Sotun Palace and Tipu Sultan Palace with their features and differences with earlier paintings in terms of artistic method and methodology; the influence of thinking principles and intellectual basics of that time on these paintings. Hence, for accomplishing the above tasks, drawing on the following issues seems necessary:

1. A survey and review on earlier works and exploring the influence of the past traditions on the paintings of Chehel sotun and Tipu Sultan Palaces
2. Realization and introducing artistic methods and depicted worldviews in those painting
3. To understand and analyse formal structures of the works
4. Introducing and analysing the works of artists who have played a role in the formation and impact of the paintings
5. A consideration on the key factors in the creation of these works at that special moment of time
6. Observing the influences of other countries and external factors on the structure of these paintings
7. And finally a comparison between above issues, analysis of paintings in Chehel Sotun and Tipu Sultan Palaces for catching new results in terms of style, technique, used materials and methods as well as the worldview and concepts reflected in these works.

Research Method:

Since each research work should follow a method and a number of principals to fulfil its objectives, the first important point is the research method. Here, the general method used in this research work is based on rationality, academic origin and realism.

The approach of this general method is historical, comparative which due to its descriptive manner has a particular importance. My method relies on research, observation, analysis, deliberation and finally appropriate explanation. By offering quantitative and qualitative descriptions which provide necessary information on the artists' styles, worldviews and techniques, used materials and methods as well as encouraging and discouraging factors, I try to explore and describe thinking, emotional and creative nature of these artists in relation to the time and space of creating their works. The reason lies in the fact that political, social and philosophical circumstances of that time have played important roles in such creations. So through considering the remained works in these palaces, referring to the published visual sources and providing photographs, I aim to complete this research work.

**It includes the following chapter scheme:**

**Chapter one:** A brief account of art history in South India and Iran in Safavid era;

**Chapter two:** Introducing Tipu Sultan Palace in terms of time and Space condition, combination and variety of its architecture and paintings
Chapter three: Introducing Chehel Sotun Palace in terms of time and Space condition, combination and variety of its architecture and paintings

Chapter four: An observation of local and foreign influences as well as instrumental factors in the formation of both places.

Chapter five: Realization of artistic method, outward structure, used technique, method and materials in both places.

Chapter six: Introducing the artists and analysing their works

Chapter seven: A comparison between samples of the paintings in Chehel Sotun Palace of Isfahan and Tipu Sultan Palace and their analysis

Chapter eight: A conclusion based on all these elements for achieving the above objectives