

Mughal Miniature Painting

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Introduction:

During the Mughal period, a huge empire was created all over the country, and so did the cultural progression. At this time, Indo-Persia art style was mixed in Architecture and sculpture and a new art style appeared. In the same way, special progress of art was seen during the Mughal Period. In the case of architectural sculpture, Akbar and Shahjahan's reign was as chief, similarly, in the case of paintings Jahangir's reign could be identified as the golden age of Mughal paintings. Without royal patronage, the exposition of illustrations was never possible during the Mughal era. During the Mughal period, image art were established with royal patronage. There painters painted paints at home and abroad. In this way, Indo-Persia style was missing in the Mughal Paintings. The ascendancy of Jahangir was followed by beginning of the new age in the history of Mughal paintings. Jahangir himself was an artist. His activity implied that he was particularly attracted to artistic pursuits. Mughal painting was directed at three ways from this time, such as, miniature painting, portrait and painting of flower and leaves. Currently Mughal miniature painting is the subject of our project.

Methodology:

When the subject of project is a Mughal miniature painting, the main component of this project is to paint different types of miniature paintings. Apart from this, various books related to paintings have also been published, various research books on Mughal painting and various images critically illustrated by critics and project data collection specially help and various images of Mughal periods are collected in many different museum of our country. Especially in the Indian Museum of Calcutta, Asiatic Society, Academy of Fine Arts, Victoria Memorial Hall, Vangiya Sahitya Parishad, the images were seen. Some different types of Mughal miniature paintings were collected in Museum at museum of Shantiniketan Kalabhaban and in the Museum of Rabindra Bharati University. Besides, Mughal painting has been seen of the Mughal period using the website internet through computer.

Different art forms of miniature painting, and the way of Mughal paintings was developed, and how the European influence came in this paintings, experts and experienced artists are interviewed about these issues. Critical critics of the famous paintings expert came to work, available in various texts and articles in the internet. Some museum abroad such as The Victoria Albert Museum in London, British Museum, Berlin Museum, and Clear Gallery of Art of Washington, New York's Metropolitan Museum of Art are the very important places for valuable collection of Mughal paintings. Using the internet, these museums contain very rare images and the identity of this painting is also available.

Research has been going on for many years for Mughal paintings. Lots of important books are very important in this regard. If we choose at least some books and read, then, the nature and style about Mughal Paintings can be identified. Some of these very valuable books are Percy Brown's Indian Painting under the Mughals, Raikrishna Das's Mughal Miniature, Ratnabali Chattopadhyaya's The Nature of Courtroom art : Mughal paintings, Ashok Mitra's Indian painting(1st volume), K.Khandalavala's The Collection of Miniature Paintings in the Reign of Akbar, E.Bin's "Indian Miniature Paintings" etc. In these texts on one side there is a pleasant analysis of the great art cities, on the other hand, there are many images of Mughal miniature paintings of Mughal period.

Experimental Data:

The experimental components of this project are Mughal miniature painting collected in many ways, from where it can be understood how Mughal miniature paintings was increasing rich. This implies that hoe different is the Mughal miniature from traditional Persian miniatures. Images found in various manuscripts are the excellence of miniature painting of Mughal period. During the Mughal period, some of the main miniatures were Khamsa figure of Manuscript, Image of Tuzak e Jahangiri, Darbar procession of Manohor painted in 1605,wedding feast of Shahjada Khuram, moinuddin Chisti's Majar, Khan Alam with 1st Shah Abbas, Khan Alam's Return to the court ceremonies, Arrival of Jahangir with the supportive class to the tomb of the father Akbar in Secundara, Jahangir interviewed with Shajahan, Darbari sight of Agra Diwani Khas, Jahangir and Shajahan's embrace scene, Jahangir's

victory scene etc. Recently Somprakash Barma brought some Mughal miniature paintings which were reserved in the Winsor Royal Library to the public. Among them, the image of saints in the mountainous nature painted by Daswant, two European women in the open nature, painted by Ace Lal, An image in the inside of a palace of a honourable lady with sliding painted by Mukunda, are very remarkable. During the Mughal period, those paintings were painted by different artists. Many of them were Hindu artists. That is, it is normal for the curiosity that the Mughal emperors wanted to build coordination between Hindu and Muslim through paintings. Seeing these miniature paintings well, it is also seen that the European influence became much more alive in Mughal paintings.

Analysis:

There are several Mughal miniature painting found in Fatepur sikri and Lahore wall. It seems that these are not painted to hang on a distant or high wall. These were most probably scratched by the eyes of the eye and kept on the lap. This miniature painting style originally came from Persia to India when India's emperor Akbar was in England then the great queen Elizabeth's work. The style of miniature paintings drawing reached England like India. The effect of miniature painting of Europe came later in India.

The small miniature paintings that painted in India on elephant teeth were behind the inspiration of European miniature painting. Imagery began with royal patronage from Mughal emperor Babur's reign. There was a special attraction for Humayun to the paintings. Humayun's fate disaster was a matter of extreme poverty. Despite this, he ordered Mir Syed Ali to paint paintings on Dastai Amir Hamza poetry for gift to his pregnant wife. These pictures were painted with special care. Most of the pictures were painted by Mir Syed Ali and the rest of the pictures were under his supervision. After Humayun's death, Mir Syed Ali went to the court of Akbar. The early effects of these early Mughal figures were very clear.

