

**A CRITICAL EVALUATION ON MURAL
DEPICTION DURING MUGHAL ERA ARCHITECTURE
(1556-1658)**

A THESIS

*Submitted in partial fulfilment of the
requirements for the awards of the degree of
Doctor of Philosophy in*

Fine Arts

by

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CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the thesis entitled “**A Critical Evaluation of Mural Depiction During Mughal Era Decoration (1556-1658)**” in partial fulfilment of the requirements for the award of the Degree of Doctor of Philosophy and submitted to the Department of Humanities and Social Sciences of the Indian Institute of Technology Roorkee, Roorkee is an authentic record of my own work carried from July,2009 to July,2015 under the supervision of Dr. Ila Gupta Professor, Department of Architecture and Planning and Dr. D.K. Nauriyal Professor, Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, Roorkee.

The matter presented in this thesis has not been submitted by me for the award of any other degree of this or any other institute.

(Rohita Sharma)

This is to certify that the above statement made by the candidate is correct to the best of our knowledge.

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ABSTRACT

Mural Art is one of the most primitive forms of creative expression. From time immemorial, it has been integrated with architecture. It extends its scope beyond mere surface decoration and helps in providing identity to the edifice. In India, the senile tradition of Mural art observed a short hiatus from 12th century up to the advent of the Mughals - who not only patronized but also revived this artistic form by amalgamating different artistic forms. From the facades to the interiors, Mughals used the art form in opulence. The impact and influence of the Mughal Murals can be traced in present times where it is widely used in public and private spaces. The present research attempted to critically study the varied Mural techniques employed in the different major Mughal monuments such as Tomb of Etimad-ud-Dulla, Tomb of Sikandara, Fatehpur Sikri, Taj Mahal, Chini ka Roza and Red Fort Agra. The thesis is divided into six chapters. The first chapter introduces and discusses the historical background and development of Mural art under the Mughal patronage. It introduces the Indian Mural traditions and the contribution of Mughal emperors in patronizing and reviving the art. The second chapter is based on the literature review which identifies the existing gap in the scholarship related to the study of art fundamentals, aesthetic notions of Mughal mural art, colour psychology and the impact of the Mughal Murals on contemporary artistic trends. The third chapter critically examines the socio-political-cultural factors responsible for patronization and production of Mural art during the Imperial Mughal reign, namely under the patronage of Akbar, Jahangir and Shah Jahan. It also discusses how the personal aesthetic understanding of the rulers gets reflected in the Mughal motifs. The fourth chapter deals with the intricacies of Mural design. It attempts to understand the changing colour scheme and psychology in Mughal Mural decoration under Akbar, Jahangir and Shah Jahan. The chapter further explores the principles and fundamentals of art such as balance, ratio, proportion, placement and other factors in context of the present study. Mughal mural art is not only a cluster of some motifs but a reflection of the feelings, respect and love for nature of the rulers. Use of many motifs from different religions illustrates their tolerant principles. This study also explains that ancient theories have influenced the aesthetic as well as design principles of Mughal Mural art. The fifth chapter explores the impact of Mughal murals on contemporary mural trends. The chapter is an analytical study in tracing the trend and tendencies of contemporary mural decoration. It investigates whether the contemporary approach in Mural is an indigenous novice trend or it is influenced by the Mughal Mural art. In order to find an answer to this problem, personal survey and interviews were conducted with contemporary artists, architects and art

historians. A comprehensive assessment was done. This chapter highlights the reasons of change, and studied the changing trends and impact of Mughal subjects, themes, style on Modern Mural. The final chapter discusses the findings and conclusions. The researcher concludes that the Mughals gave life to the facades and interiors of Indian architecture by reviving the dying art of Mural. The assimilation and amalgamation of different mural techniques helped Mughal mural reach its creative and artistic zenith. The Mughal mural decorations have a long lasting impact and have left an indelible impression on modern mural art. It has transgressed boundaries in modern times and has influenced many western creative practitioners to incorporate Mughal Mural elements in their own work.

Chapter 3

MURAL DECORATION IN THE MONUMENTS OF AGRA

3.1 Introduction

A detailed discussion on the different types of mural styles that had been applied by Mughal rulers on their monuments has been discussed in the chapter. The factors responsible for expending these wall decoration techniques are also discussed here. This study crystallizes the question of how these arts became part of Mughal wall decorations. It also sheds light on the stylistic changes and developments during the different periods of the great Mughal rulers i.e. Akbar, Jahangir, and Shah-Jahan. For the conclusion of this chapter many art historians, artists, art restorers and emporium owners have been interviewed, detailed literature review has been done, and documented Mughal monuments and its decoration in Agra with snapshots.

It is well known that the Mughal period is not a small period in this period of 100 years they made more than 500 tombs, mosques and mansions at Fatehpur Sikri, Agra, Delhi, Punjab and Lahore (Nath 1982). The Mughals were devotees of conceptions, innovations and art and were always conducting experiments. They also wanted to establish themselves as the most powerful, openhanded, and liberal among the other rulers of India. Due to this reason, Mughal rulers spread love towards every common person. Akbar followed Din-I-Illahi. He adopted their views and style, improved the skills of Mughal artists, and introduced different styles from cosmopolitan ideas. This chapter highlights the different mural techniques decorated on Mughal monuments in Agra and nearby palaces where most of these works are found in abundance with a rich variety.

3.2 Different Types of Mural and its Origin

At the beginning of the medieval period there were only undeveloped walls. According to art historians it is clear.

“It was only during the Mughal period that ornamental walls could be seen. They made many monuments in India” (Nath R. 1976)

Most of the Mughal monuments are world famous due to their architectural beauty and ornaments. The architects of these monuments were highly experienced and understood the fundamentals for perfect architecture. The Mughal monuments are based on the architectural fundamental as it is necessary for a perfect or proportionate building.

“The three essential fundamentals of any architecture are its beauty, utility, and stability”. (1970 Nath)

Mughal architecture was well planned; as a result, their monuments have continued to exist through the ages. The credit for those world famous monuments goes to the architects, who designed and oversaw the creation of the monuments from start to finish. Every part of Mughal architecture produces an aesthetic pleasure because Mughals were inspired by nature to capture visual pleasures. Natural things added a glow to Mughal monuments just as salt (lavanya) adds flavor to food. The extensive use of gardens are the best example of their adoration for nature.

“The Mughals built their monuments, chiefly their tombs, in well-planned and well-laid out gardens with water-channels, water-chutes, tanks, fountain and other accessories that lead to enhanced beauty” (Nath 1970).

Except from many elements, wall decoration is one of them.

Mural survives everywhere today in the form of large scale coloured drawings on plastered walls of houses and temples. These vary in style in different parts of India due to climate, atmosphere, and availability of material, but are always vigorous and full of movement. All that we know of this very early art is from actual remains, confined to the paintings at Ajanta (2nd to 7th century), fragmentary remains at Bagh and 5th century fragments at Sigriya in Ceylon. Wall decorations might not be survived in India due to Muslim attacks in the 11th century. From the Mughal era, (15th -16th century), this art came in to existence. The Mughal rulers used different styles to break the monotony of plain walls by using mural decorations such as Frescos, Glaze Tilling, Stucco, Painting, Mosaics, Incised and Inlay. Besides it Mughal monuments have an excellent elevation in the manner of windows, doors, arches and beautiful sites.

Mughal architecture is fully perfect in formal balance as “Architectural features should be assembled with attention to proportion and symmetry, so that a suitable balance, as a whole could be obtained.”(Nath 1970).

Mughal decorations are always a part of different elevations Mural art is an ancient art of India.

“The very ancient art of wall-painting in India is frequently referred to in Sanskrit and other literatures, generally in its secular aspect (Portraiture)” (coomarswamy1912).

“Ancient Hindu relied chiefly on sculpture and carving for the interior and exterior ornamentations of their temples, the Mughals with their proverbial love for colour and decoration, resorted to almost all schemes of embellishment introduced into India” (Nath 1970) Mughals did something different.

Many of the decorative elements adopted by the Mughals for embellishing the interior and exterior of their buildings; which include mosaics, tiles, frescos, Inlay, mirror work and calligraphy, are essentially of Persian origin or reached the sub-continent through Persia. The Mughal has Persian and European influence.

The Safavid occupied the city of Heart in 1510 A.D. and it was a prominent center of arts. At Heart, the Mughal rulers introduced manufacturing and brought artisans from Shiraz, Baghdad and Samarqand. Shrieen Moosvin writes an eye witness account of an infamous contemporary Persian researcher Budaq Qazvini about the houses of Shiraz during 1527-77 A.D.

“The wife is a copyist (katib), the husband is a miniaturist (Musawwir), the daughter an illuminator (muzahhib) and the son a binder (mujjalid)” (Moosvi 2002).

Its mean the art was in blood of everyone in Persian house .

3.2.1 Origin of Different Mural Decoration in Mughal Era

3.2.1.1 Mosaic

Mosaic is one of the most popular mural decorations in Mughal architecture. The word mosaic is derived from the Greek word “Mousaikon” which means polished (Furnival 1904) and from “Mosaico” in Italian.

“Hayler has defined mosaic as the combination of different small coloured piece of hard substances such as marble, stone, or glass to form a design which might be either a geometrical patterns or a picture.” (Furnival1904)

A mosaic is a picture made of many tiny pieces of one and different colours.

“By mosaic we understand the art of putting together pieces of various materials either white or parti-coloured in such way as to form definite patterns”. (Bird wood 1880)

“The Greeks may have learnt the art from the ancient Mesopotamians” (Furnival1904).

Roman mosaics (2nd century BC) are a famous decorative art. They used this art to decorate walls and ceilings and on a much larger scale on pavements. The Romans developed this art to an advanced stage. Emperor Constantine moved the capital of Rome to Byzantine in 330 A.D. The Romans mostly used marble for mosaics, while the Byzantines used coloured glass. It was a great innovation. This art became very popular in Europe, Asia Minor, Syria, Iraq, Persia, and in India. (Cresswe1932).

Stone was easily available in India, which helped this art to flourish more than Glazed Tiles.

“In India the stone mosaic, from this very early stage had been channeled into two styles: one was the tessellated style wherein square or rectangular pieces of stones of different colours were assembled and arranged together so as to form a pattern other was the inlay” (Nath1970).

“Example of mosaic executed by the use of various coloured stone sand marble are seen in the building of Dhar and Mandu belonging to the period between 1405A.D. and 1569A.D.” (Brown 1968).

The art of mosaic inlaid work started in the Safavid period (16th century). After the overthrow of the Safavid dynasty, Nadir Shah and other Iranian Kings patronized this art. During the Qajar period, the art of mosaics started to decline as the influence of European art began to be felt among the younger artists. It was during the reign of the late Raza Shah that efforts were made to restore this ancient art. (Faruq1965)

In Mughal period the factors responsible for this development are the difficulties in getting stone from Central India and the irresistible Persian influence, which at this particular time was unusually strong (Dar 1965).The tomb of Akbar is decorated in beautiful inlay decoration. According to Havel, It is elaborately ornamented with bold but rather disjointed inlaid patterns, which seem to show that the designers were unaccustomed to this method of decoration.



Fig -3.1 Mosaic at Tomb of Etimad-ud-Dulla Fig- 3.2 Mosaic at Fathepur-Sikri

Source: by Researcher (Photograph)

3.2.1.2. Inlay

Inlay decoration is very durable for wall decorations. Inlay may be an advanced mosaic technique, which might have started in Jahangir's period. It is long lasting since it is laid in the sockets of a hard base such as red sand stone, marble or wood. Semi-precious stones enhance its beauty. There is conflict as to the origin of this art; some believe it originated in Italy and others from India. If we look at history, we find that this art flourished in India by a Persian artist in Gujarat. According to Nath (1976), some artists fled to India due to the dominating nature of their rulers and lived in India near Gujarat by changing their name. The earliest example of inlaying with rare stones is at the Mandu, a mausoleum in the Ashrafi Mahal (1450 A.D) and also at the tower of victory. They were both constructed during the first half of the 15th century (Brown, 1975), by artists who also made many paintings for their Indian king. There were many paintings of inlay decorations used in Persia. The king ordered his artists to make this type of decoration on facades, so it was used on the Tower of Victory at Mandu and the Ashrafi-Mahal during the reign of Sultan Khilji. Inlay had also been used on the Chaumukhi Jain temple at Ranpur, in Sadri-Pass Jodhpur state and dedicated to the first Tirthankar Rishabdas... during the period of Maharana Kumbha (Nath 1970). During the second Mughal emperor, inlay had been used in

“The Tomb of Humayun in Delhi, begun around 1565 has some inlaid ornaments of white marble” (Cunningham 1965).

Inlay was used during Akbar's time in the interior and exterior parts of the palace. Inlay has been used on the red sandstone background of Agra fort. In Jahangiri-Mahal (Red Fort Agra), the Jami Masjid and Buland-Darwaza (Fathepur-Sikri) have inlaid Mosaic decorations created during the reign of Akbar. In the Jahangir period, two beautiful monuments, the tomb of Etimad-ud-Dulla and the tomb of Akbar Sikandara, were decorated with inlay and mosaics

According to (Smith 1901), "The Etimad-ud-Dulla tomb had mosaics of coloured marble and inlaid work, but after the Jahangir period mosaic ornamentation changed entirely too inlaid decoration".



Fig. 3.3 Inlay, Jahangiri Mahal
Photographs by Researcher



Fig. 3.4 Inlay, Gateway, Taj-Mahal



Fig. 3.5 Inlay, Entrance, Taj-Mahal

Gradually, this art flourishing in Mughal period, reached its highest level in the period of ShanJahan. The most beautiful work of this period is the (Taj Mahal. Fig. 3.5)

□Technique of Mosaic and Inlay

Pietra Dura is marble inlaid with designs of precious or semi-precious stonework (onyx, jasper, carnelian etc.) that is cut into thin slices and neatly embedded in sockets prepared in the marble (Smith, 1969). Different stones such as Sang-e-Musa, Sang-e- Khattu, and marble are used for inlay work. These inlay motifs are called "Raqqam". To make a beautiful inlay mural decoration, the artist begins by making a design on paper. It does not matter if the design is a floral pattern or calligraphy. Then with the help of a transparent plastic sheet, the design is traced with the help of pointed marker. Each design element is traced separately, and then the design is cut into stencil. With the help of stencil, the design is transferred to marble or any other coloured stone as per the design requirements. Then the artist shapes the marble slab and carves it out. The selected stones are cut, and neatly embedded into prepared sockets with the



Fig 3.6 Making of Inlay decoration



Fig 3.7 Fixing of coloured stone

Photographs by Researcher

help of oil lead oxide and wax made into white putty. Mosaics and inlay follow the same technique.

Mughal have used different techniques on their monuments Inlay is one of them. This decoration might be used on large scale. It has been seen from the Humayun tomb the first Mughal monument in India. In the time period of Akbar inlay mosaic has been used. Gradually this art developed in the period of Jahangir and reached the top on ShahJahan reign. The use of inlay may be seen by this chart.

According to the survey result Inlay decoration has been used 57.7% in Fathepur-Sikri ,69.2%in Tomb of Sikandara, 78.5% in Etimad-ud-Dulla, 65.4% in Red Fort Agra, 21.5% Chini ka Roza And 92.3%, in TM. Its mean that inlay decoration was in developing stage in Akbar the % was very low. In Jahangir the % was medium and in the period of ShahJahan the % was Highest.

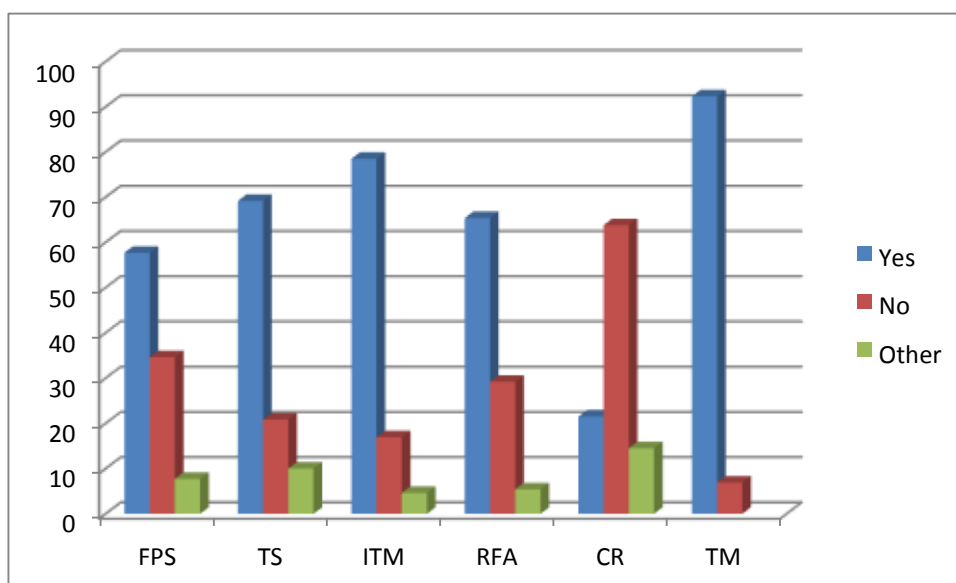


Fig 3.8 Application of Mosaic & Inlay in Mughal Monuments
Source by Researcher through primary survey

3.2.1.3 Glazed tile

Glazed tile decoration or brick decoration is one of the most important techniques of wall decoration. It is clear that Mural techniques vary in different areas and climate. The availability of material is very important for any technique. It is believed that the origin of glazed tile is from Mesopotamia or Egypt where stone was rare and bricks were used in high numbers. They plastered these bricks with lime and to break the colour monotony, they used simple painted tiles. According to Dr. Flinders Petrie

“The art of glazing was well known even in the pre-dynastic period before B.C.4777 and near Thebes in Egypt has revealed glazed pottery”

The main center of this art was Mesopotamia and Egypt. After Mesopotamia, the art of glazing continued in ancient Persia from 539-331 B.C.

“Glazing, in Persia was a traditional art from which came to India by Kushans” (Rahman).

According to Fletcher,

“Many features of Persian architecture including the polychrome, brickwork were derived from Mesopotamia” (Fletcher 1961)

Glazed tile decoration became a popular art in Iran. Halla, a city near Hyderabad in Sindh, soon became the center of glazed-ware in western India. The potters of Halla were known as Kashigarh and the art itself was known as Kashikari. Kashi is the word used for tile work. They work according to Persian techniques and all these terms were obviously derived from

Kashan, the greatest center of tile manufacturing in Persia. (Nath 1989) At that time, tile decoration was only used in some regions of Sindh and Bengal.

In 1192, Muslim rulers entered Northern India and before the Mughals, they used this art “The pre-Mughal rulers of Delhi sultanate adopted the art of Glazed-tilling to decorate their building.

Alludin Khilji (1296-1316 A.D.) used bright blue glazed tiles on the mosque at Rapri” (Carlleyle, 1974). From the Muslim rulers this art reached into Gwalior. Raja Man Singh Tomer, a great lover of art, ruled Gwalior for a very short time. During his reign, made a famous fort and used glazed tilling. “The most beautiful work in India is glazed tiles of Man-Mandir built by Raja Man

Singh” (Nath, 1970). “The tile works on the southern façade of the place where varied patterns have been used among which animate motifs predominant” (Brown, 1968). Cunningham believes that the Man Mandir was originally called Chitra Mandir since the whole building was once profusely decorated with glazed tiles of various colours (Cunningham, 1871). Babur, the founder of Mughal dynasty in India, visited the palace of Man-Mandir on September 27 1528.

He observed on the outside of wall is “painted tile work the illusion of plantain-tree being shown all around with green tiles”. (Beveridge). Babur was very fascinated by the glazed-tile on the Man-Mandir. So his grandson, Akbar, used this particular form of art in many architecture buildings during his reign. In Delhi, the Nilli Chhatri Dargah Shaikh catal (1532-1526), used glazed tile decoration on its drum. Blue glazed tile has been used in the period of Akbar, Jahangir and Shah Jahan. In Mughal period this style was applied in advance technique. “The glazed tile decoration technique emerged as a unique art of its own kind during the Mughal period (1526– 1857 A.D.) in the subcontinent and it became one of the widely used ornamental techniques for the monumental buildings of that particular era” (Gulzar 2013).