During the time of Akbar, Indian style of painting properties influenced on Mughal paintings. Landscape, flower and leaves, trees etc. in everything Indian features bloomed. After Hamza the human body structure in the pictures was Persian but the background, colour scheme of paintings was

absolutely Indian. Although there was a Persian effect in body structure but India's impression on the face structure was clear. The red, blue, gold bush in the east was used in early Mughal paintings, but blue colour was used in the most of the images. The blue colour was used in Ajanta cave paintings. So in this case, it was noticed the ancient Indian tradition. That is, a combination of Indo-Persia mode was formed in Mughal paintings. Again, the small things in the pictures were painted with care, until the time of Akbar; there was more Persian influence in Mughal paintings. From the time of Akbar, there had been a gradual impact on Indian paintings. Actually, Emperor Akbar initiated the efforts of the Indian taxation of the Mughal empire structure; his mentality had an impact on art and culture. Architectural Indo-Persia combination had taken place since then and the Indian began to influence the art of paintings. As a result, mixed style was being created. In combination with native Rajput style and Persian style Mughal miniature paintings were created. In the case of paintings, Indo-Persia style was made of a little of its own character. From this time Persian painting style was the part of the Indian painting style. At this time, Indian artists were introduced to the Persian artists. Artists of both countries were employed in the work of paintings. Mir syed Ali, Abdus Samad, Daswanth, Keshob Das started to work together in the court and they also would get the royal patronage equally.

During the time of Akbar, the vast progresses of Mughal paintings were noticed. During this time, several albums were made of miniature paintings. Some of the images were displayed in the heroic form of Akbar. This time, the album like Tutinama, Hamjanama, Baburnama, Akbarnama, Haribansa, and Rajabnama were painted. The renowned artists were Abdus Samad, Abul Hasan, Akil Khan. Bhabani Das, Govardhan, Monohar, Mansur, Mir Syed Ali etc. During Jananir's time, there was huge progress in Mughal miniature paintings. After the death of Mir Syed Ali and Abdus Samad, Faruk Beg was appointed Mughal painter principal. Abul Hassan and Mansur both the Muslim painter were famous artists in the reign of Jahangir. Abul Hassan painted the picture with outstanding skill in Tujuk e jahangiri. In this book, the phenomenon of manuscript was blown with the help of a colour picker, whenever Jahangir faced a new experience; he saw the visual scene and ordered to paint his painters. And at this time artists had a lot of artistic

independence. So their activism was caught in the paintings. Monohar painted a peculiar miniature in 1605. He highlighted Jahangir's debut scene very effectively. The army parade in Manohar's picture emerged. During the reign of Jahangir, an image of the elephant army was painted. This figure depicted about Jahangir sitting on the throne, and elephant army crushed him. Two elephant were leading the elephant procession. An elephant beared the personal flag of Jahangir designed with sun and lion. Another elephant was caring flag containing the dragon's design. Men and women were playing different instruments behind elephant force. The presence of Hindu-Muslim dignitaries before the throne was seen in the assembly. During Jahangir's time, a painter painted the court scene, and painted the miniature of the scene father and son. From ZTujuk e Jahangir, it was known that after Deccan expedition Sahajada Khurram went to Mandu fort to meet with his father emperor Jahangir. Affectionate Jahangir embraced his son with deep emotion. This scene was pictured with the outstanding efficiency of premises of Diwan i Khas. As well as the hunting pictures founded in Mughal paintings. Jahangir liked European paintings too. During his time, the most European landscape was painted. From this time on, a mixed approach in case of painting field developed that because characteristic of Mughal paintings. Since then, the European shock of Mughal painting was very clearly seen. Earlier in the time of Akbar, European started to come in the Ibadat Khana of Fatepur Sikri. The pastors brought a number of statues and art forms to promote the greatness of Christianity to Akbar. The small church of Fatepur Sikri was crowded by countless people to see the pictures Mother Mary, Jesus and Christian saints. Akbar ordered Keshob Das to imitate the European image. From the European art, the Mughal artists originally studied the creation of a visible counterpart. As a result the physical body structure of human beings and the impaired nature of nature could be seen. Since the time of Akba, Indian paintings were influenced by European painting culture. Later Jahangir interest in Christian religion was created. Christian preachers understood that this spiritual aspects of him. Jahangir would see the design of each image and wanted to know the meaning of symbol of each pictures. Mughal Harem was a special supporter of European religious paintings. During the Mughal Period artists were mainly influenced by European in three ways, such as firstly imitation, secondly aspect the idea and thirdly in

the picture of different subjects male and female representation from European images.

During the Jahangir period Mughal artists became skilled in imitation of European paintings. Mughal painters made design to take the part of European paintings. Mughal artists painted images of some men and women who were drinking along with pictures of mother Mary and son Jesus Christ. It seemed that Mughal artists were attracted to Mughal European images. The album had found a number of famous European painters. During the reign of Sahajahan and Mughal miniature excellence was maintained. Various types of paintings were painted in his time. At the end of his reign, the painting excellence began to decline. Famous artists of this period were Mohammad Khan, Monohar, and Rama Das etc.

Conclusion:

Thus, in the Mughal Period, this was the special development in the painting art. In Mughal painting, many styles of different countries were mixed together. It was a mixture of Indian style with Persian style. With the arrival of European in India, the effect of European painting art influenced the Indian paintings. But Indian artists used European techniques to present Indian content. Thus an independent Mughal painting was developed.

Questions:

1. What was changed the Mughal Painting in time of Mughal emperor Jahangir?
2. Name the name of some archives that can be seen in Mughal painting conservation.
3. Write down some notable Mughal paintings.
4. Humayun ordered to whom to draw the picture for gift to his pregnant wife?
5. What colour were used in Mughal Paintings?
6. What albums were created of paintings in time of Akbar?
7. Name a few painters during the Sajahan reign.
8. Which art styles influenced the Mughal Paintings?

Reference:

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