Fig 3.9 Glazed tile decoration on the wall of Chini ka Roza

Fig 3.10 Glazed tile decoration on the roof of Jodha Bai palace (Fathepur-Sikri)

Fig 3.11 Glazed tile decoration on the wall Jama Masjid (Fathepur-Sikri)

Photographs by Researcher

Technique

The preparation of glazed tile was a very complicated task that involved heating melting different materials together. Kasha-work consisted in essentially a layer of glass spread on a hard kind of plaster, glass being an ordinary silicate coloured by metallic oxides. The plaster was composed of lime and siliceous sand, the hardness being due to its solidification, which accounted for its bearing a head required to fuse the glass. The work consisted of three parts: the plaster called Khamir, the glass called kanch, and a material called asthar that goes between them. The first operation was to make a simple fusible glass by melting powdered siliceous sandstone with soda carbonate. Portions of the glass were pounded, mixed and fused with metallic oxide to produce glass of various colours. Considerable skill was shown in producing the oxides from the metal. The khamir was made by mixing siliceous sand. Lime and a pounded glass were prepared first. It was made into a paste with rice water and cut into pieces suitable for the pattern. It was then dried at a gentle heat and afterwards covered with an asthar, which is composed of lime or pounded glass. The coloured glass was then pounded and suspended in a viscid fluid made from mucilaginous plants, and then painted over the asthar. The entire piece was placed in the furnace until all the glass on the surface was fused. The pieces of the pattern were then put in their places with mortar. Various stones, compounds of iron, manganese, cobalt, nickel, copper, chromium, clay and sand, silica and chemicals like alumina, boracic acid, borax, soda nitre, zinc oxide and other materials were used. The process consisted of an elaborate system of heating and fusing in specially built kilns (Nath 1989).

The survey result shows that 44.6% Fathepur-Sikri, 43.4% Tomb of Sikandara, 35.4% Etimadud-Dulla, 52.3% Red Fort Agra, 56.9 Chini ka Roza, and 56.9% in Taj Mahal.

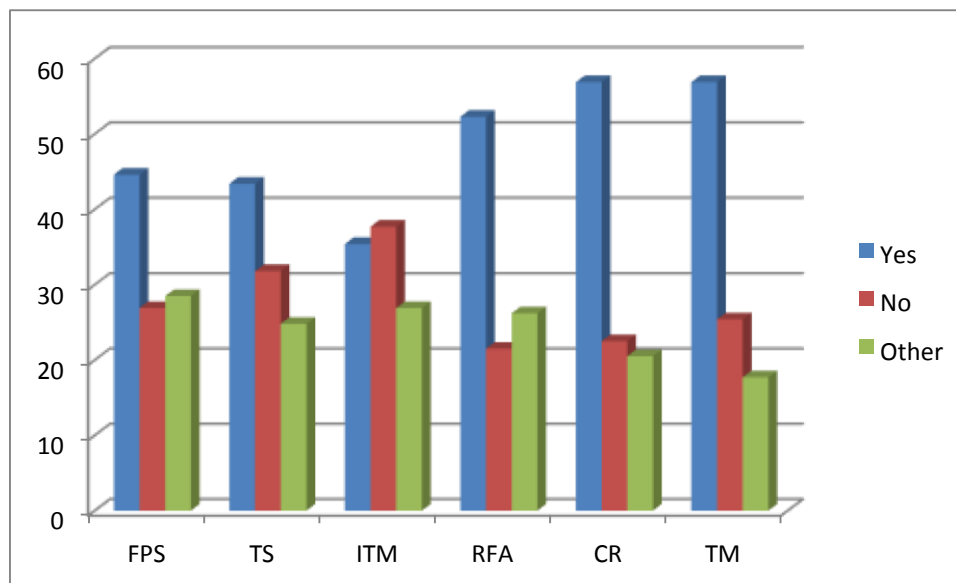


Fig 3.12 Use of Application, glazed tile in Mughal monuments
Source by Researcher through primary survey

3.2.1.4 Stucco

The real stucco that is called *sudha*, (a compound of quick-lime and sand, was already in use in India in 2,500-2,300 B.C., as evidenced by Indus Valley specimens. It was a strong binding medium for various kinds of construction that lasts for centuries. This leads to a sense permanency to those who had been employed. But there is not clear concept of stucco. Even in archaeological circles. Strangely enough, most of the archaeologists, as well as art historians, do not seem to have a clear idea of stucco. They do not seem to be conversant with the related terminology, such as plaster, mortar, quick-lime, slaked lime etc. This has had its consequences. An attempt has been made here to clarify at first all the related issues including linguistic problems. Second, the gradual development of the use of stucco in India in pre-christian ages has been traced based on literary evidence and on the basis of specimens of stucco that have been brought to light by archaeological excavations soon after forgotten.

Tomb of Akbar is decorated with stucco according to Havell the inner portion of tomb which opens into a vestibule richly ornamented with raised stucco work. On the same platform stucco has been used on the tomb of Akbar's two daughters and a son of the emperor Shah Alam. Incised stucco and mural paintings are related to each other. The one thing is that these arts are chiefly used to decorate walls and can be used at the same time and at the same place. The Masjid and Maqbara of Khairpura, which was built during the reign of Sher-Shah, has an

extremely beautiful scheme of stucco ornaments. Shaikh Fazalullan was buried there and the mortuary room has beautiful ornamentation in stucco.

Technique

Stucco is a special mortar particularly used to embellish the walls and ceilings of buildings in the form of decorative frames, high and bas-relief ornaments, sophisticated sculptural works, or artistically finished plaster. Plaster of Paris (calcium sulphate hemi-hydrate) was used as an accelerating mixture to reduce the time of setting, to accelerate the drying process and to increase its early strength, especially in the production of stucco forte (high-strength stucco) for ornamental high-relief work.(Collepari M. 2004).

Stucco often contains substantial amounts of mud or clay, marble or brick dust, or even sawdust. An array of other additives ranged from animal blood or urine, cow dung, animal hair, eggs, animal hooves and horns, varnish, wheat paste, sugar, salt, sodium silicate, alum, tallow, linseed oil, beeswax, and wine, beer, or rye whiskey. Additives, or admixtures, were usually added to enhance or modify certain characteristics such as curing time, plasticity, colour, and volatility. In a personal interview with an artist named Suraj and his son Sankal, they explained that with the old technique, an old clay pot was broken soaked into water for many days. After long days the mixture of water and broken pot pieces, taken out of the water and rubbed on a hard stone-surfaces and the binder that resulted from this technique was applied on the wall and is called stucco. Stucco and paintings had been used in Egypt and Mesopotamia.

“The Egyptians applied a thin coat of stucco to stone surface which subsequently received the painting” (Fletcher 1961).

The Egyptians developed a flourishing school of painting on granite surfaces.

3.2.1.5 Incised Painting

Portuguese decorated the walls of temples, churches and in some places at home. This art might be came in India through Portuguese and was continued till the time period of the Muslim invader Adil Shah. He was a great lover of architecture, and through him, this art reached some places of Deccan such as Bijapur and Golkunda. In the view of the present researcher, the assimilation of Mural art under the Mughals gave it, its present identity as

Mughal Mural Art. But according to Nath, this art was used on the Taj Mahal by the local artists of Rajasthan (Nath1972).



Fig .3.13 Stucco in Akbar Tomb Sikandara

Fig. 3.14 Incised painting in Taj Mahal

Photographs by Researcher

Technique

In mural paintings, pigments are suspended in water or oil, and binders such as casein and milk are used, which are applied on the damp lime plaster (Ciferri, 1999). Incised painting is a technique used to decorate stone surfaces. First, a channel is scratched in the stone. Then, a thick paint or stucco plaster is laid across the surface. Last, the paint is scraped off the surface of the stone, leaving paint in the incision. This technique was used in decorating the Taj Mahal. This technique may be possible with two different colours. In Mostly Mughal tomb this art may be seen in red and white colours. First coat may be white and then red colour.

3.2.4. Frescos / Tempera Paintings

Fresco-Bzuono, Fresco-Secco and tempera are oldest different techniques of wall mural paintings. The art of mural painting is started from ancient time now called pre-historic art of India found on cave or rock walls. In this style, the artist paints with colour and animal fat on dry or wet plaster and sometimes only on a simple or plain wall. In Jahangir period the pattern was changed. The painting was done on dry plaster or direct on the marble. It seems that in Akbar period European used to visit India and Mughal started to adopt their art. In the period of Jahangir this custom was on the top. If we relate it to Indian art there are some changes but is more near to European art. These are the pictures of Frescos used in tomb of Salim chisti which may be of Jahangir time. The reason is that this decoration is made on marble or Arraish,

which was using in Jahangir period. During a personal interview with art conservative and different artist it may clear that present time Frescos base is made with Jahangir's style, which is known as Arraish in Present Rajasthan.



Fig 3.15 Frescos on lower wall Salim Chisti Tomb (Fatehpur-Sikri)

Fig3.16 Frescos on uppermost part of the wall Salim Chisti Tomb (Fatehpur-Sikri)

Photographs by Researcher

3.2.4. Technique

Before discussing technique, it would be appropriate to understand the technique of Ajanta mural paintings. The artists of Ajanta prepared the surface using local ingredients. The painting surface was made of mud-plaster added with vegetable fibers, paddy husk, rock grit and sand. A coating of same material was then applied on the wall. Over this foundation, another layer was added that consisted of mud and ferruginous earth mixed with rock-powder or sand and finer fibrous material. In the final step, a lime-wash was applied. This technique was continued until the 11th century. According to history, the practice of wall paintings in North India was interrupted in the 11th century, but slowly revived in the time of Akbar. It was perhaps in his palace in Fatehpur – Sikri that wall paintings appeared again. Akbar started the wall paintings in a new form of Persian and Hindu techniques. At that time, wall paintings had new elements based on Indo-Persian elements yet the fundamentals of mural and miniature paintings were same. The pigments and binders were the same at some level. First, both techniques need a surface. After selecting the surface, an outline was prepared with a concealed layer beneath the coating to show light. After the final outline was coloured with black or some other colour, the main colours were filled in that area. However, with mural materials, adjustments and modifications may be done according to the atmosphere or climate. Indian painters under the influence of the Mughals had also begun to experiment with Persian techniques. It was mostly for miniatures, and for wall paintings, the artist followed the old native techniques and methods.

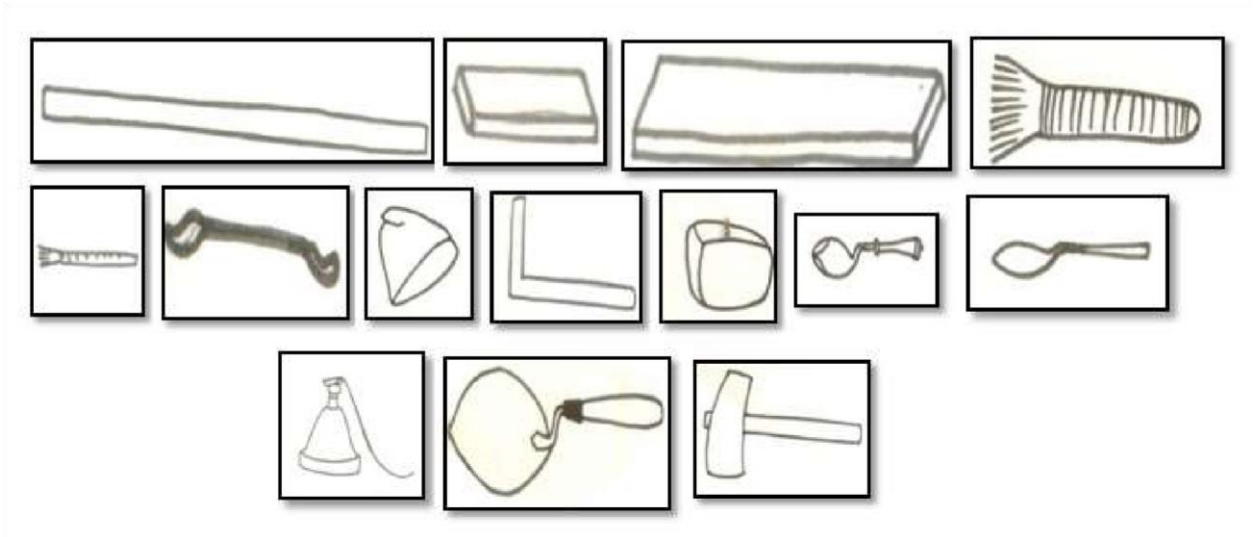


Fig 3.17 Different equipment for Frescos painting
Source by Researcher (illustration)

There were only thin coatings of paint on some of the red sand stone architecture, as on rocks in the pre-historical period. It was in this era that the Italian process of fresco buono had also come to be known. These two types of painting were being using at that time. According to the buono technique, the painting was made on wet plaster, but the weather of India was too hot so the artists added other things. The artists made the paintings wet as well as with dry plaster and adhesive colours. The Indian painter prepared his own Indian style lime plaster that was laid on a wall in several thin layers, and beaten into crevices and joints to a total thickness of a quarter to half-inch. This was overlaid with thin lime plaster and then a specially prepared milk of lime was applied to the wet wall. Several coatings were applied followed by a stone rubbing on the surface after each layer. After this process, the wall of plaster looked like the same plaster used for buono frescos, but the similarity stops there. At this point, the paintings could perhaps be done both on wet and dry ground using an adhesive. According to researcher's view, the Mughals had a relationship with the Europeans .They were using oil colours in beginning of the 12th century. The Mughals had an impact of these colours. In 15th century paintings done on walls of Khawabgah in Fathepur-Sikri have either oil as a medium or have been given a coat of varnish which has imparted to them a somewhat oily look.

The results shows that Frescos / Tempera Painting has been found on 55.4% Fathepur-Sikri, 76.9%, Tomb of Sikandara, 68.5%, 40.8% Red Fort Agra 50.2%Chini ka Roza, 52.3%Taj Mahal.

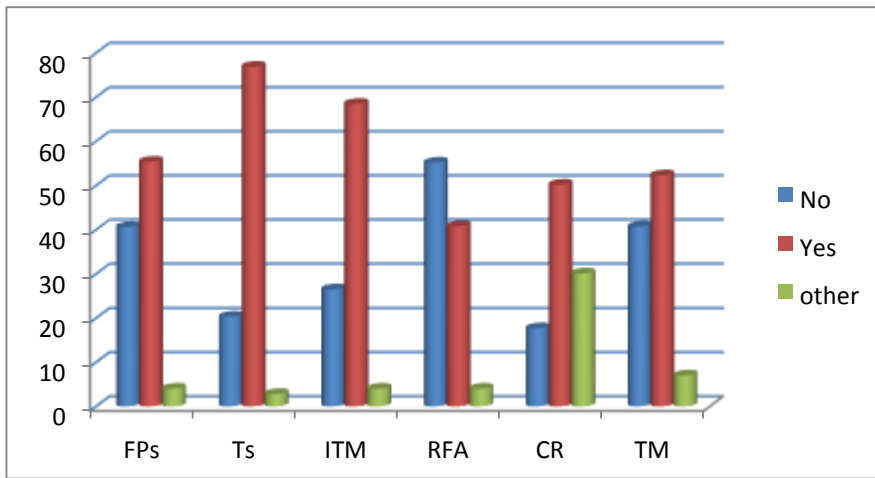


Fig 3.18 Use of Painting on Mughal Monuments

Source: By Researcher through primary survey

3.3 Development of Mural depiction in Mughal buildings

The present study talks about the factors responsible for the different Mughal mural decorations used in Mughal monuments. The Mughal emperors' had their individual interests, inclinations and tastes, which shaped the different mural styles and motifs. Every monument was decorated according to the rulers taste and motivation, which was reflected through the decorative arts of their edifices. The buildings are a mirror image of the ruler. Besides their individual taste, a ruler's particular likes and interests and other factors such as personality, socio-cultural, historical, and geographical factors influenced the mural decorations. The application of a mural was linked to the availability of the raw materials, skill and religion of the artisans during each emperor's regime.

3.3.1. Personal Factor

The Mughal emperor Akbar was a great lover of art and respected all the religions in India. He took power in his hand during his childhood. If truth to be told, Mughal architecture began with Akbar (1556-1605). He was busy in battle at starting and worked under Bairam Khan. In 1560 he took power in his hand. In Agra, Akbar built Red Fort 1565. The most desired place of Akbar was Fatehpur-Sikri, just thirty-seven kilometers west from the Agra, which was also his residential palace that he built (1556-1605) (Havel 2006). He has won different wars and was familiar with other states of Hindustan. He married to a Rajput lady and respected her religion. He made temple in Fatehpur-Sikri. Due to his liberal attitude he could absorb new ideas coupled with a fine aesthetic sense, Mughal architecture took new forms (Grover, 1996). His personal relation also helped him to adorn their palace according them. He loved his

grandfather Babur and his father Humayun. He obeyed them and developed the artist who had come in India from Herat. He knew that their ancestors were fond of decoration on the facades like Herat. Akbar had been used style and technique of Hindu, Persian and Islamic styles in his buildings. Regarding this behavior it has been said of him "A patron of the Jainism, Parsees, Christians, Jogis, Sufis and Pandits alike, he puzzled his biographers as elusively as does a well-cut diamond glittering in different colours on different sides" (Nath, 1976,) Akbar constructed numerous forts, towers, palaces, mosques, mausoleums and gateways. Akbar expressed his religious interest and taste in very precise architectural forms, and his generous attitude is reflected in his buildings. Akbar's broad religious outlook developed from a mystical bent, which was shown in the year 1570 when he undertook the building of his new city Fatehpur-Sikri (Watson 1979). The liberal attitude of Akbar is reflected in his buildings and Mughal architecture attained its distinctive imperial character during his reign. Koch's words best describe it:

"Akbari architecture developed into a dramatic supra-regional synthesis characterized by extensive borrowing of features from earlier Timurid, Transoxanian, Indian and Persian styles. Stylistic clashing resulting from the amalgamation of such heterogeneous elements were mollified by the favorite building material, red sandstone, whose unifying hue carried an additional attraction in being the colour reserved for imperial tents" (Koch 1991).

According to Allami Abul Fazal (1985), Akbar's renowned analyst, minister and friend, noted that more than a hundred workshops were established for creating crafts, arms, and weapons, all of which Akbar took a personal interest. By 1575 A.D., Akbar's interest in comparative religion had become so strong that he built a special Ibadat-Khana (House of Worship) to hold religious discussions.

Akbar's new religion, Din-I-Illahi, was based on a vague and mystical liberalism. This was known as the divine era (Gascoigne, 1971).

These are the frescos and stucco used in Red Fort Agra. This may help us to show personal factors on Mural decoration.



Fig 3.19 Stucco in Red Fort Agra

Fig 3.20 Fresco in Jahangiri Mahal (Red Fort Agra)

Photographs by Researcher

b. Jahangir

Jahangir was the son of Akbar and Jodha Bai. His mother was a Rajput lady. As Jahangir's mother was a Hindu Rajput, he was considerably influenced by Rajput tastes, and rewarded skilled Hindu artisans with prominent positions in his court. In his monuments, Hindu mural designs with the swastika, Satkona, and lotus were evident as in the period of Akbar. Jahangir followed many customs of his father, such as Tuladan. This finding was further corroborated by Beveridge (2006,). The mausoleum building (Akbar's Tomb), which his father had planned, was completed by Jahangir and gave suggestions to the artisans" (Saraswati 1953). Jahangir understood his father and mother's lessons and incorporated Hindu designs in his buildings. In the later period of his regime, however, the Hindu motifs disappeared and Persian influences became prominent. With an amazing eye for excellence in design and implementation in the arts and crafts, Jahangir encouraged talent and promoted without favoritism. He also took an interest in the local flora and fauna, miniature paintings, and horticulture. Jahangir was fond of fruits and imported those fruits that were not available in India" (Beveridge, 2006). Jahangir, a lover of art, was fond of natural beauty, and therefore in his time the beautiful floral, fruit and tree motifs in murals were seen. He visited Kashmir and was attracted by the beauty of the red roses, violets, narcissus, jessamine (called Chameli in India), lilies and the banquet adorning tulips" (Beveridge, 2006). To this effect, narcissus, lilies, roses and lotus flowers were mainly seen in mural designs on the tomb of Etimad-ud-Dulla.



Fig 3.21 Mari Gold flower motif in Salim Chisti Tomb (Fathepur-Sikri)

Fig 3.22 Chameli flower in Salim Chisti Tomb (Fathepur-Sikri)

Photographs by Researcher

Interestingly, Jahangir enjoyed drinking wine and its influence could be seen in the paintings and wall decorations. The tomb of Etimad-ud-Dulla must be considered therefore, an early example of the carving of precious stones in the Mughal Empire. It suggests that after a long gap in this period a revival of the art of carving, precious stones took place in India because of a Chinese influence reaching this country through Nepal, Indo-China, and possibly other intermediate areas, as suggested by the Tsong-Khap (Wolfgang Born 1940) Jahangir, apparently, used to go to Baniya Villages filled with temples to watch the festivities there 'for sport' (Roe 1899).

Mughal architecture reached its peak under the supervision of Shah Jahan. He is known as the engineer king since he made many buildings during his reign. The monuments constructed by him have elements of Hindu, Persian and central Asian architecture. He followed his father Jahangir. He also loved nature. In the period of Jahangir inlay, frescos and incised were on the top. He also commissioned for the same. Under Mughal ruler ShahJahan Mughal art and architecture reached its zenith. He has an aesthetic sense. His ability of aesthetic sense may be seen in different monuments as Red fort, Jama masjid in Delhi, Lahore Fort and Tomb of Jahangir. In the Taj Mahal he decorated flower decoration in down form in Inlay. At some places he ordered to make some places in form of incised.



Fig 3.23 Inlay decoration in Taj Mahal

Photographs by Researcher

Fig 3.24 Glazed tile decoration in Chini Ka Roza

Source: From Colour decoration by Ram Nath

Socio-political factors

Social cultivation has a great impact on art and architecture. Akbar was not far from Indian culture. Akbar loved to make building and structures. The architecture of his reign reveals the personality of Akbar through the different styles of mural with beautiful ornamentation. Akbar's glory is seen in these beautiful decorations and edifices. His first building project was Humayun's tomb and the ornamentation was a combination of Indian art, customs and religions.

“He was a patron of Jainism, Parsees, Christians, Jogis, suffis and Pandits alike and he puzzled his biographers as elusively as does a well-cut diamond glittering in different colours on different sides (Nath 1976).”

The decorations on Humayun's tomb were not as beautiful as Buland Darwaza and Fatehpur-Sikri. The social climate had changed during that time. He had won a battle in Gujrat and brought some artist from there. He had also entered in Rajasthan and the artists produced work similar to his personal taste and nature. He was married to a Hindu Rajput. Now he was surrounded by Hindu culture and many Hindu motifs were made during that period. Beside Hindu many other religion or country was in touch with them. Mughals had some impact of different countries through trade relation. According to Banerjee

“Both internal and external trade made progress under the Mughal era. Indian goods were in high demand in foreign countries with their permanent markets in Persia, Poland, and Russia and in other European countries like China and West Asia.” (Banerjee 2012).

Jahangir was fond of nature and he followed his father. Since Akbar was busy exploring his empire in Hindustan, architectural decoration was not on the peak during his time. In Jahangir's period, there was a revolution in the material and techniques of mural decoration. During his life, he went to Mandu and saw beautiful inlay work and applied this art to his monuments. *Sang-I-Murmur* was used first during the period of Jahangir. He also used Hindu elements with Chinese and Persian art. In the tomb of Etimad-ud-Dulla, he used different motifs in different mural styles, but he was luxuriated with wine and females. Jahangir completed the tomb of Akbar, but he wanted to make this tomb according to his father's plan.

The Shan-Jahan era is well known for its beautiful architecture. Shan-Jahan loved to make building. During the construction of the Taj-Mahal, he discussed with several artisans and architect. In these monuments, inlay, incised, glazed tiles and in some places, paintings are seen. The Mughal rulers were fond of travelling and observed each and everything very carefully. They tried to apply new aspects and techniques with indigenous artists and foreign artists. "Mughal inlay is generally, but erroneously known by the Italian nomenclature *pietra-dura* and is said to have been introduced by Augustine of Bordeaux during the early reign of Shan Jahan." (Nath, 1976).

According to Vishakha N. (1990) "Most scholars now acknowledge that the two styles are interconnected and generally assume that the reason for this relationship lies in the nature of the political contact between the Mughal emperors and Rajput ruler".

We tended to equate the Mughalized nature of Bikaner Painting with the early acceptance of Mughal Sovereignty by the Bikaner ruler Kalyan singh and Rai Singh in the 16th Century. The simple fact of a Political connection between the Mughal and Rajput courts was the most significant determinant in the development of a Rajput Painting style. The Mewar Painting in the 17th century should also reflect sustainable Mughal qualities. Another type of political factor was helpful to make Mural motifs. The rulers take some artist, poets and musician in their war and enjoyed with them. The artist usually made miniature during travelling and transformed on the wall those scene with the help of imagination and miniature. Political factor was one of the best reason to make this type of Mural on facades.

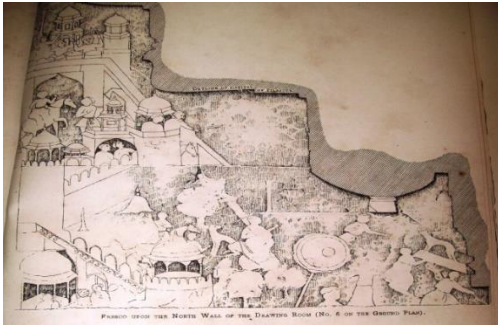


Fig – 3.25 Frescos in Fathepur Sikri

Sources: MGCL IIT



Fig 3.26 Same Vanished Frescos in Fathepur-Sikri

Photographs by Researcher

Historical factors

Mural decoration started again, after many years during the Mughal era, which was a revolutionary period for art and architecture. This revolution did not begin at once, since the first Mughal emperor was also a lover of art and nature. The mural decoration has its historical background. These factors encouraged the Mughal ruler in this field.

3.4. Application of Different Mural Schemes during the Mughal Period

3.4.1 Akbar

In Akbar's period inlay, painting, glazed-tile and incised were the main scheme of wall decoration. The Mughal emperor Akbar was a great lover of art and respected all the religions in India. He took power when he was only 13 years old. Mughal architecture in fact began with Akbar (1556-1605). The first monument built during Akbar's period was the tomb of Humayun in Delhi in 1565 by the wife of Humayun. The whole building was in red sandstone with arches ornamented with white marble. The exterior of the wall has a flat surface decorated with marble inlay. Akbar's residential palaces are situated at Agra, Fathepur-Sikri, Lahore and Allahabad. In Agra he built Red Fort. These are the frescos decoration in Red Fort and Lahore Fort.



Fig. 3.27 Frescos in Lahore fort
Source: Goggle.com



Fig 3.28 Frescos in Red fort Agra
Photographs by Researcher

Akbar favorite place was Fathepur-Sikri, just thirty-seven kilometers west from the Agra, which was also his residential palace that he built between 1556-1605. (Havel 2006) Inlay and frescos has been used on the Jami Masjid of Fathepur-Sikri (Fig 3.29), and according to historical fact, He made that place for his wife Jodha Bai, “The Palace of Jodha Bai”. She was a Hindu lady by religion, so Akbar made many Hindu motifs on the walls of the palace such as the goddess luxmi, Ram, Hanuman and Ganesha in carving. He used glazed tile for the roof of the upper rooms in the northern and southern wings. In the southwest corner, there is a building named Sunahara Makan or Sunhari Manzil, which is popularly known as Marriam ki Kothi. Bibi Marriam was Akbar’s Hindu Begum He gave birth Salim due to this she known as Marriam-u-Zamani. The interior of the building was decorated with Christian theme based Mural, which were destroyed by Muslim zealots.

“The paintings were obliterated and carvings destroyed and disfigured by Muslims zealots later because according to them even the most skillful and accomplished painters and carvers cannot copy the creations of the almighty” (Goel 2000).

On exterior of the building there are many mural but now not in visible condition. Only earlier written documents have the proof.

The Jahangiri-Mahal inside the Agra fort is one of the most important buildings of Akbar.



Fig 3.29 Frescos in Jama Masjid Fathepur Sikri

Photograph by researcher

Fig 3.30 Frescos photo (earlier)

Source MGCL IITR



Fig. 3.31 Frescos in Fathepur Sikri (Earlier)

Source MGCL IITR

Fig 3.32 Vanished Frescos in Fathepur-Sikri

Source by Researcher (Photograph)

3.4.2 Jahangir

Jahangir was the son of Akbar and Jodha Bai. He loved art very much, similar to his father. Glazed tiles were used to decorate the building of Jahangir, chiefly the upper parts of the structured domes, cupolas, friezes, parapets and battlements. The mausoleum building (Akbar's tomb Sikandara) which his father had planned, was completed by Jahangir and gave suggestions to the artisans of the building (Saraswati 1953). Jahangir used this decoration on the third story cupolas of his father's tomb (1605-1612 AD). The interior of the building is fully decorated with stucco and paintings. The bright colours had been used to decorate this building is outstanding. Gold has been used mostly on the stucco. The entrance gate is decorated with bold inlays and mosaics. He made the tomb of Etimad-ud-Dulla, who was the father of his Persian wife Nur- Mahal. He was a Persian from Tehran. The building is richly decorated with inlay style ornamentation. It is important to note that marble had been used for the first time in this building. Before this, red sandstone had been used. Most of the motifs were from Persia.

“The art of inlaying stone had been practiced in India for many years before this building, but here for the first time do we find the inlayers making attempts at direct imitation of Persian pottery decoration”(Havel 2006).



Fig 3.33 Bird Rang Mahal at Buria (District Yamunanagar, Haryana),

Fig 3.34 Peacock

Fig 3.35 Dado panel decoration in the Rang Mahal Buria

Photographs by Researcher

The interior of the building and the four entrance gates are from different directions and are decorated with beautiful frescos. Jahangir, like his parents, placed many Hindu elements in the building. He also took an interest in Flora and fauna and natural things. Most of the birds and animals have been depicted in his era. The Mughals were not experts in wall painting; however, the paintings in all these buildings are of fine quality. In comparison to these fine works, other Mughal monuments have wall paintings that are of a lesser quality. In these, the draftsmanship is crude and the figures primitive. Sometimes both types of wall paintings fine as well as crude appear on the same monument, e.g., in the Rang Mahal at Buria (District Yamuna Nagar, Haryana), which was most probably built during the reign of Jahangir (1605-27). However, in my opinion, these paintings are much bolder than the other painting on the monument of Agra. For example, a large and clear peacock may not be seen in the other monuments of Jahangir as it is presented on the Rang Mahal Buria. However, as (Parihar 1985) said, the surviving number of Mughal wall paintings is not many, so each specimen is significant.

3.4.3 ShahJahan

The most beautiful and brilliant example of glazed tile decoration is the Chini-Ka-Rauza. The tomb of Firoz Khan Khwaja-Sarai, was built in Agra during the reign of ShahJahan. Chini-kaRauza is a masterpiece of glazed tile decoration. It is the mausoleum of Mulla Shukrulla Shirazi entitled Afzal khan Allam. He came from Persia and served Abdur Rahim khan-khanan. Later he was patronized by prince Shan Jahan, who appointed him Mir-Adil of his army. He died at the age of seventy on January 7th, 1639 at Lahore. He was childless and supposed to construct his tomb during his own lifetime. The beautiful work of inlay decoration had been used in the world most exotic monument, the Taj-Mahal.

“The Taj-Mahal is the queen of architecture” (Tillotson, 2008.)

“This building is a domed structure made of white marble inlaid with colourful gemstones in the shape of flowers. (Lesley, 2003).

Table 3.1 Different Mural technique in Different Monument

Sl. No.	Mughal Emperor	Reign	Famous Mughal Monuments	Mural Decoration in Monuments
1	Akbar	1556-1605A.D	Red Fort Agra, And Fathepur-Sikri Sheikh Salim Chisti Tomb,(1571-1527)	Painting, Stucco. Mosaic Inlay , and Glazed Tile
2	Jahangir	1605-1627A.D	Akbar’s Tomb Sikandara (1605-1612) Etimad-ud-Dulla Tomb(1622-1627)	Frescos, Mural Painting, Stucco, Inlay, Mosaic
3	Shan-Jahan	1627-1658	(Taj-Mahal) Nagina Masjid (Agra Fort)	Inlay, Incised Painting

3.5 Subject Matter in the Mughal Monument

The period of the great Mughals had different rulers from time to time. According to many studies, art was developing according to taste of the rulers, artists, ruler’s wife, religion and life style. In this way, many different motifs have been used in this era. This study will highlight the different Mural decoration motifs found on monument’s facades. According to these points of view.

Different types of ornamentation can be found in Islamic art: as calligraphy, figural forms (human and animal), vegetal motifs, abstract motifs and geometric patterns. These patterns, either singly or combined, adorn all types of surfaces, forming intricate and complex arrangements, While geometric ornamentation may have reached a pinnacle in the Islamic world. In the Mughal period, artists decorated the walls of monuments using different techniques with different motifs guided in part by their inner artistic assessment. These monuments are full of decorative patterns. Akbar had a very creative mind. He used decorative motifs from nature as well as religion. He used auspicious Hindu motifs like the sun, lotus, Puran-Kalash and Tulsi leaves. He also used many motifs from nature such as pomegranates, trees and lions.

Jahangir and ShahJahan were both fond of nature like their ancestors. They used mostly Persian motifs in place of Hindu motifs, which can be seen on the tomb of Etimad-ud-Dulla, the Taj Mahal, Red Fort and Sikandara. Etimad-ud-Dulla (Giyas Beg) was a Persian and his daughter chose the décor out of respect for her father's nationality. Shan Jahan was married to the grandson of Aasaf Khan, Mumtaj Mahal. Shan Jahan made the Taj Mahal in her memory. The building was decorated with many Persian motifs in the form of geometric, arabesques and natural shapes. In this area of the motifs, the different designs have been analyzed as arabesque, geometrical, natural or realistic, and their theme as Persian, Hindu, Chinese, Jain and Christian .

3.5.1 Natural flower motifs

The Mughal's were very lovesome of nature. They liked to live with nature. Babur, the founder of the Mughal dynasty, made many gardens. Ram-Bagh is the first garden laid out by Humanyun. Akbar, the grandson of Babur also loved nature very much. This sense of nature continued with other Mughal rulers such as Jahangir and Shajahan. The Mughal's used flowers, plants, trees fruits, birds and animals. In the tombs of Akbar and Itmiid-ud-Dulla, flowers and fruits are in natural and realistic forms. The artist made realistic forms of Cypress trees, lilies, marigolds, daffodils and hibiscus. There are fruits such as grapes, pomegranates and a kind of apple that had been decorated in a natural condition. In the Taj-Mahal, the lotus is in full bloom in a beautiful inlay technique. According to (Begley and Desai 1989) the craftsman had inlaid natural flower forms in marble surpassing the reality in colours. The poet Kaleem writes:

“They have inlaid stone flowers in marble,
Which surpass reality in colour if not in fragrance,
Those red and yellow flowers that dispel the heart's grief, flower
In reality are carnelian and amber.”

In the monument, the flower decorations attract the visitor's eye. In some places these flowers show a symbolic meaning and other places are merely ornamental or decorative.

“In Islamic culture, flowers and rose were often seen as the symbol of the kingdom of Allah” (Okada and Joshi 1993).

Different types of flower conditions have decorated Red Fort, Salim Chisti's tomb, the tomb of Etimad-ud-Dulla and the Taj-Mahal. In Mural decoration different flowers may be seen as

wall decoration. Champa, Chameli, Lotus, hibiscus, tulip, poppy narcissus, tuberose dahlia and pomegranate. Below are some flower, decorated in different monuments.



Fig 3.36 Different types of flowers used in Mughal monuments
Source by Researcher (illustration)

These flowers convey a feeling of openness, freshness, happiness and piety. In a survey respondent positively supported the feelings conveyed by flowers, as indicated in the chart below (Fig 3.36) The survey shows that 77.5% respondent feel spirituality, 69.1% respondent feel happy, 54.9% respondent feel fresh and 52.1% respondent feel themselves with nature. According to this result it may be right to say that in Mughal monument flowers have symbolic meanings.

Therefore, this might be the main reason to decorate tombs with flower motif.

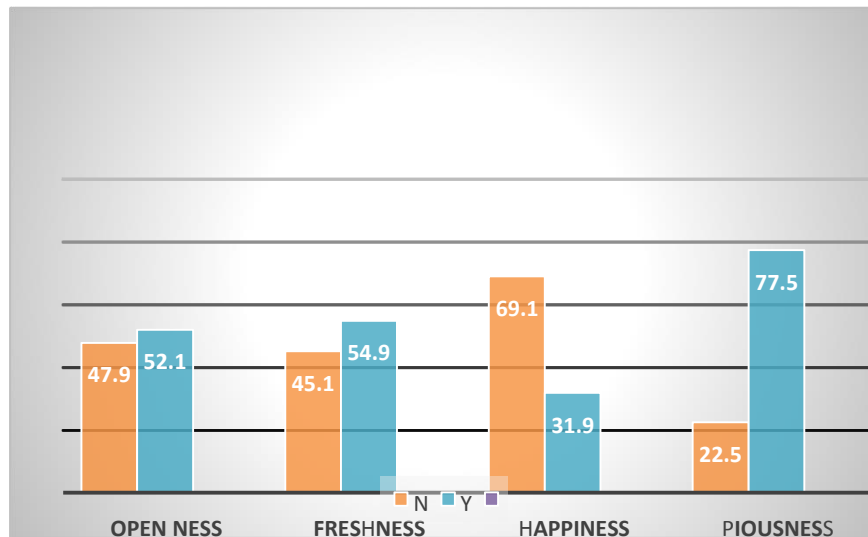


Fig 3.37 Bar graph showing the result
Source primary survey by author

In Jahangir period at some places lotus flowers are presented in different form, which show Persian impact in Fig 3.37. These flower have geometry in visual. The flower rosette is a cluster of leaves growing in crowded circles from a common center or crown (usually at or close to the ground) and uses a discoidal pattern with three to eight petals arranged geometrically. The flower corona is atrumpet-shaped or cup-shaped outgrowth of the corolla of a daffodil or narcissus flower. The flower petal is the collective term for the outer parts of a flower consisting of the calyx and corolla that enclose the stamens and pistils. Petals either appear by it or supported with sepals and leaves and sometimes in a rather complex design. In author's view geometry is in nature. The Mughal artist tried to show nature in compact shape. (Fig 3.37)



Fig 3.38 Lotus in different forms
Source by Researcher (illustration)

3.5.2 Vegetation and fruits

It is a universal truth that Babur liked to live with nature and made many gardens. India is very hot for this reason Babur planted trees around monuments to get some cool air from greenery.

“Shading by trees and vegetation is a very effective method of cooling the ambient hot air and protecting the building from solar radiation. The solar radiation absorbed by the leaves is mainly utilized for photosynthesis and evaporative heat losses. A part of the solar radiation is stored as heat by the fluids in the plants or trees” (Sharma 2003).

It is also found that nature is also powerful for sharp mind. According to (Kak 2005) the mind is composed of the fundamental qualities or constituents of nature. Therefore, his followers also have the same sense. From the first to the last, all the Mughal rulers used this type of decoration on their monuments. Based on the survey results through some from interviews and literature view, it is clear that Babur belonged to a place where these types of flora and fauna was very hard to see and he was fascinated about the vegetal of India so Mughal used it everywhere in the form of wall decoration .



Fig.3.39 Fruits motifs in Salim Chisti
Source by Researcher (illustration)



Fig 3.40 Fruits motifs in Etimad-ud-Dulla
Source by Researcher (illustration)



Fig 3.41 Fruits motifs in Etimad-ud-Dulla
Source by Author (illustration)



Fig 3.42 Fruits motif in Sikandara
Source by Researcher (illustration)

Fig 3.43 plant motif in Etimad-ud-Dulla tomb
Source by Researcher (Photograph)

3.5.3. Animals, birds snake and Fish

Mughal decoration used natural motifs like birds. These birds' motifs are seen in Ram bagh, which were made by the Mughal ruler Babur. After this, in the period of Akbar and Jahangir, birds and fish motifs are seen on Red Fort, Fathepur Sikri and on the tomb of Etimad-ud-Dulla



Fig 3.44 Study of Bird, Artist; Mansur, circa 1620 A.D.,
Source www.Goggle.com

Fish motifs are seen on painted mural decorations in the form of a handle beautifully designed on both sides of wine-Vessels. Somewhere snakes or dragon and lion in ornamental manner are also depicted. (Fig 3.44, a & a1, Fig 3.45 b & b1). To solve the problem weather it is snake or dragon the author put this question n 29.4% respondent Are strongly disagree from snake motifs they are strongly said this is not snake, its dragon, 23.5 Agreed, 17.6 got confused, and have no idea 20.6% respondent were agreed and 8.8% respondent with dragon. So nearabout 55% respondent are with dragon and near abbot 35 % respondent are with snake. This figure is helpful to see actual percentage.



Figure 3.45 Snake or Dragon in Etimad-ud-Dulla tomb
 Source By Authour (Photograph & illustration)

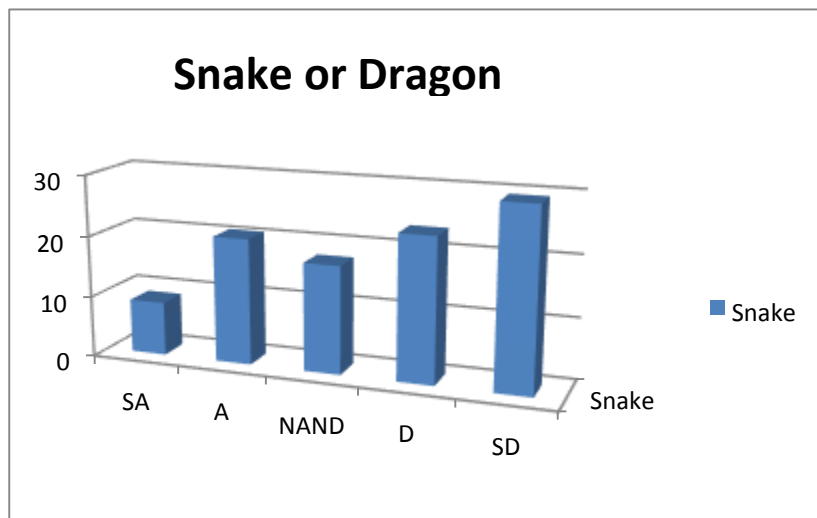


Fig3.46 Bar graph showing % for the question Snake /Dragoon
 Source by Researcher Primary Survey



B

B1

Figure 3.47 lion in Etimad-ud-Dulla tomb
by researcher(photograph & illustration)

3.5.4. Human Figure

Human figure are very rarely depicted in Murals. However these human motifs may be seen in the Mariam House and many other places. Almost all of the panels were decorated with human figures, but because of time these paintings are mostly faded. However, by seeing very carefully, paintings subjects be recognized and asserted. In some of the paintings, the royal procession scenes style were depicted where the king being welcomed by the people of that empire. Building perspective are also shown in battle scenes. A mural painting is also found in which people are crossing a river on a boat (Fig3.48) this type of painting is also found in miniatures to show that trading can be done by using the river, since travelling by road was unsafe. On the tomb of Etimad-ud-Dulla human figures are also decorated with wine-vessels and flower motifs. A number of paintings may also be seen depicting a human figure with a tent or shamiyana or a chhatri over their head. This seems to be a king or a reputational personality of Darbar.



Source http://indiapicks.com/Indianart/Images_MP/Mughal_Baburnama.jpg

Fig. 3.48 Human Figure in Fathepur Sikri

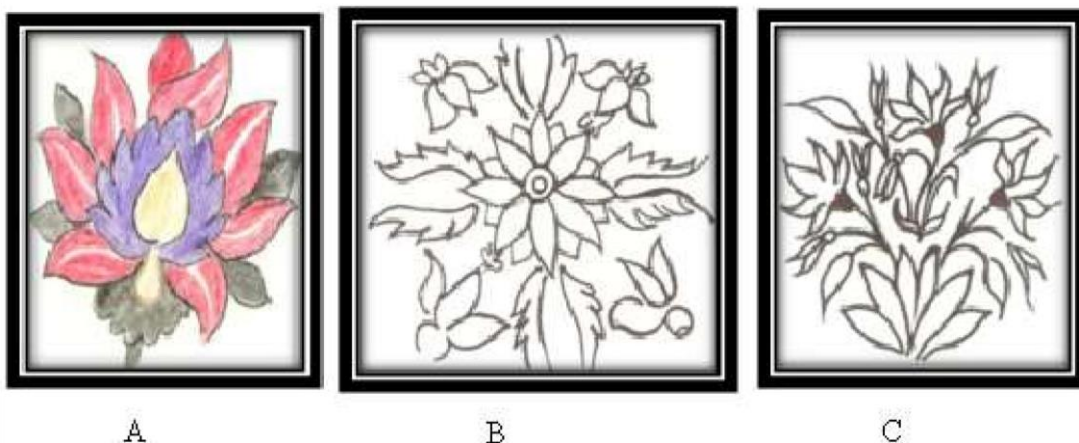
Fig 3.49 Human Figure in Fathepur Sikri

Fig 3.50 Human Figure in miniature painting

Source by Authour illustration

3.5.5. Stylized/ Decorative Floral Pattern

A flower or petal, which is so cosmetic, that it fails to look like a floral representation. The Mughal monuments have been decorated with stylized or decorative flowers. In a survey, it has been found that they used these types of flower patterns not only for decoration but there is a symbolic meaning behind it. They represent life. Lives freshness, innocence, delicacy, and piousness make a person always fresh and young. By the stylized and ornamental depiction artist tried to create the character of flower: delicacy and piousness.



A

B

C

Fig 3.51 A.B.C. Decorative flower decorations in Sikandara tomb

Source by Researcher illustration

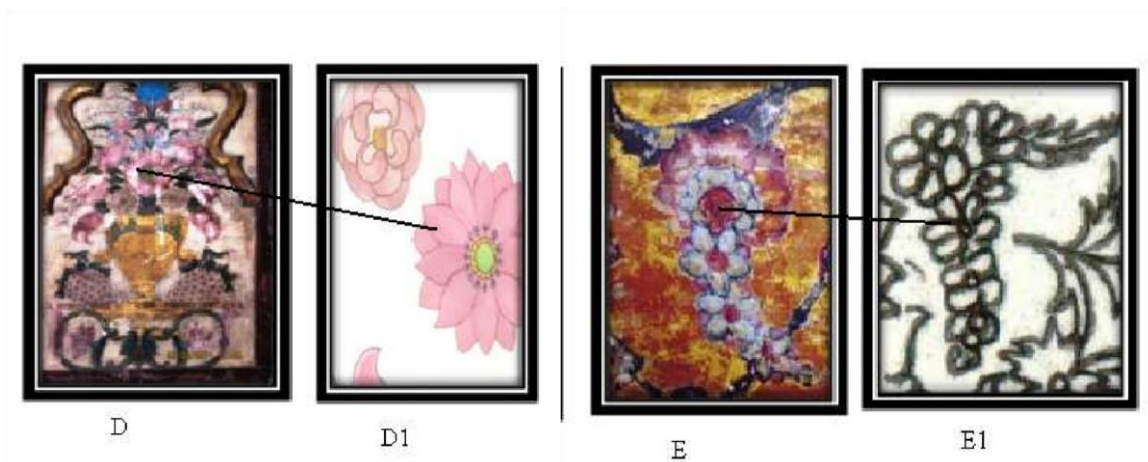


Fig 3.52 D, D1 & E,E1 Decorative flower decorations in Salim Chiti Tomb
Source by researcher Photograph & illustration

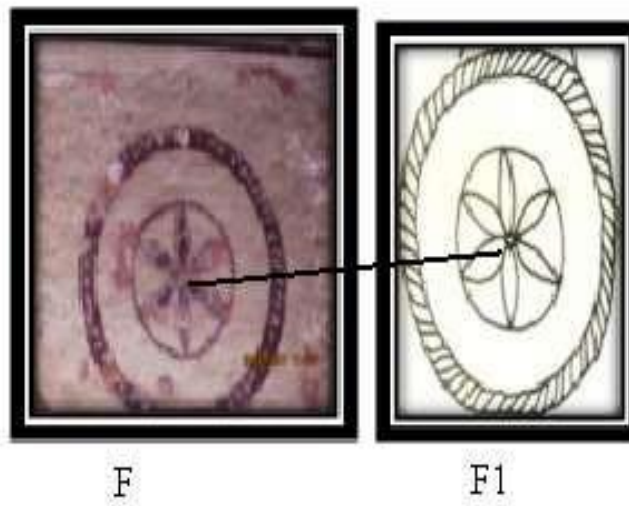


Figure 3.53 F, F1 & G, G1 Decorative Flower Decorations in Taj Mahal
Source by Author Photograph & illustration



Fig 3.54 Flower decorations in Salim Chisti Tomb

Source by Researcher illustration

3.5.6. Chinese Mural motifs (wave and cloud motif)

According to a Chinese theory of art, there are six principals of Chinese painting they are different from the Indian canons. In the Indian canon of art, *lavanya* and *bhava-yojnana* are very important, but in Chinese art ‘spirit consonance and life motion’ are important. Here is a list of the six limbs of Chinese art:

- Spirit consonance and life motion
- The bone method in the use of brush
- Conformity to the object to give a likeness
- Correct colour
- Care in composition
- Transmission of the tradition by making copies

Chinese motifs are full of life, there is natural energy and spirit that gives life to all mural painting and to which the painter must attune himself so as to be able to import this life to his painting. Thus it seems to have arisen the idea of the cloud form in Chinese landscape paintings. Hsieh

Ho, a Chinese painter of the 5th century A.D., designated the spirit as a “rhythmic vitality (*chiyum*) and this has been accepted through the ages as the first law of Chinese art (*yuntang* 1967). Mughal mural decorations are very near to this theme. This type of decoration is widely used in many monuments like the *Etimad-ud-Dulla*, *Red Fort*, *Chini ka Roza* and *Fathepur-Sikri*, (Fig 3.53) The Chinese clouds have been used on a very large scale on the tomb of *Etimad-ud-Dulla* for a mural decoration. They can also be seen on the upper most cenotaph of *Akbar’s* tomb at *Sikandara* in *Agra* (1605-12). It seems that these Chinese clouds were used

for first time during the period of Akbar, in carving on red sandstone on the lower wall of the Sultanate's house.

According to a survey, most of the Chinese clouds or wave motifs have been used on the Etimadud-Dulla.

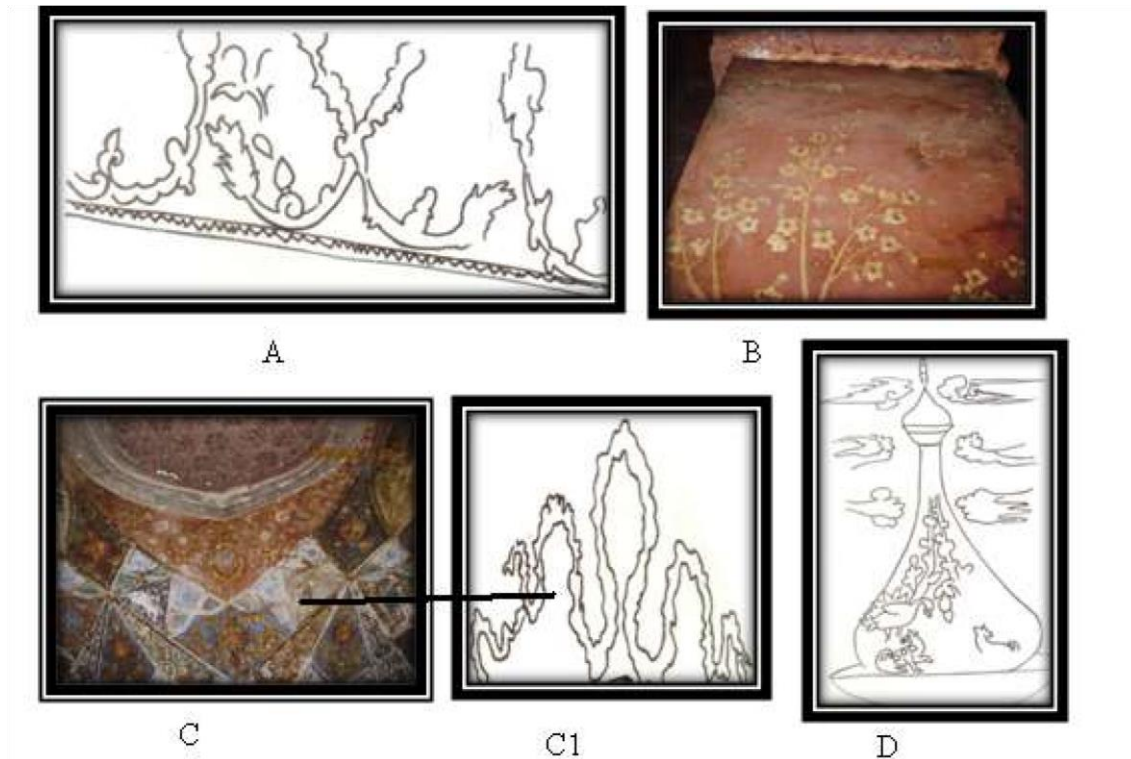


Fig 3.55 A, B, C 1 & D Chinese Mural motifs (wave and cloud motif) in tomb of Etimad-ud-Dulla by Researcher Photograph & illustration

3.5.7. Persian Mural motifs

On the behalf of present statement, it is found that In Persia, the first paintings (both wall paintings and ceramics) dated to the Islamic period were recovered at Nishapur, at the time, capital of the Samanid Emirate. (Wilkinson 1973)”

“It was in the field of the arts that the Persian influences on Mughal India profoundly marked. Whatever it may be, whether the designs were conceived by the Persians or they executed a design conceived by the Indian mind; the fact is incontrovertible that the Persians artist added a good deal to the development of Indian art. (Chapekar 1982)”

The Mughal Empire was a place where the wishes of aspiring artists were fulfilled with unmatched generosity. Large numbers of people of excellence and quality, skilled artisans and

other skillful persons from various places like Iran and other parts of the world visited the Mughal imperial courts and noble establishments with expectations and anticipations.

“They entered into the service of the Mughals, which served as a kind of asylum for the people of entire world. (Saraswati 1953)

Mughal emperors and nobles were sophisticated patrons of the arts and their palaces and mansions were centers of cultural and artistic activities.

During the Safavid period, there was a remarkable flowering of the arts, and the reign of Shah Abbas I marked its high point. This period produced carpets and textiles of unparalleled richness, colour and design; ceramic tiles of astonishing intricacy and beauty adorned the masterpieces of Persian architecture in Persia” (Bevridg1972) Although Safavid metalwork cannot be declared equal to the production of Seljuk and the early Mongol period; but in book illustration of manuscripts, ceramics, carpets and rugs, the Persian genius found its highest expression during the Safavid period. Mughal India was an immediate neighbor of Safavid and Persia was obviously influenced by the artistic achievements in their neighborhood, since a large number of Persian artists were constantly migrating to India during this period. The ebb and flow of nomads across Persia was also responsible in many ways for the development of the Mughal arts in India during the 16th and 17th centuries. The central Asian invaders of India first passed through Persia and carried into India echoes of Persian culture. In this way, due to the massive role played by the Persians, the basic elements of an Indo-Persian style had been established and its syncretistic nature of the arts had become accepted in Mughal India.(Bevridge1972) In other example

“The Mughal garden copied from the earlier gardens of Turkestan and Persia, are invariably square or rectangular in shape, their area being divided in to a series of small square patterns.” (Sturt 1913)

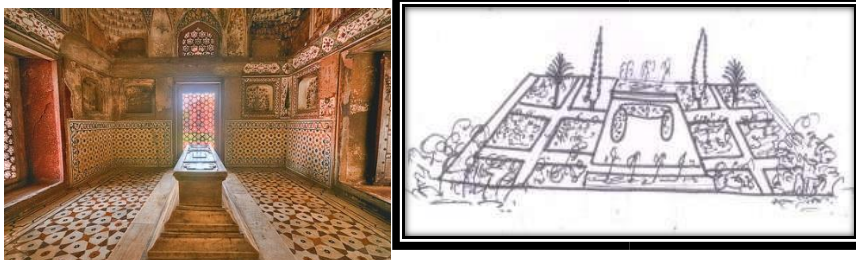


Figure 3.56 Persian Paradisaical forms in Mughal Architecture
<https://www.flickr.com/photos/mukulb/13734260944>

Figure 3.57 Persian Paradisaical forms in Mughal Architecture
Source illustration done by Researcher



Fig 3.57 a & b Persian Motifs in Tomb of Etimad-ud-Dulla:
Photograph by Researcher

3.5.8. Symbolic motifs (Hindu auspicious motifs)

Archaeologists agree that there is continuity in religion, art and culture. (Kak 2014). The best way to understand India is through art and cosmology (Kak 2014) Mughal art is influenced by Indian art. The artisans of the Taj-Mahal used many motifs from Hindu mythology, In India every motif, colour and design has a symbolic meaning.

According to Nath “Indian art plays emphasis not only on the outer form, but also on the inner meaning” (Nath, 1976).

The flower has an important place in India, and is often spiritualized and seems to have an inner meaning. Flower compositions for arrangements or painting the beauty of flowers is enriched by their popular symbols. The main motifs that have a symbolic meaning are the lotus (Padma) flower, vase (Puran-Kalash), swastika, satkona and elephant. Lily bulbs signify harmony and brotherliness because of its numerous overlapping scales. The lotus flower signifies purity and peace. The elephant is the symbol of fertility and according to Hindu mythology; the elephant is a devotee of Vishnu. The use of Hindu motifs may be seen in the mural decorations of different rulers. These motifs are mainly the Puran-Kalash, lotus (Padma), swastika, and the chakra or sun. Auspicious Hindu motifs may be seen profusely from Akbar’s time. In Jahangir’s period, the swastika is seen on the outer wall of the tomb. The Tulsi plant is also seen on the entrance gate to Etimad-ud-Dulla tomb. As seen in Figure 3.58, on the tomb of Sikandara is a puran-Kalash motif in a different decorative style.

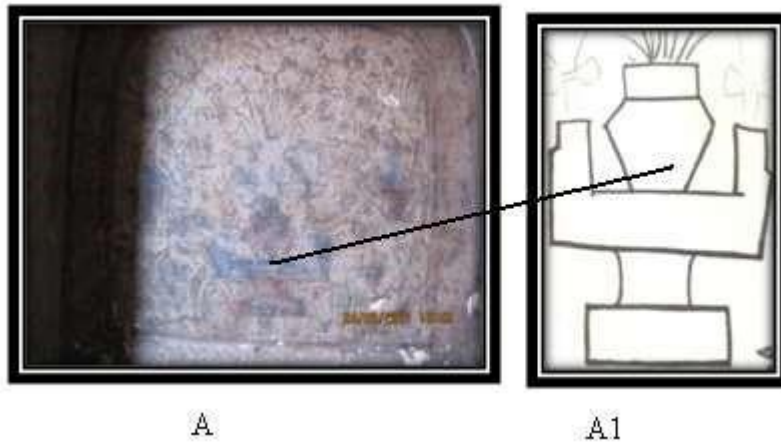


Fig 3.58 Tulsi motifs on the gate of Etimad-ud-Dulla Tomb
Source Photograph & illustration

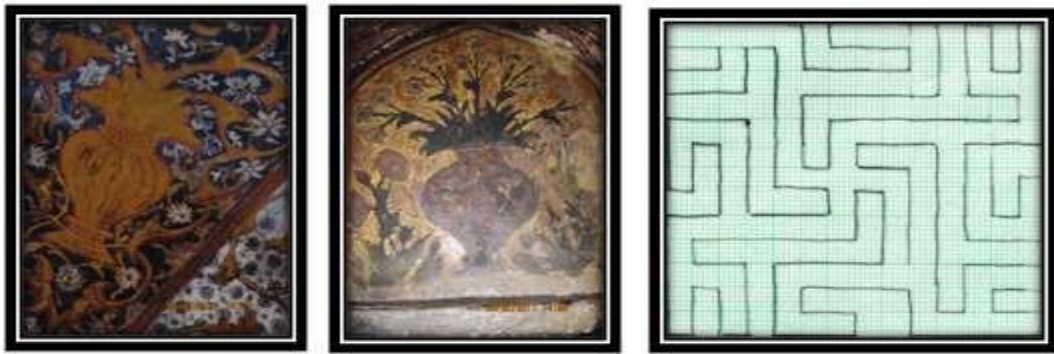


Figure 3.59a, b & c Frescos on Sikandara
Source By researcher photograph & illustration

3.5.9. Christian theme

Mughal walls are also decorated with Christian motifs. Today there are a few examples of Christian motifs that may be seen at Fatehpur-Sikri. The main motifs of this type are Saints and angels. These motifs may be seen at Fatehpur-Sikri. Amongst the European visitors, a Portuguese Jesuit Father Jerome Xavier (1608), British traveler William Finch (1611), British Ambassador to the court of Jahangir Sir Thomas Roe (1615-19), Portuguese Missionary Fray Sebastian Manrique (1641), and French traveler Jean de Thevenot (1666-67), have been eyewitnesses to the existence of Mughal wall paintings depicting Christian subjects. Father Xavier specifically mentions that Jahangir ordered his artists to prepare large-sized sketches for wall paintings and consults with the Fathers as to the colours to be given to the costumes of the Christian figures. The only surviving specimens of Mughal wall paintings may be in the so-called Mariam's House at Fatehpur-Sikri (dating from the reign of Akbar), Nur Jahan's Pavilion in the Ram Bagh, Agra, the western gateway of the Arab Sarai, Nizamuddin, Delhi,

a room of the Jahangiri quadrangle, Kala Burj in the Lahore Fort, and the tomb of Sultan Khusrau in Allahabad (all the five were painted during Jahangir's reign).



Fig 3.60 Eastern celebration
Source: www.Goggle.com



Fig 3.61 Christian Motif on the Wall of Mahal-I-khass
Photograph by researcher

3.5.10. Calligraphy

Architecture, geometry, wall decoration and calligraphy are the most important arts for an Islamic country. Calligraphy has a great place among the different Arts of the Islamic culture. Painting is bound or limited in Islam. However, Akbar respected each religion. He accepted both calligraphy and paintings. Painting was a condemned art. The Muslims had only one painter Kamal-al-Din Bihzad, but there were great calligraphers like Mir Ali, Mir Imad, Muhammad Husan Kashiri and Abdul- Rashid Daylami. After Babur, Humayun is credited for establishing calligraphy in India. When Humayun was in Persia at the court of Shah Tahmasp, he had the good luck to be acquainted with the development of Persian calligraphy and painting. He brought a number of Persian calligraphers with him on his return to India.

After Humayun, Akbar and ShahJahan were eager to establish this art in the form of architectural calligraphy and painting. The most important example of calligraphy is the calligraphy in gold on a blue background on the Tomb of Salim, which was constructed during the time of Akbar and another in gold painted the wall of Mahal-I-Khass.

“Besides the great master at least twenty six minor calligraphers had been active during the reign of Akbar.”

In the Jahangir period, there was no progress in this art, except for the calligraphy on the Tomb of Akbar at Sikandara, which is a wonderful example of calligraphy used as a mural painting. Perhaps it was made by an artist from Akbar’s court. Again, the progress of this decoration is found in the period of Shan Jahan.



Fig 3.62 Salim Chisti Tomb

Fig3.63 Sikandara

Source Photograph

3.5.11. Arabesques

Arabesque is an ornamental design used for architectural decorations. It is closely associated with art of the Islamic world. An Arab adopted certain ornamental designs of the ancient world and developed it into a new type of ornamentation called arabesque. It is an artistic compositional decoration for wall surfaces.

Arabesque was used in mosques and buildings around the Muslim world and went into Egypt, Syria, Iraq and Persia (Nath, 1971).

It is based on plain carved lines that overlap each other. These lines or patterns consist of a series of repeating geometric forms. Artists used calligraphy, some geometrical patterns and foliage, but naturalistic forms of decoration were gradually eliminated and to become more abstract and a new style of decoration evolved that was called “Arabesques”. Mughal decorative art also has Persian influences. This ornamental art was used as an architectural

decoration, on woodcarvings, painted surfaces, stone surfaces, pottery, glass, metalwork, bookbinding, book illustrations, carpets, rugs and textiles.

Arabesque had been used on the tomb of Akbar in the period of Jahangir. These designs used inlay with coloured marble, and stucco painted with beautiful bright colours. Here the arabesques are in a natural form with realistic grace. It was used on the Taj Mahal during Shan Jahan's reign.

“The spandrel of portal and arched alcoves at the Taj-Mahal inlaid designs were marvelously formalized and were emphatically presented like a jeweled necklace on a fair bloom (Nath, 1976).

The quality of the Taj Mahal's arabesques differentiates it from others. It also was used on Agra Fort (Khas-Mahal) on a marble surface with beautiful golden colours. It seemed that the artist of the Taj-Mahal and Khas-Mahal were the same because the arabesque flower decorations with arabesques are similar. Most of the arabesque designs during the time of Jahangir and Shan Jahan have Persian motifs.



Figure 3.64 Sikandara

Figure.3.65 Taj Mahal

Source photograph

3.5.12. Geometrical Mural motifs

Geometry had been strongly instrumental in imparting this inherent symbolism and the particular nature of order in the past (Dua 2012) Geometric shapes, repetition, and variation reflect a fundamental Islamic belief in the interconnected, harmonious nature of all creation—the coming together of disparate elements into a unified whole. (An Islamic Art for teachers) Geometrical motifs are the most prominent type of architectural decoration in Islam. It was believed that Allah is not only the creator but also a Musawwir, a painter or an artist. Therefore, making imitations of living beings is dangerously close to being in blasphemous competition with Allah and on the Day of Judgment will breathe life into his work and those failing will be condemned. Therefore, they created an abstract form of decoration. This type

of decoration was influenced by Greek mathematical knowledge. The Pythagoreans taught that the structure of the universe is found in mathematics and ascribed mystical properties to numbers and geometrical figures. According to (Abdullahi & Embi 2013) IGPs are one of the key decorative elements of both secular and religious building. In the Mughal monuments, geometrical designs were used on wall surfaces, jali, and floors. Different types of geometric motifs were used on Mughal monuments. Square grids, interlocks, isometric grids, curvilinear variants, hexagons, octagons, stars and cross variations, dodecagon overlay, compound patterns, interlocking patterns and in borders.

According to Rai “The square, circle and their immediately related shapes are the simplest, most perfect and stable geometrical forms found in nature. They symbolize the perfection of God and his universe. Therefore in Islamic architecture, a mathematical system based on geometry is established by the application of square and an axis besides the concept of centrality.”

In geometric ornament it also has benefits for composition: the eye finds unity in the economy of motifs and reuse of familiar forms as the same few shapes appear in a variety of contexts. (Cromwell 2012).

These geometrical systems were associated with symbolic meaning apart from their basic role of creating law and order on earth. (Dua 2010)

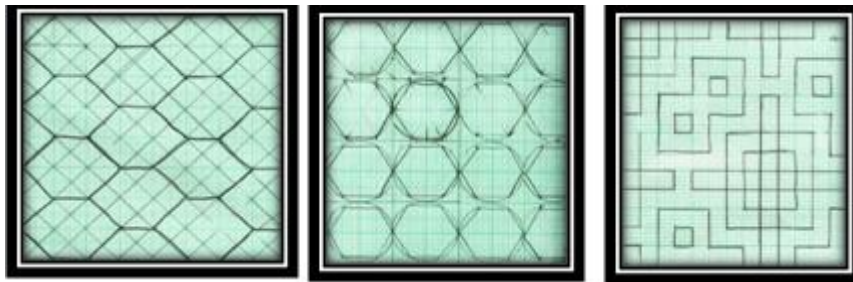


Figure 3.66 Geometric motifs Source illustration by author

3.5.13. Tantric symbols in Mughal Architecture

Mughals had a feeling or spirit of eclecticism and wanted to explore the old traditions of Islam and add some new ideas. Babur advised Humayun to be attentive towards the religious feelings of the people of Hindustan (Nath, 1976). Akbar was the first ruler who did not follow Islamic orthodoxy and made an effort to fuse a new Indo-Islamic religion. Akbar gave full freedom to the artists of India to display their art. They did not apply their indigenous art (Persia) to give life to stone but they also used many tantric symbols that were regularly used in Hindu shrines. The chakra Lotus, swastika, and puran-Kalash are the symbols used in Mughal decoration.



Figure 3.67 Tantric Motif used in Mughal monuments

3.5.14 Mysterious motifs and stories

The wall of Fatehpur-Sikri was full of mysterious stories. One painting depicts a cave entrance showing a winked fairy supporting a newborn baby, which conveys the idea of the birth of Salim, the son of Akbar. There is another similar painting in which the meaning and purpose is not understood. At present, there is no evidence for this type of painting. Perhaps it is forgotten by time.



Figure 3.68 different motifs from Etimad-ud-Dulla
Source By researcher illustration



Fig 3.68 Sketch derived from mural from the masjid of Taj Mahal premises
Source by Researcher illustration

Table 3.2 showing the assumption of motifs

S.N	Motifs	Meaning/assumption	write 's' for symbolic & 'D' for decorative B for Both		
a	Flowers	Piousness, Freshness, -Divine-Pleasure ,Charming, blossom,			B
b	Fruits	Symbol of love and Unity	S		
c	Wine-vessels	Symbol of Aesthetic Pleasure, and luxury	S		
d	Arabesques	Politeness, Soothing		D	
e	Geometrical	Solidness, Symmetry, Perfection, Purity (Golden ratio)	S		B
f	Puran-kalash	Prosperity, conceivecess	S		
g	Perfumes -bottles	Symbol of Aesthetic Pleasure	S		

Source by Researcher (survey)

3.6 Conclusion

In this concluding part, it is clear that the Mughal's used different mural techniques over time. They were creative and added new elements to the different arts that were used in India before the arrival of the Mughals. According to the survey result the main reason for applying Mural decoration is to decorate their living place or get the aesthetic pleasure from that. The survey show positive response as 55.4% result are with due to aesthetic values, 18.5 % go with the reason of conveying special message from ruler to people, 17.7 % go with the symbolic reason due to the Akbar faith in different religion and 8.5% people think that mural can help to protect the wall.

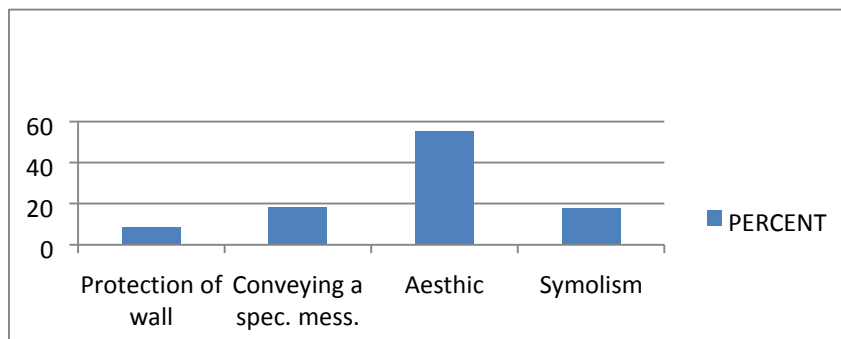


Fig 3.70 Interviewer's response based on research survey for Mural Decoration

In the author's words, the contemporary person cannot imagine all the different arts that they have used. All the decorations have a seed from the Mughal era and each technique clarifies the ruler's personality, taste and lifestyle. For example, Akbar was very interested in using many elements of Hindu, Jain, Suffi, Christian, Persian and Chinese motifs. As Jahangir was fond of flowers, birds and animals, extreme uses of these types of motifs are found in miniatures and on walls. Shah Jahan was fond of Persian and Islamic motifs.

It is clear from this study that the Mughals were followers of Islam although they used animated motifs like animals, birds, and human figures they were not experts in geometrical designs and calligraphy. During Akbar's period, he personally seemed to supervise the construction of the tomb of Salim Chisthi. He used swastikas, Srivasta and tantric symbols, which showed his belief in their symbolism as well as Quranic verses. In the Mughal era, decorations were done using all the possible mural techniques and motifs available to artisans. Inlay, mosaics and stone carvings were in geometrical designs, stucco in arabesques, and flora naturally represented in paintings and glazed tile.

To conclude this chapter it is not surprising that there is no any figural depiction in most of the places in present the main reason of that. Aurengjeb being a zelot Muslim might have desired that depiction should be avoided in the murals or such depiction might have been eschewed so as not to hurt his feeling. (Kamboj 2003). The artist was conscious while decorating the wall and the column with Murals decorative designs. Important area which may be the consideration part of beholders eye have been used for beautiful bold subjective patterns. Remaining area of the wall is richly embroidered with small patterns all over. The entire decorations in different techniques have the same beauty. The moving of lines the placement of object is not losing their beauty for technique. The perfection shows that all the artist were also expert in there are of decoration. Each unit seems to part of a whole. It is

momentous that the distribution of the wall area between different type of technique and ornamental forms and motifs has followed the architectural design and space.

Akbar was surrounded by Hindu culture and many Hindu motifs were made during that period. Beside Hindu many other religion or country were in touch with them. “Both internal and external trade made progress under the Mughal era. Indian goods were in high demand in foreign countries with their permanent markets in Persia, Poland, and Russia and in other European countries like China and West Asia. (Banerjee 2012)

Jahangir understood his father and mother’s lessons and incorporated Hindu designs in his buildings. In the later period of his regime, however, the Hindu motifs disappeared and Persian influences became prominent. With an amazing eye for excellence in design and implementation in the arts and crafts, Jahangir encouraged talent and promoted without favoritism. He also took an interest in the local flora and fauna, miniature paintings, and horticulture. Jahangir was fond of fruits and imported those fruits that were not available in India (Beveridge, 2006).”

Chapter 3

MURAL DECORATION IN THE MONUMENTS OF AGRA

3.1 Introduction

A detailed discussion on the different types of mural styles that had been applied by Mughal rulers on their monuments has been discussed in the chapter. The factors responsible for expending these wall decoration techniques are also discussed here. This study crystallizes the question of how these arts became part of Mughal wall decorations. It also sheds light on the stylistic changes and developments during the different periods of the great Mughal rulers i.e. Akbar, Jahangir, and Shah-Jahan. For the conclusion of this chapter many art historians, artists, art restorers and emporium owners have been interviewed, detailed literature review has been done, and documented Mughal monuments and its decoration in Agra with snapshots.

It is well known that the Mughal period is not a small period in this period of 100 years they made more than 500 tombs, mosques and mansions at Fatehpur Sikri, Agra, Delhi, Punjab and Lahore (Nath 1982). The Mughals were devotees of conceptions, innovations and art and were always conducting experiments. They also wanted to establish themselves as the most powerful, openhanded, and liberal among the other rulers of India. Due to this reason, Mughal rulers spread love towards every common person. Akbar followed Din-I-Illahi. He adopted their views and style, improved the skills of Mughal artists, and introduced different styles from cosmopolitan ideas. This chapter highlights the different mural techniques decorated on Mughal monuments in Agra and nearby palaces where most of these works are found in abundance with a rich variety.

3.2 Different Types of Mural and its Origin

At the beginning of the medieval period there were only undeveloped walls. According to art historians it is clear.

“It was only during the Mughal period that ornamental walls could be seen. They made many monuments in India” (Nath R. 1976)

Most of the Mughal monuments are world famous due to their architectural beauty and ornaments. The architects of these monuments were highly experienced and understood the fundamentals for perfect architecture. The Mughal monuments are based on the architectural fundamental as it is necessary for a perfect or proportionate building.

“The three essential fundamentals of any architecture are its beauty, utility, and stability”. (1970 Nath)

Mughal architecture was well planned; as a result, their monuments have continued to exist through the ages. The credit for those world famous monuments goes to the architects, who designed and oversaw the creation of the monuments from start to finish. Every part of Mughal architecture produces an aesthetic pleasure because Mughals were inspired by nature to capture visual pleasures. Natural things added a glow to Mughal monuments just as salt (lavanya) adds flavor to food. The extensive use of gardens are the best example of their adoration for nature.

“The Mughals built their monuments, chiefly their tombs, in well-planned and well-laid out gardens with water-channels, water-chutes, tanks, fountain and other accessories that lead to enhanced beauty” (Nath 1970).

Except from many elements, wall decoration is one of them.

Mural survives everywhere today in the form of large scale coloured drawings on plastered walls of houses and temples. These vary in style in different parts of India due to climate, atmosphere, and availability of material, but are always vigorous and full of movement. All that we know of this very early art is from actual remains, confined to the paintings at Ajanta (2nd to 7th century), fragmentary remains at Bagh and 5th century fragments at Sigriya in Ceylon. Wall decorations might not be survived in India due to Muslim attacks in the 11th century. From the Mughal era, (15th -16th century), this art came in to existence. The Mughal rulers used different styles to break the monotony of plain walls by using mural decorations such as Frescos, Glaze Tilling, Stucco, Painting, Mosaics, Incised and Inlay. Besides it Mughal monuments have an excellent elevation in the manner of windows, doors, arches and beautiful sites.

Mughal architecture is fully perfect in formal balance as “Architectural features should be assembled with attention to proportion and symmetry, so that a suitable balance, as a whole could be obtained.”(Nath 1970).

Mughal decorations are always a part of different elevations Mural art is an ancient art of India.

“The very ancient art of wall-painting in India is frequently referred to in Sanskrit and other literatures, generally in its secular aspect (Portraiture)” (coomarswamy1912).

“Ancient Hindu relied chiefly on sculpture and carving for the interior and exterior ornamentations of their temples, the Mughals with their proverbial love for colour and decoration, resorted to almost all schemes of embellishment introduced into India” (Nath 1970) Mughals did something different.

Many of the decorative elements adopted by the Mughals for embellishing the interior and exterior of their buildings; which include mosaics, tiles, frescos, Inlay, mirror work and calligraphy, are essentially of Persian origin or reached the sub-continent through Persia. The Mughal has Persian and European influence.

The Safavid occupied the city of Heart in 1510 A.D. and it was a prominent center of arts. At Heart, the Mughal rulers introduced manufacturing and brought artisans from Shiraz, Baghdad and Samarqand. Shrieen Moosvin writes an eye witness account of an infamous contemporary Persian researcher Budaq Qazvini about the houses of Shiraz during 1527-77 A.D.

“The wife is a copyist (katib), the husband is a miniaturist (Musawwir), the daughter an illuminator (muzahhib) and the son a binder (mujjalid)” (Moosvi 2002).

Its mean the art was in blood of everyone in Persian house .

3.2.1 Origin of Different Mural Decoration in Mughal Era

3.2.1.1 Mosaic

Mosaic is one of the most popular mural decorations in Mughal architecture. The word mosaic is derived from the Greek word “Mousaikon” which means polished (Furnival 1904) and from “Mosaico” in Italian.

“Hayler has defined mosaic as the combination of different small coloured piece of hard substances such as marble, stone, or glass to form a design which might be either a geometrical patterns or a picture.” (Furnival1904)

A mosaic is a picture made of many tiny pieces of one and different colours.

“By mosaic we understand the art of putting together pieces of various materials either white or parti-coloured in such way as to form definite patterns”. (Bird wood 1880)

“The Greeks may have learnt the art from the ancient Mesopotamians” (Furnival1904).

Roman mosaics (2nd century BC) are a famous decorative art. They used this art to decorate walls and ceilings and on a much larger scale on pavements. The Romans developed this art to an advanced stage. Emperor Constantine moved the capital of Rome to Byzantine in 330 A.D. The Romans mostly used marble for mosaics, while the Byzantines used coloured glass. It was a great innovation. This art became very popular in Europe, Asia Minor, Syria, Iraq, Persia, and in India. (Cresswe1932).

Stone was easily available in India, which helped this art to flourish more than Glazed Tiles.

“In India the stone mosaic, from this very early stage had been channeled into two styles: one was the tessellated style wherein square or rectangular pieces of stones of different colours were assembled and arranged together so as to form a pattern other was the inlay” (Nath1970).

“Example of mosaic executed by the use of various coloured stone sand marble are seen in the building of Dhar and Mandu belonging to the period between 1405A.D. and 1569A.D.” (Brown 1968).

The art of mosaic inlaid work started in the Safavid period (16th century). After the overthrow of the Safavid dynasty, Nadir Shah and other Iranian Kings patronized this art. During the Qajar period, the art of mosaics started to decline as the influence of European art began to be felt among the younger artists. It was during the reign of the late Raza Shah that efforts were made to restore this ancient art. (Faruq1965)

In Mughal period the factors responsible for this development are the difficulties in getting stone from Central India and the irresistible Persian influence, which at this particular time was unusually strong (Dar 1965).The tomb of Akbar is decorated in beautiful inlay decoration. According to Havel, It is elaborately ornamented with bold but rather disjointed inlaid patterns, which seem to show that the designers were unaccustomed to this method of decoration.



Fig -3.1 Mosaic at Tomb of Etimad-ud-Dulla Fig- 3.2 Mosaic at Fathepur-Sikri

Source: by Researcher (Photograph)

3.2.1.2. Inlay

Inlay decoration is very durable for wall decorations. Inlay may be an advanced mosaic technique, which might have started in Jahangir’s period. It is long lasting since it is laid in the sockets of a hard base such as red sand stone, marble or wood. Semi-precious stones enhance its beauty. There is conflict as to the origin of this art; some believe it originated in Italy and others from India. If we look at history, we find that this art flourished in India by a Persian artist in Gujarat. According to Nath (1976), some artists fled to India due to the dominating nature of their rulers and lived in India near Gujarat by changing their name. The earliest example of inlaying with rare stones is at the Mandu, a mausoleum in the Ashrafi Mahal (1450 A.D) and also at the tower of victory. They were both constructed during the first half of the 15th century (Brown, 1975), by artists who also made many paintings for their Indian king. There were many paintings of inlay decorations used in Persia. The king ordered his artists to make this type of decoration on facades, so it was used on the Tower of Victory at Mandu and the Ashrafi-Mahal during the reign of Sultan Khilji. Inlay had also been used on the Chaumukhi Jain temple at Ranpur, in Sadri-Pass Jodhpur state and dedicated to the first Tirthankar Rishabdas... during the period of Maharana Kumbha (Nath 1970). During the second Mughal emperor, inlay had been used in

“The Tomb of Humayun in Delhi, begun around 1565 has some inlaid ornaments of white marble” (Cunningham 1965).

Inlay was used during Akbar's time in the interior and exterior parts of the palace. Inlay has been used on the red sandstone background of Agra fort. In Jahangiri-Mahal (Red Fort Agra), the Jami Masjid and Buland-Darwaza (Fathepur-Sikri) have inlaid Mosaic decorations created during the reign of Akbar. In the Jahangir period, two beautiful monuments, the tomb of Etimad-ud-Dulla and the tomb of Akbar Sikandara, were decorated with inlay and mosaics

According to (Smith 1901), "The Etimad-ud-Dulla tomb had mosaics of coloured marble and inlaid work, but after the Jahangir period mosaic ornamentation changed entirely too inlaid decoration".



Fig. 3.3 Inlay, Jahangiri Mahal
Photographs by Researcher



Fig. 3.4 Inlay, Gateway, Taj-Mahal



Fig. 3.5 Inlay, Entrance, Taj-Mahal

Gradually, this art flourishing in Mughal period, reached its highest level in the period of ShanJahan. The most beautiful work of this period is the (Taj Mahal. Fig. 3.5)

□Technique of Mosaic and Inlay

Pietra Dura is marble inlaid with designs of precious or semi-precious stonework (onyx, jasper, carnelian etc.) that is cut into thin slices and neatly embedded in sockets prepared in the marble (Smith, 1969). Different stones such as Sang-e-Musa, Sang-e- Khattu, and marble are used for inlay work. These inlay motifs are called "Raqqam". To make a beautiful inlay mural decoration, the artist begins by making a design on paper. It does not matter if the design is a floral pattern or calligraphy. Then with the help of a transparent plastic sheet, the design is traced with the help of pointed marker. Each design element is traced separately, and then the design is cut into stencil. With the help of stencil, the design is transferred to marble or any other coloured stone as per the design requirements. Then the artist shapes the marble slab and carves it out. The selected stones are cut, and neatly embedded into prepared sockets with the



Fig 3.6 Making of Inlay decoration



Fig 3.7 Fixing of coloured stone

Photographs by Researcher

help of oil lead oxide and wax made into white putty. Mosaics and inlay follow the same technique.

Mughal have used different techniques on their monuments Inlay is one of them. This decoration might be used on large scale. It has been seen from the Humayun tomb the first Mughal monument in India. In the time period of Akbar inlay mosaic has been used. Gradually this art developed in the period of Jahangir and reached the top on ShahJahan reign. The use of inlay may be seen by this chart.

According to the survey result Inlay decoration has been used 57.7% in Fathepur-Sikri ,69.2%in Tomb of Sikandara, 78.5% in Etimad-ud-Dulla, 65.4% in Red Fort Agra, 21.5% Chini ka Roza And 92.3%, in TM. Its mean that inlay decoration was in developing stage in Akbar the % was very low. In Jahangir the % was medium and in the period of ShahJahan the % was Highest.

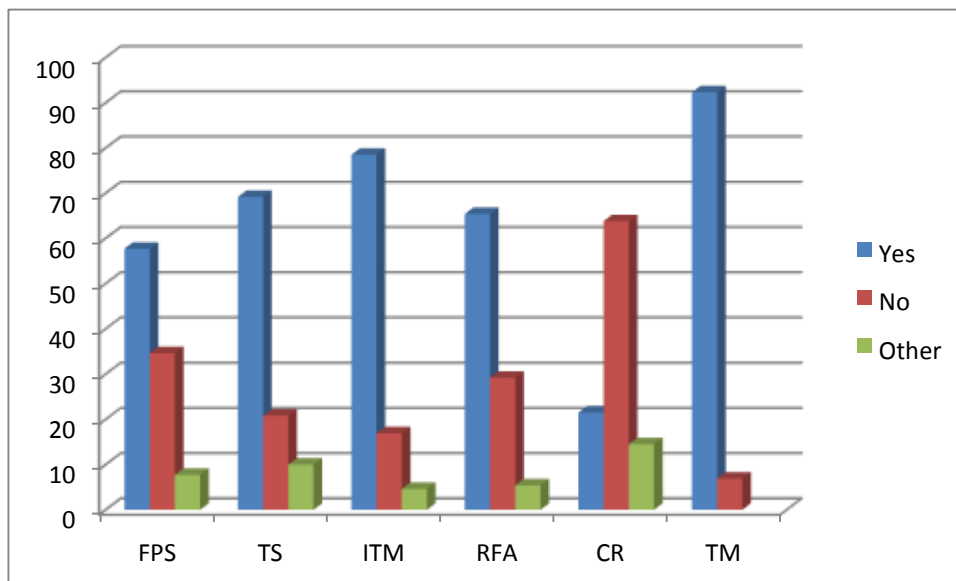


Fig 3.8 Application of Mosaic & Inlay in Mughal Monuments
Source by Researcher through primary survey

3.2.1.3 Glazed tile

Glazed tile decoration or brick decoration is one of the most important techniques of wall decoration. It is clear that Mural techniques vary in different areas and climate. The availability of material is very important for any technique. It is believed that the origin of glazed tile is from Mesopotamia or Egypt where stone was rare and bricks were used in high numbers. They plastered these bricks with lime and to break the colour monotony, they used simple painted tiles. According to Dr. Flinders Petrie

“The art of glazing was well known even in the pre-dynastic period before B.C.4777 and near Thebes in Egypt has revealed glazed pottery”

The main center of this art was Mesopotamia and Egypt. After Mesopotamia, the art of glazing continued in ancient Persia from 539-331 B.C.

“Glazing, in Persia was a traditional art from which came to India by Kushans” (Rahman).

According to Fletcher,

“Many features of Persian architecture including the polychrome, brickwork were derived from Mesopotamia” (Fletcher 1961)

Glazed tile decoration became a popular art in Iran. Halla, a city near Hyderabad in Sindh, soon became the center of glazed-ware in western India. The potters of Halla were known as Kashigarh and the art itself was known as Kashikari. Kashi is the word used for tile work. They work according to Persian techniques and all these terms were obviously derived from

Kashan, the greatest center of tile manufacturing in Persia. (Nath 1989) At that time, tile decoration was only used in some regions of Sindh and Bengal.

In 1192, Muslim rulers entered Northern India and before the Mughals, they used this art “The pre-Mughal rulers of Delhi sultanate adopted the art of Glazed-tilling to decorate their building.

Alludin Khilji (1296-1316 A.D.) used bright blue glazed tiles on the mosque at Rapri” (Carlleyle, 1974). From the Muslim rulers this art reached into Gwalior. Raja Man Singh Tomer, a great lover of art, ruled Gwalior for a very short time. During his reign, made a famous fort and used glazed tilling. “The most beautiful work in India is glazed tiles of Man-Mandir built by Raja Man

Singh” (Nath, 1970). “The tile works on the southern façade of the place where varied patterns have been used among which animate motifs predominant” (Brown, 1968). Cunningham believes that the Man Mandir was originally called Chitra Mandir since the whole building was once profusely decorated with glazed tiles of various colours (Cunningham, 1871). Babur, the founder of Mughal dynasty in India, visited the palace of Man-Mandir on September 27 1528.

He observed on the outside of wall is “painted tile work the illusion of plantain-tree being shown all around with green tiles”. (Beveridge). Babur was very fascinated by the glazed-tile on the Man-Mandir. So his grandson, Akbar, used this particular form of art in many architecture buildings during his reign. In Delhi, the Nilli Chhatri Dargah Shaikh catal (1532-1526), used glazed tile decoration on its drum. Blue glazed tile has been used in the period of Akbar, Jahangir and Shah Jahan. In Mughal period this style was applied in advance technique. “The glazed tile decoration technique emerged as a unique art of its own kind during the Mughal period (1526– 1857 A.D.) in the subcontinent and it became one of the widely used ornamental techniques for the monumental buildings of that particular era” (Gulzar 2013).



Fig 3.9 Glazed tile decoration on the wall of Chini ka Roza

Fig 3.10 Glazed tile decoration on the roof of Jodha Bai palace (Fathepur-Sikri)

Fig 3.11 Glazed tile decoration on the wall Jama Masjid (Fathepur-Sikri)

Photographs by Researcher

Technique

The preparation of glazed tile was a very complicated task that involved heating melting different materials together. Kasha-work consisted in essentially a layer of glass spread on a hard kind of plaster, glass being an ordinary silicate coloured by metallic oxides. The plaster was composed of lime and siliceous sand, the hardness being due to its solidification, which accounted for its bearing a head required to fuse the glass. The work consisted of three parts: the plaster called Khamir, the glass called kanch, and a material called asthar that goes between them. The first operation was to make a simple fusible glass by melting powdered siliceous sandstone with soda carbonate. Portions of the glass were pounded, mixed and fused with metallic oxide to produce glass of various colours. Considerable skill was shown in producing the oxides from the metal. The khamir was made by mixing siliceous sand. Lime and a pounded glass were prepared first. It was made into a paste with rice water and cut into pieces suitable for the pattern. It was then dried at a gentle heat and afterwards covered with an asthar, which is composed of lime or pounded glass. The coloured glass was then pounded and suspended in a viscid fluid made from mucilaginous plants, and then painted over the asthar. The entire piece was placed in the furnace until all the glass on the surface was fused. The pieces of the pattern were then put in their places with mortar. Various stones, compounds of iron, manganese, cobalt, nickel, copper, chromium, clay and sand, silica and chemicals like alumina, boracic acid, borax, soda nitre, zinc oxide and other materials were used. The process consisted of an elaborate system of heating and fusing in specially built kilns (Nath 1989).

The survey result shows that 44.6% Fathepur-Sikri, 43.4% Tomb of Sikandara, 35.4% Etimadud-Dulla, 52.3% Red Fort Agra, 56.9 Chini ka Roza, and 56.9% in Taj Mahal.

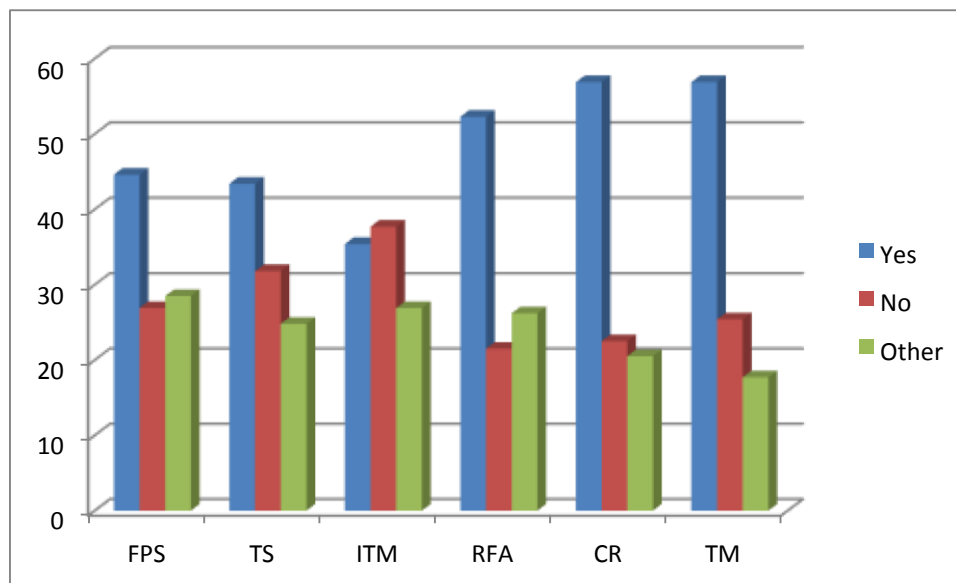


Fig 3.12 Use of Application, glazed tile in Mughal monuments
Source by Researcher through primary survey

3.2.1.4 Stucco

The real stucco that is called *sudha*, (a compound of quick-lime and sand, was already in use in India in 2,500-2,300 B.C., as evidenced by Indus Valley specimens. It was a strong binding medium for various kinds of construction that lasts for centuries. This leads to a sense permanency to those who had been employed. But there is not clear concept of stucco. Even in archaeological circles. Strangely enough, most of the archaeologists, as well as art historians, do not seem to have a clear idea of stucco. They do not seem to be conversant with the related terminology, such as plaster, mortar, quick-lime, slaked lime etc. This has had its consequences. An attempt has been made here to clarify at first all the related issues including linguistic problems. Second, the gradual development of the use of stucco in India in pre-christian ages has been traced based on literary evidence and on the basis of specimens of stucco that have been brought to light by archaeological excavations soon after forgotten.

Tomb of Akbar is decorated with stucco according to Havell the inner portion of tomb which opens into a vestibule richly ornamented with raised stucco work. On the same platform stucco has been used on the tomb of Akbar's two daughters and a son of the emperor Shah Alam. Incised stucco and mural paintings are related to each other. The one thing is that these arts are chiefly used to decorate walls and can be used at the same time and at the same place. The Masjid and Maqbara of Khairpura, which was built during the reign of Sher-Shah, has an

extremely beautiful scheme of stucco ornaments. Shaikh Fazalullan was buried there and the mortuary room has beautiful ornamentation in stucco.

Technique

Stucco is a special mortar particularly used to embellish the walls and ceilings of buildings in the form of decorative frames, high and bas-relief ornaments, sophisticated sculptural works, or artistically finished plaster. Plaster of Paris (calcium sulphate hemi-hydrate) was used as an accelerating mixture to reduce the time of setting, to accelerate the drying process and to increase its early strength, especially in the production of stucco forte (high-strength stucco) for ornamental high-relief work.(Collepari M. 2004).

Stucco often contains substantial amounts of mud or clay, marble or brick dust, or even sawdust. An array of other additives ranged from animal blood or urine, cow dung, animal hair, eggs, animal hooves and horns, varnish, wheat paste, sugar, salt, sodium silicate, alum, tallow, linseed oil, beeswax, and wine, beer, or rye whiskey. Additives, or admixtures, were usually added to enhance or modify certain characteristics such as curing time, plasticity, colour, and volatility. In a personal interview with an artist named Suraj and his son Sankal, they explained that with the old technique, an old clay pot was broken soaked into water for many days. After long days the mixture of water and broken pot pieces, taken out of the water and rubbed on a hard stone-surfaces and the binder that resulted from this technique was applied on the wall and is called stucco. Stucco and paintings had been used in Egypt and Mesopotamia.

“The Egyptians applied a thin coat of stucco to stone surface which subsequently received the painting” (Fletcher 1961).

The Egyptians developed a flourishing school of painting on granite surfaces.

3.2.1.5 Incised Painting

Portuguese decorated the walls of temples, churches and in some places at home. This art might be came in India through Portuguese and was continued till the time period of the Muslim invader Adil Shah. He was a great lover of architecture, and through him, this art reached some places of Deccan such as Bijapur and Golkunda. In the view of the present researcher, the assimilation of Mural art under the Mughals gave it, its present identity as

Mughal Mural Art. But according to Nath, this art was used on the Taj Mahal by the local artists of Rajasthan (Nath1972).



Fig .3.13 Stucco in Akbar Tomb Sikandara

Fig. 3.14 Incised painting in Taj Mahal

Photographs by Researcher

Technique

In mural paintings, pigments are suspended in water or oil, and binders such as casein and milk are used, which are applied on the damp lime plaster (Ciferri, 1999). Incised painting is a technique used to decorate stone surfaces. First, a channel is scratched in the stone. Then, a thick paint or stucco plaster is laid across the surface. Last, the paint is scraped off the surface of the stone, leaving paint in the incision. This technique was used in decorating the Taj Mahal. This technique may be possible with two different colours. In Mostly Mughal tomb this art may be seen in red and white colours. First coat may be white and then red colour.

3.2.4. Frescos / Tempera Paintings

Fresco-Bzuono, Fresco-Secco and tempera are oldest different techniques of wall mural paintings. The art of mural painting is started from ancient time now called pre-historic art of India found on cave or rock walls. In this style, the artist paints with colour and animal fat on dry or wet plaster and sometimes only on a simple or plain wall. In Jahangir period the pattern was changed. The painting was done on dry plaster or direct on the marble. It seems that in Akbar period European used to visit India and Mughal started to adopt their art. In the period of Jahangir this custom was on the top. If we relate it to Indian art there are some changes but is more near to European art. These are the pictures of Frescos used in tomb of Salim chisti which may be of Jahangir time. The reason is that this decoration is made on marble or Arraish,

which was using in Jahangir period. During a personal interview with art conservative and different artist it may clear that present time Frescos base is made with Jahangir's style, which is known as Arraish in Present Rajasthan.



Fig 3.15 Frescos on lower wall Salim Chisti Tomb (Fathepur-Sikri)

Fig3.16 Frescos on uppermost part of the wall Salim Chisti Tomb (Fathepur-Sikri)

Photographs by Researcher

3.2.4. Technique

Before discussing technique, it would be appropriate to understand the technique of Ajanta mural paintings. The artists of Ajanta prepared the surface using local ingredients. The painting surface was made of mud-plaster added with vegetable fibers, paddy husk, rock grit and sand. A coating of same material was then applied on the wall. Over this foundation, another layer was added that consisted of mud and ferruginous earth mixed with rock-powder or sand and finer fibrous material. In the final step, a lime-wash was applied. This technique was continued until the 11th century. According to history, the practice of wall paintings in North India was interrupted in the 11th century, but slowly revived in the time of Akbar. It was perhaps in his palace in Fatehpur – Sikri that wall paintings appeared again. Akbar started the wall paintings in a new form of Persian and Hindu techniques. At that time, wall paintings had new elements based on Indo-Persian elements yet the fundamentals of mural and miniature paintings were same. The pigments and binders were the same at some level. First, both techniques need a surface. After selecting the surface, an outline was prepared with a concealed layer beneath the coating to show light. After the final outline was coloured with black or some other colour, the main colours were filled in that area. However, with mural materials, adjustments and modifications may be done according to the atmosphere or climate. Indian painters under the influence of the Mughals had also begun to experiment with Persian techniques. It was mostly for miniatures, and for wall paintings, the artist followed the old native techniques and methods.

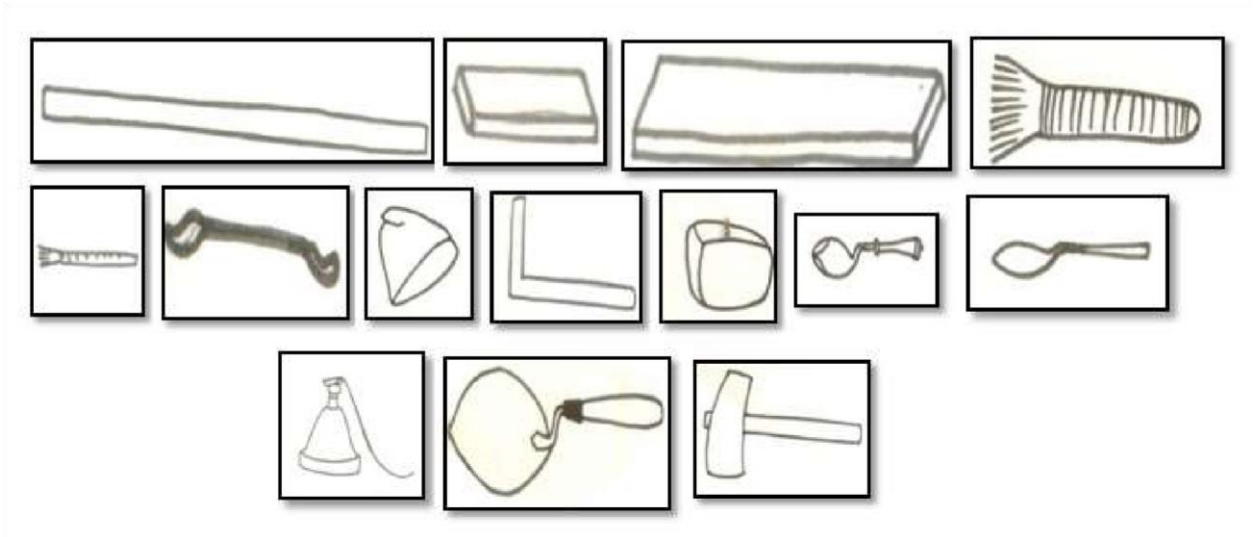


Fig 3.17 Different equipment for Frescos painting
Source by Researcher (illustration)

There were only thin coatings of paint on some of the red sand stone architecture, as on rocks in the pre-historical period. It was in this era that the Italian process of fresco buono had also come to be known. These two types of painting were being using at that time. According to the buono technique, the painting was made on wet plaster, but the weather of India was too hot so the artists added other things. The artists made the paintings wet as well as with dry plaster and adhesive colours. The Indian painter prepared his own Indian style lime plaster that was laid on a wall in several thin layers, and beaten into crevices and joints to a total thickness of a quarter to half-inch. This was overlaid with thin lime plaster and then a specially prepared milk of lime was applied to the wet wall. Several coatings were applied followed by a stone rubbing on the surface after each layer. After this process, the wall of plaster looked like the same plaster used for buono frescos, but the similarity stops there. At this point, the paintings could perhaps be done both on wet and dry ground using an adhesive. According to researcher's view, the Mughals had a relationship with the Europeans .They were using oil colours in beginning of the 12th century. The Mughals had an impact of these colours. In 15th century paintings done on walls of Khawabgah in Fathepur-Sikri have either oil as a medium or have been given a coat of varnish which has imparted to them a somewhat oily look.

The results shows that Frescos / Tempera Painting has been found on 55.4% Fathepur-Sikri, 76.9%, Tomb of Sikandara, 68.5%, 40.8% Red Fort Agra 50.2%Chini ka Roza, 52.3%Taj Mahal.

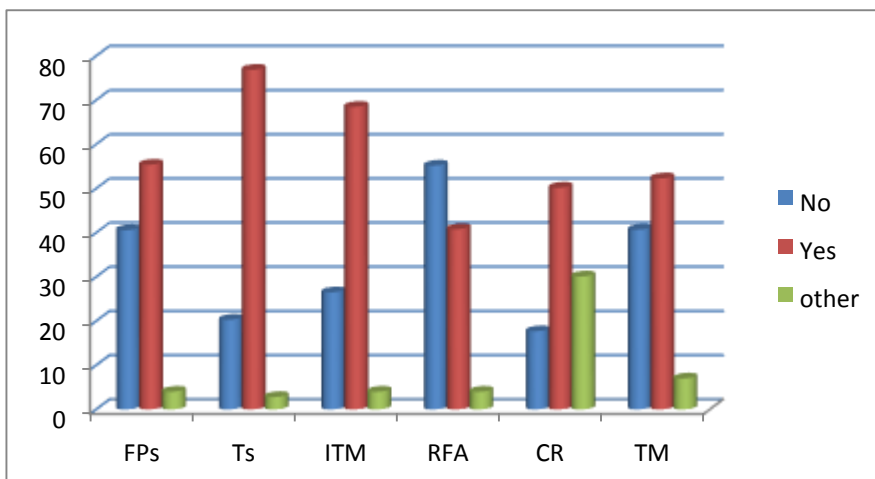


Fig 3.18 Use of Painting on Mughal Monuments

Source: By Researcher through primary survey

3.3 Development of Mural depiction in Mughal buildings

The present study talks about the factors responsible for the different Mughal mural decorations used in Mughal monuments. The Mughal emperors' had their individual interests, inclinations and tastes, which shaped the different mural styles and motifs. Every monument was decorated according to the rulers taste and motivation, which was reflected through the decorative arts of their edifices. The buildings are a mirror image of the ruler. Besides their individual taste, a ruler's particular likes and interests and other factors such as personality, socio-cultural, historical, and geographical factors influenced the mural decorations. The application of a mural was linked to the availability of the raw materials, skill and religion of the artisans during each emperor's regime.

3.3.1. Personal Factor

The Mughal emperor Akbar was a great lover of art and respected all the religions in India. He took power in his hand during his childhood. If truth to be told, Mughal architecture began with Akbar (1556-1605). He was busy in battle at starting and worked under Bairam Khan. In 1560 he took power in his hand. In Agra, Akbar built Red Fort 1565. The most desired place of Akbar was Fatehpur-Sikri, just thirty-seven kilometers west from the Agra, which was also his residential palace that he built (1556-1605) (Havel 2006). He has won different wars and was familiar with other states of Hindustan. He married to a Rajput lady and respected her religion. He made temple in Fatehpur-Sikri. Due to his liberal attitude he could absorb new ideas coupled with a fine aesthetic sense, Mughal architecture took new forms (Grover, 1996). His personal relation also helped him to adorn their palace according them. He loved his

grandfather Babur and his father Humanyun. He obeyed them and developed the artist who had come in India from Heart. He knew that their ancestors were fond of decoration on the facades like Heart. Akbar had been used style and technique of Hindu, Persian and Islamic styles in his buildings. Regarding this behavior it has been said of him “A patron of the Jainism, Parsees, Christians, Jogis, Sufis and Pandits alike, he puzzled his biographers as elusively as does a well-cut diamond glittering in different colours on different sides” (Nath, 1976,) Akbar constructed numerous forts, towers, palaces, mosques, mausoleums and gateways. Akbar expressed his religious interest and taste in very precise architectural forms, and his generous attitude is reflected in his buildings. Akbar’s broad religious outlook developed from a mystical bent, which was shown in the year 1570 when he undertook the building of his new city Fatehpur-Sikri (Watson 1979). The liberal attitude of Akbar is reflected in his buildings and Mughal architecture attained its distinctive imperial character during his reign. Koch's words best describe it:

“Akbari architecture developed into a dramatic supra-regional synthesis characterized by extensive borrowing of features from earlier Timurid, Transoxanian, Indian and Persian styles. Stylistic clashing resulting from the amalgamation of such heterogeneous elements were mollified by the favorite building material, red sandstone, whose unifying hue carried an additional attraction in being the colour reserved for imperial tents” (Koch 1991).

According to Allami Abul Fazal (1985), Akbar’s renowned analyst, minister and friend, noted that more than a hundred workshops were established for creating crafts, arms, and weapons, all of which Akbar took a personal interest. By 1575 A.D., Akbar’s interest in comparative religion had become so strong that he built a special Ibadat-Khana (House of Worship) to hold religious discussions.

Akbar’s new religion, Din-I-Illahi, was based on a vague and mystical liberalism. This was known as the divine era (Gascoigne, 1971).

These are the frescos and stucco used in Red Fort Agra. This may help us to show personal factors on Mural decoration.



Fig 3.19 Stucco in Red Fort Agra

Fig 3.20 Fresco in Jahangiri Mahal (Red Fort Agra)

Photographs by Researcher

b. Jahangir

Jahangir was the son of Akbar and Jodha Bai. His mother was a Rajput lady. As Jahangir's mother was a Hindu Rajput, he was considerably influenced by Rajput tastes, and rewarded skilled Hindu artisans with prominent positions in his court. In his monuments, Hindu mural designs with the swastika, Satkona, and lotus were evident as in the period of Akbar. Jahangir followed many customs of his father, such as Tuladan. This finding was further corroborated by Beveridge (2006,). The mausoleum building (Akbar's Tomb), which his father had planned, was completed by Jahangir and gave suggestions to the artisans" (Saraswati 1953). Jahangir understood his father and mother's lessons and incorporated Hindu designs in his buildings. In the later period of his regime, however, the Hindu motifs disappeared and Persian influences became prominent. With an amazing eye for excellence in design and implementation in the arts and crafts, Jahangir encouraged talent and promoted without favoritism. He also took an interest in the local flora and fauna, miniature paintings, and horticulture. Jahangir was fond of fruits and imported those fruits that were not available in India" (Beveridge, 2006). Jahangir, a lover of art, was fond of natural beauty, and therefore in his time the beautiful floral, fruit and tree motifs in murals were seen. He visited Kashmir and was attracted by the beauty of the red roses, violets, narcissus, jessamine (called Chameli in India), lilies and the banquet adorning tulips" (Beveridge, 2006). To this effect, narcissus, lilies, roses and lotus flowers were mainly seen in mural designs on the tomb of Etimad-ud-Dulla.



Fig 3.21 Mari Gold flower motif in Salim Chisti Tomb (Fathepur-Sikri)

Fig 3.22 Chameli flower in Salim Chisti Tomb (Fathepur-Sikri)

Photographs by Researcher

Interestingly, Jahangir enjoyed drinking wine and its influence could be seen in the paintings and wall decorations. The tomb of Etimad-ud-Dulla must be considered therefore, an early example of the carving of precious stones in the Mughal Empire. It suggests that after a long gap in this period a revival of the art of carving, precious stones took place in India because of a Chinese influence reaching this country through Nepal, Indo-China, and possibly other intermediate areas, as suggested by the Tsong-Khap (Wolfgang Born 1940) Jahangir, apparently, used to go to Baniya Villages filled with temples to watch the festivities there 'for sport' (Roe 1899).

Mughal architecture reached its peak under the supervision of Shah Jahan. He is known as the engineer king since he made many buildings during his reign. The monuments constructed by him have elements of Hindu, Persian and central Asian architecture. He followed his father Jahangir. He also loved nature. In the period of Jahangir inlay, frescos and incised were on the top. He also commissioned for the same. Under Mughal ruler ShahJahan Mughal art and architecture reached its zenith. He has an aesthetic sense. His ability of aesthetic sense may be seen in different monuments as Red fort, Jama masjid in Delhi, Lahore Fort and Tomb of Jahangir. In the Taj Mahal he decorated flower decoration in down form in Inlay. At some places he ordered to make some places in form of incised.



Fig 3.23 Inlay decoration in Taj Mahal

Photographs by Researcher

Fig 3.24 Glazed tile decoration in Chini Ka Roza

Source: From Colour decoration by Ram Nath

Socio-political factors

Social cultivation has a great impact on art and architecture. Akbar was not far from Indian culture. Akbar loved to make building and structures. The architecture of his reign reveals the personality of Akbar through the different styles of mural with beautiful ornamentation. Akbar's glory is seen in these beautiful decorations and edifices. His first building project was Humayun's tomb and the ornamentation was a combination of Indian art, customs and religions.

“He was a patron of Jainism, Parsees, Christians, Jogis, suffis and Pandits alike and he puzzled his biographers as elusively as does a well-cut diamond glittering in different colours on different sides (Nath 1976).”

The decorations on Humayun's tomb were not as beautiful as Buland Darwaza and Fatehpur-Sikri. The social climate had changed during that time. He had won a battle in Gujrat and brought some artist from there. He had also entered in Rajasthan and the artists produced work similar to his personal taste and nature. He was married to a Hindu Rajput. Now he was surrounded by Hindu culture and many Hindu motifs were made during that period. Beside Hindu many other religion or country was in touch with them. Mughals had some impact of different countries through trade relation. According to Banerjee

“Both internal and external trade made progress under the Mughal era. Indian goods were in high demand in foreign countries with their permanent markets in Persia, Poland, and Russia and in other European countries like China and West Asia.” (Banerjee 2012).

Jahangir was fond of nature and he followed his father. Since Akbar was busy exploring his empire in Hindustan, architectural decoration was not on the peak during his time. In Jahangir's period, there was a revolution in the material and techniques of mural decoration. During his life, he went to Mandu and saw beautiful inlay work and applied this art to his monuments. *Sang-I-Murmur* was used first during the period of Jahangir. He also used Hindu elements with Chinese and Persian art. In the tomb of Etimad-ud-Dulla, he used different motifs in different mural styles, but he was luxuriated with wine and females. Jahangir completed the tomb of Akbar, but he wanted to make this tomb according to his father's plan.

The Shan-Jahan era is well known for its beautiful architecture. Shan-Jahan loved to make building. During the construction of the Taj-Mahal, he discussed with several artisans and architect. In these monuments, inlay, incised, glazed tiles and in some places, paintings are seen. The Mughal rulers were fond of travelling and observed each and everything very carefully. They tried to apply new aspects and techniques with indigenous artists and foreign artists. "Mughal inlay is generally, but erroneously known by the Italian nomenclature *pietra-dura* and is said to have been introduced by Augustine of Bordeaux during the early reign of Shan Jahan." (Nath, 1976).

According to Vishakha N. (1990) "Most scholars now acknowledge that the two styles are interconnected and generally assume that the reason for this relationship lies in the nature of the political contact between the Mughal emperors and Rajput ruler".

We tended to equate the Mughalized nature of Bikaner Painting with the early acceptance of Mughal Sovereignty by the Bikaner ruler Kalyan singh and Rai Singh in the 16th Century. The simple fact of a Political connection between the Mughal and Rajput courts was the most significant determinant in the development of a Rajput Painting style. The Mewar Painting in the 17th century should also reflect sustainable Mughal qualities. Another type of political factor was helpful to make Mural motifs. The rulers take some artist, poets and musician in their war and enjoyed with them. The artist usually made miniature during travelling and transformed on the wall those scene with the help of imagination and miniature. Political factor was one of the best reason to make this type of Mural on facades.

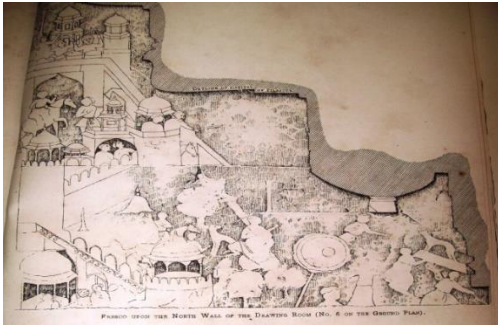


Fig – 3.25 Frescos in Fathepur Sikri

Sources: MGCL IIT



Fig 3.26 Same Vanished Frescos in Fathepur-Sikri

Photographs by Researcher

Historical factors

Mural decoration started again, after many years during the Mughal era, which was a revolutionary period for art and architecture. This revolution did not begin at once, since the first Mughal emperor was also a lover of art and nature. The mural decoration has its historical background. These factors encouraged the Mughal ruler in this field.

3.4. Application of Different Mural Schemes during the Mughal Period

3.4.1 Akbar

In Akbar's period inlay, painting, glazed-tile and incised were the main scheme of wall decoration. The Mughal emperor Akbar was a great lover of art and respected all the religions in India. He took power when he was only 13 years old. Mughal architecture in fact began with Akbar (1556-1605). The first monument built during Akbar's period was the tomb of Humayun in Delhi in 1565 by the wife of Humayun. The whole building was in red sandstone with arches ornamented with white marble. The exterior of the wall has a flat surface decorated with marble inlay. Akbar's residential palaces are situated at Agra, Fathepur-Sikri, Lahore and Allahabad. In Agra he built Red Fort. These are the frescos decoration in Red Fort and Lahore Fort.



Fig. 3.27 Frescos in Lahore fort
Source: Goggle.com



Fig 3.28 Frescos in Red fort Agra
Photographs by Researcher

Akbar favorite place was Fathepur-Sikri, just thirty-seven kilometers west from the Agra, which was also his residential palace that he built between 1556-1605. (Havel 2006) Inlay and frescos has been used on the Jami Masjid of Fathepur-Sikri (Fig 3.29), and according to historical fact, He made that place for his wife Jodha Bai, “The Palace of Jodha Bai”. She was a Hindu lady by religion, so Akbar made many Hindu motifs on the walls of the palace such as the goddess luxmi, Ram, Hanuman and Ganesha in carving. He used glazed tile for the roof of the upper rooms in the northern and southern wings. In the southwest corner, there is a building named Sunahara Makan or Sunhari Manzil, which is popularly known as Marriam ki Kothi. Bibi Marriam was Akbar’s Hindu Begum He gave birth Salim due to this she known as Marriam-u-Zamani. The interior of the building was decorated with Christian theme based Mural, which were destroyed by Muslim zealots.

“The paintings were obliterated and carvings destroyed and disfigured by Muslims zealots later because according to them even the most skillful and accomplished painters and carvers cannot copy the creations of the almighty” (Goel 2000).

On exterior of the building there are many mural but now not in visible condition. Only earlier written documents have the proof.

The Jahangiri-Mahal inside the Agra fort is one of the most important buildings of Akbar.



Fig 3.29 Frescos in Jama Masjid Fathepur Sikri

Photograph by researcher

Fig 3.30 Frescos photo (earlier)

Source MGCL IITR



Fig. 3.31 Frescos in Fathepur Sikri (Earlier)

Source MGCL IITR

Fig 3.32 Vanished Frescos in Fathepur-Sikri

Source by Researcher (Photograph)

3.4.2 Jahangir

Jahangir was the son of Akbar and Jodha Bai. He loved art very much, similar to his father. Glazed tiles were used to decorate the building of Jahangir, chiefly the upper parts of the structured domes, cupolas, friezes, parapets and battlements. The mausoleum building (Akbar's tomb Sikandara) which his father had planned, was completed by Jahangir and gave suggestions to the artisans of the building (Saraswati 1953). Jahangir used this decoration on the third story cupolas of his father's tomb (1605-1612 AD). The interior of the building is fully decorated with stucco and paintings. The bright colours had been used to decorate this building is outstanding. Gold has been used mostly on the stucco. The entrance gate is decorated with bold inlays and mosaics. He made the tomb of Etimad-ud-Dulla, who was the father of his Persian wife Nur- Mahal. He was a Persian from Tehran. The building is richly decorated with inlay style ornamentation. It is important to note that marble had been used for the first time in this building. Before this, red sandstone had been used. Most of the motifs were from Persia.

“The art of inlaying stone had been practiced in India for many years before this building, but here for the first time do we find the inlayers making attempts at direct imitation of Persian pottery decoration”(Havel 2006).



Fig 3.33 Bird Rang Mahal at Buria (District Yamunanagar, Haryana),

Fig 3.34 Peacock

Fig 3.35 Dado panel decoration in the Rang Mahal Buria

Photographs by Researcher

The interior of the building and the four entrance gates are from different directions and are decorated with beautiful frescos. Jahangir, like his parents, placed many Hindu elements in the building. He also took an interest in Flora and fauna and natural things. Most of the birds and animals have been depicted in his era. The Mughals were not experts in wall painting; however, the paintings in all these buildings are of fine quality. In comparison to these fine works, other Mughal monuments have wall paintings that are of a lesser quality. In these, the draftsmanship is crude and the figures primitive. Sometimes both types of wall paintings fine as well as crude appear on the same monument, e.g., in the Rang Mahal at Buria (District Yamuna Nagar, Haryana), which was most probably built during the reign of Jahangir (1605-27). However, in my opinion, these paintings are much bolder than the other painting on the monument of Agra. For example, a large and clear peacock may not be seen in the other monuments of Jahangir as it is presented on the Rang Mahal Buria. However, as (Parihar 1985) said, the surviving number of Mughal wall paintings is not many, so each specimen is significant.

3.4.3 ShahJahan

The most beautiful and brilliant example of glazed tile decoration is the Chini-Ka-Rauza. The tomb of Firoz Khan Khwaja-Sarai, was built in Agra during the reign of ShahJahan. Chini-kaRauza is a masterpiece of glazed tile decoration. It is the mausoleum of Mulla Shukrulla Shirazi entitled Afzal khan Allam. He came from Persia and served Abdur Rahim khan-khanan. Later he was patronized by prince Shan Jahan, who appointed him Mir-Adil of his army. He died at the age of seventy on January 7th, 1639 at Lahore. He was childless and supposed to construct his tomb during his own lifetime. The beautiful work of inlay decoration had been used in the world most exotic monument, the Taj-Mahal.

“The Taj-Mahal is the queen of architecture” (Tillotson, 2008.)

“This building is a domed structure made of white marble inlaid with colourful gemstones in the shape of flowers. (Lesley, 2003).

Table 3.1 Different Mural technique in Different Monument

Sl. No.	Mughal Emperor	Reign	Famous Mughal Monuments	Mural Decoration in Monuments
1	Akbar	1556-1605A.D	Red Fort Agra, And Fathepur-Sikri Sheikh Salim Chisti Tomb,(1571-1527)	Painting, Stucco. Mosaic Inlay , and Glazed Tile
2	Jahangir	1605-1627A.D	Akbar’s Tomb Sikandara (1605-1612) Etimad-ud-Dulla Tomb(1622-1627)	Frescos, Mural Painting, Stucco, Inlay, Mosaic
3	Shan-Jahan	1627-1658	(Taj-Mahal) Nagina Masjid (Agra Fort)	Inlay, Incised Painting

3.5 Subject Matter in the Mughal Monument

The period of the great Mughals had different rulers from time to time. According to many studies, art was developing according to taste of the rulers, artists, ruler’s wife, religion and life style. In this way, many different motifs have been used in this era. This study will highlight the different Mural decoration motifs found on monument’s facades. According to these points of view.

Different types of ornamentation can be found in Islamic art: as calligraphy, figural forms (human and animal), vegetal motifs, abstract motifs and geometric patterns. These patterns, either singly or combined, adorn all types of surfaces, forming intricate and complex arrangements, While geometric ornamentation may have reached a pinnacle in the Islamic world. In the Mughal period, artists decorated the walls of monuments using different techniques with different motifs guided in part by their inner artistic assessment. These monuments are full of decorative patterns. Akbar had a very creative mind. He used decorative motifs from nature as well as religion. He used auspicious Hindu motifs like the sun, lotus, Puran-Kalash and Tulsi leaves. He also used many motifs from nature such as pomegranates, trees and lions.

Jahangir and ShahJahan were both fond of nature like their ancestors. They used mostly Persian motifs in place of Hindu motifs, which can be seen on the tomb of Etimad-ud-Dulla, the Taj Mahal, Red Fort and Sikandara. Etimad-ud-Dulla (Giyas Beg) was a Persian and his daughter chose the décor out of respect for her father's nationality. Shan Jahan was married to the grandson of Aasaf Khan, Mumtaj Mahal. Shan Jahan made the Taj Mahal in her memory. The building was decorated with many Persian motifs in the form of geometric, arabesques and natural shapes. In this area of the motifs, the different designs have been analyzed as arabesque, geometrical, natural or realistic, and their theme as Persian, Hindu, Chinese, Jain and Christian .

3.5.1 Natural flower motifs

The Mughal's were very lovesome of nature. They liked to live with nature. Babur, the founder of the Mughal dynasty, made many gardens. Ram-Bagh is the first garden laid out by Humanyun. Akbar, the grandson of Babur also loved nature very much. This sense of nature continued with other Mughal rulers such as Jahangir and Shajahan. The Mughal's used flowers, plants, trees fruits, birds and animals. In the tombs of Akbar and Itmiid-ud-Dulla, flowers and fruits are in natural and realistic forms. The artist made realistic forms of Cypress trees, lilies, marigolds, daffodils and hibiscus. There are fruits such as grapes, pomegranates and a kind of apple that had been decorated in a natural condition. In the Taj-Mahal, the lotus is in full bloom in a beautiful inlay technique. According to (Begley and Desai 1989) the craftsman had inlaid natural flower forms in marble surpassing the reality in colours. The poet Kaleem writes:

“They have inlaid stone flowers in marble,
Which surpass reality in colour if not in fragrance,
Those red and yellow flowers that dispel the heart's grief, flower
In reality are carnelian and amber.”

In the monument, the flower decorations attract the visitor's eye. In some places these flowers show a symbolic meaning and other places are merely ornamental or decorative.

“In Islamic culture, flowers and rose were often seen as the symbol of the kingdom of Allah” (Okada and Joshi 1993).

Different types of flower conditions have decorated Red Fort, Salim Chisti's tomb, the tomb of Etimad-ud-Dulla and the Taj-Mahal. In Mural decoration different flowers may be seen as

wall decoration. Champa, Chameli, Lotus, hibiscus, tulip, poppy narcissus, tuberose dahlia and pomegranate. Below are some flower, decorated in different monuments.



Fig 3.36 Different types of flowers used in Mughal monuments
Source by Researcher (illustration)

These flowers convey a feeling of openness, freshness, happiness and piety. In a survey respondent positively supported the feelings conveyed by flowers, as indicated in the chart below (Fig 3.36) The survey shows that 77.5% respondent feel spirituality, 69.1% respondent feel happy, 54.9% respondent feel fresh and 52.1% respondent feel themselves with nature. According to this result it may be right to say that in Mughal monument flowers have symbolic meanings.

Therefore, this might be the main reason to decorate tombs with flower motif.

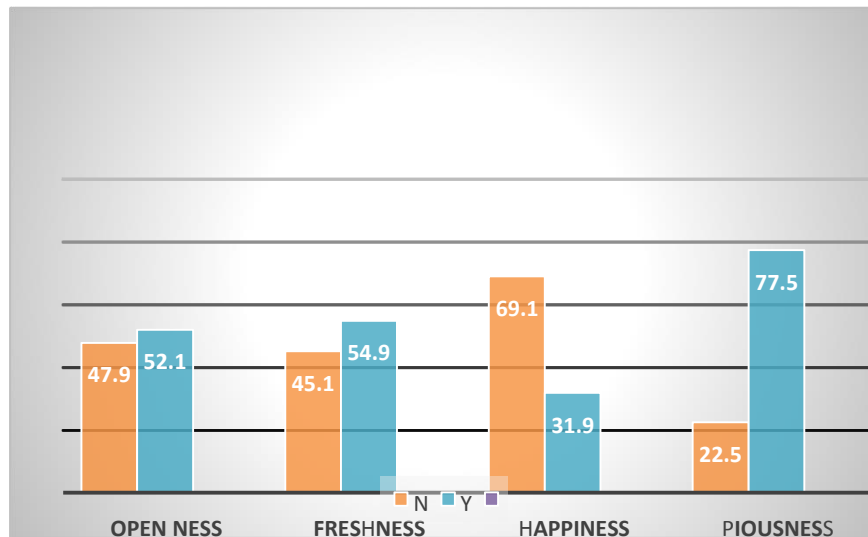


Fig 3.37 Bar graph showing the result
Source primary survey by author

In Jahangir period at some places lotus flowers are presented in different form, which show Persian impact in Fig 3.37. These flower have geometry in visual. The flower rosette is a cluster of leaves growing in crowded circles from a common center or crown (usually at or close to the ground) and uses a discoidal pattern with three to eight petals arranged geometrically. The flower corona is atrumpet-shaped or cup-shaped outgrowth of the corolla of a daffodil or narcissus flower. The flower petal is the collective term for the outer parts of a flower consisting of the calyx and corolla that enclose the stamens and pistils. Petals either appear by it or supported with sepals and leaves and sometimes in a rather complex design. In author's view geometry is in nature. The Mughal artist tried to show nature in compact shape. (Fig 3.37)



Fig 3.38 Lotus in different forms
Source by Researcher (illustration)

3.5.2 Vegetation and fruits

It is a universal truth that Babur liked to live with nature and made many gardens. India is very hot for this reason Babur planted trees around monuments to get some cool air from greenery.

“Shading by trees and vegetation is a very effective method of cooling the ambient hot air and protecting the building from solar radiation. The solar radiation absorbed by the leaves is mainly utilized for photosynthesis and evaporative heat losses. A part of the solar radiation is stored as heat by the fluids in the plants or trees” (Sharma 2003).

It is also found that nature is also powerful for sharp mind. According to (Kak 2005) the mind is composed of the fundamental qualities or constituents of nature. Therefore, his followers also have the same sense. From the first to the last, all the Mughal rulers used this type of decoration on their monuments. Based on the survey results through some from interviews and literature view, it is clear that Babur belonged to a place where these types of flora and fauna was very hard to see and he was fascinated about the vegetal of India so Mughal used it everywhere in the form of wall decoration .



Fig.3.39 Fruits motifs in Salim Chisti
Source by Researcher (illustration)

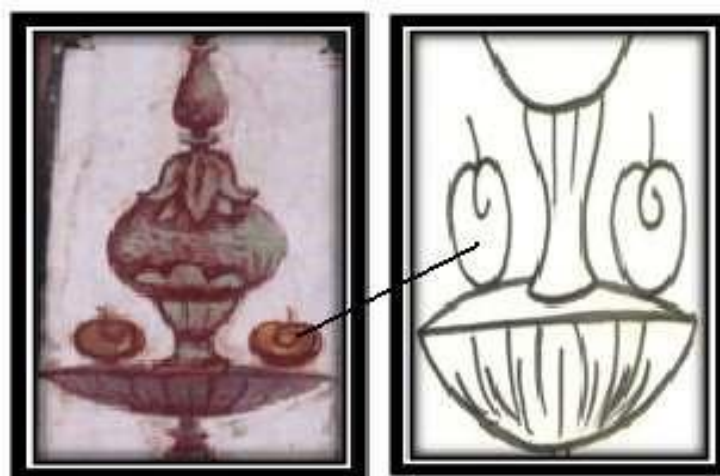


Fig 3.40 Fruits motifs in Etimad-ud-Dulla
Source by Researcher (illustration)



Fig 3.41 Fruits motifs in Etimad-ud-Dulla
Source by Author (illustration)



Fig 3.42 Fruits motif in Sikandara
Source by Researcher (illustration)

Fig 3.43 plant motif in Etimad-ud-Dulla tomb
Source by Researcher (Photograph)

3.5.3. Animals, birds snake and Fish

Mughal decoration used natural motifs like birds. These birds' motifs are seen in Ram bagh, which were made by the Mughal ruler Babur. After this, in the period of Akbar and Jahangir, birds and fish motifs are seen on Red Fort, Fathepur Sikri and on the tomb of Etimad-ud-Dulla



Fig 3.44 Study of Bird, Artist; Mansur, circa 1620 A.D.,
Source www.Goggle.com

Fish motifs are seen on painted mural decorations in the form of a handle beautifully designed on both sides of wine-Vessels. Somewhere snakes or dragon and lion in ornamental manner are also depicted. (Fig 3.44, a & a1, Fig 3.45 b & b1). To solve the problem weather it is snake or dragon the author put this question n 29.4% respondent Are strongly disagree from snake motifs they are strongly said this is not snake, its dragon, 23.5 Agreed, 17.6 got confused, and have no idea 20.6% respondent were agreed and 8.8% respondent with dragon. So nearabout 55% respondent are with dragon and near abbot 35 % respondent are with snake. This figure is helpful to see actual percentage.



Figure 3.45 Snake or Dragon in Etimad-ud-Dulla tomb
 Source By Authour (Photograph & illustration)

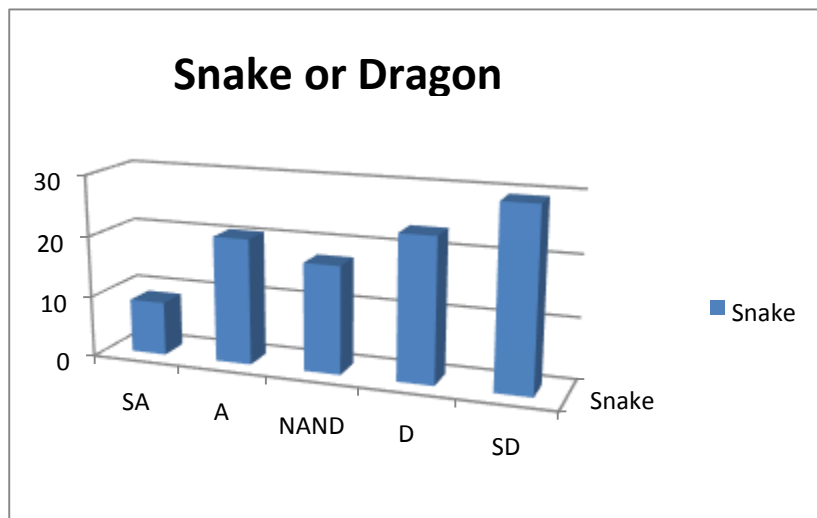
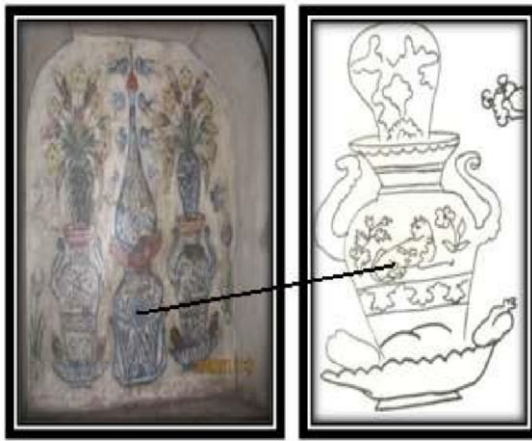


Fig3.46 Bar graph showing % for the question Snake /Dragoon
 Source by Researcher Primary Survey



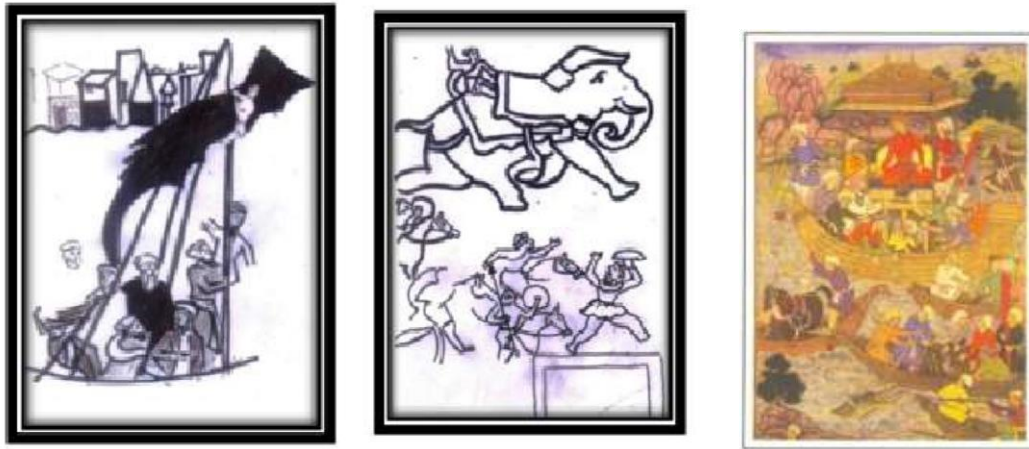
B

B1

Figure 3.47 lion in Etimad-ud-Dulla tomb
by researcher(photograph & illustration)

3.5.4. Human Figure

Human figure are very rarely depicted in Murals. However these human motifs may be seen in the Mariam House and many other places. Almost all of the panels were decorated with human figures, but because of time these paintings are mostly faded. However, by seeing very carefully, paintings subjects be recognized and asserted. In some of the paintings, the royal procession scenes style were depicted where the king being welcomed by the people of that empire. Building perspective are also shown in battle scenes. A mural painting is also found in which people are crossing a river on a boat (Fig3.48) this type of painting is also found in miniatures to show that trading can be done by using the river, since travelling by road was unsafe. On the tomb of Etimad-ud-Dulla human figures are also decorated with wine-vessels and flower motifs. A number of paintings may also be seen depicting a human figure with a tent or shamiyana or a chhatri over their head. This seems to be a king or a reputational personality of Darbar.



Source http://indiapicks.com/Indianart/Images_MP/Mughal_Baburnama.jpg

Fig. 3.48 Human Figure in Fathepur Sikri

Fig 3.49 Human Figure in Fathepur Sikri

Fig 3.50 Human Figure in miniature painting

Source by Authour illustration

3.5.5. Stylized/ Decorative Floral Pattern

A flower or petal, which is so cosmetic, that it fails to look like a floral representation. The Mughal monuments have been decorated with stylized or decorative flowers. In a survey, it has been found that they used these types of flower patterns not only for decoration but there is a symbolic meaning behind it. They represent life. Lives freshness, innocence, delicacy, and piousness make a person always fresh and young. By the stylized and ornamental depiction artist tried to create the character of flower: delicacy and piousness.

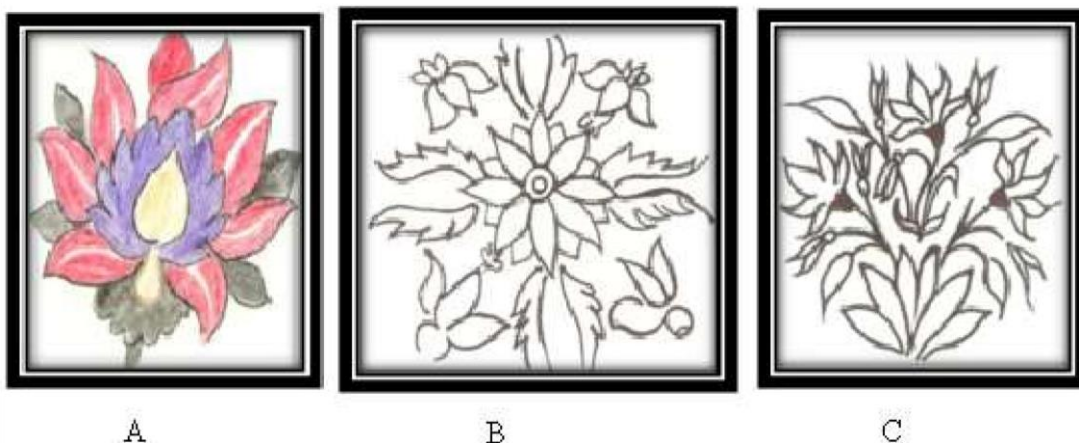


Fig 3.51 A.B.C. Decorative flower decorations in Sikandara tomb

Source by Researcher illustration

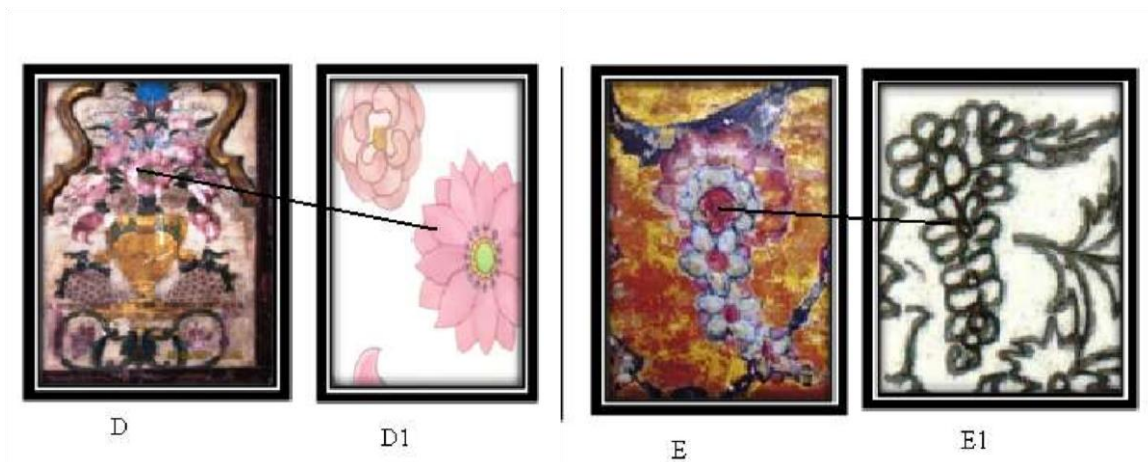


Fig 3.52 D, D1 & E,E1 Decorative flower decorations in Salim Chiti Tomb
Source by researcher Photograph & illustration

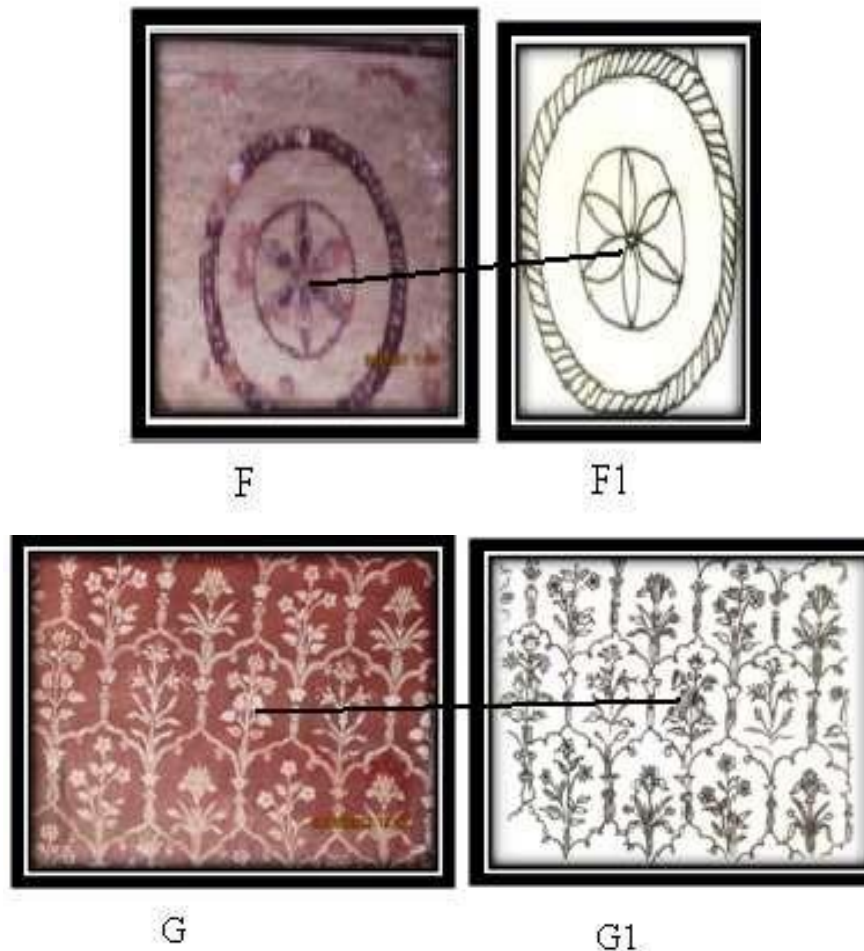


Figure 3.53 F, F1 & G, G1 Decorative Flower Decorations in Taj Mahal
Source by Author Photograph & illustration



Fig 3.54 Flower decorations in Salim Chisti Tomb

Source by Researcher illustration

3.5.6. Chinese Mural motifs (wave and cloud motif)

According to a Chinese theory of art, there are six principals of Chinese painting they are different from the Indian canons. In the Indian canon of art, *lavanya* and *bhava-yojnana* are very important, but in Chinese art ‘spirit consonance and life motion’ are important. Here is a list of the six limbs of Chinese art:

- Spirit consonance and life motion
- The bone method in the use of brush
- Conformity to the object to give a likeness
- Correct colour
- Care in composition
- Transmission of the tradition by making copies

Chinese motifs are full of life, there is natural energy and spirit that gives life to all mural painting and to which the painter must attune himself so as to be able to import this life to his painting. Thus it seems to have arisen the idea of the cloud form in Chinese landscape paintings. Hsieh

Ho, a Chinese painter of the 5th century A.D., designated the spirit as a “rhythmic vitality (*chiyum*) and this has been accepted through the ages as the first law of Chinese art (*yuntang* 1967). Mughal mural decorations are very near to this theme. This type of decoration is widely used in many monuments like the *Etimad-ud-Dulla*, *Red Fort*, *Chini ka Roza* and *Fathepur-Sikri*, (Fig 3.53) The Chinese clouds have been used on a very large scale on the tomb of *Etimad-ud-Dulla* for a mural decoration. They can also be seen on the upper most cenotaph of *Akbar’s* tomb at *Sikandara* in *Agra* (1605-12). It seems that these Chinese clouds were used

for first time during the period of Akbar, in carving on red sandstone on the lower wall of the Sultanate's house.

According to a survey, most of the Chinese clouds or wave motifs have been used on the Etimadud-Dulla.

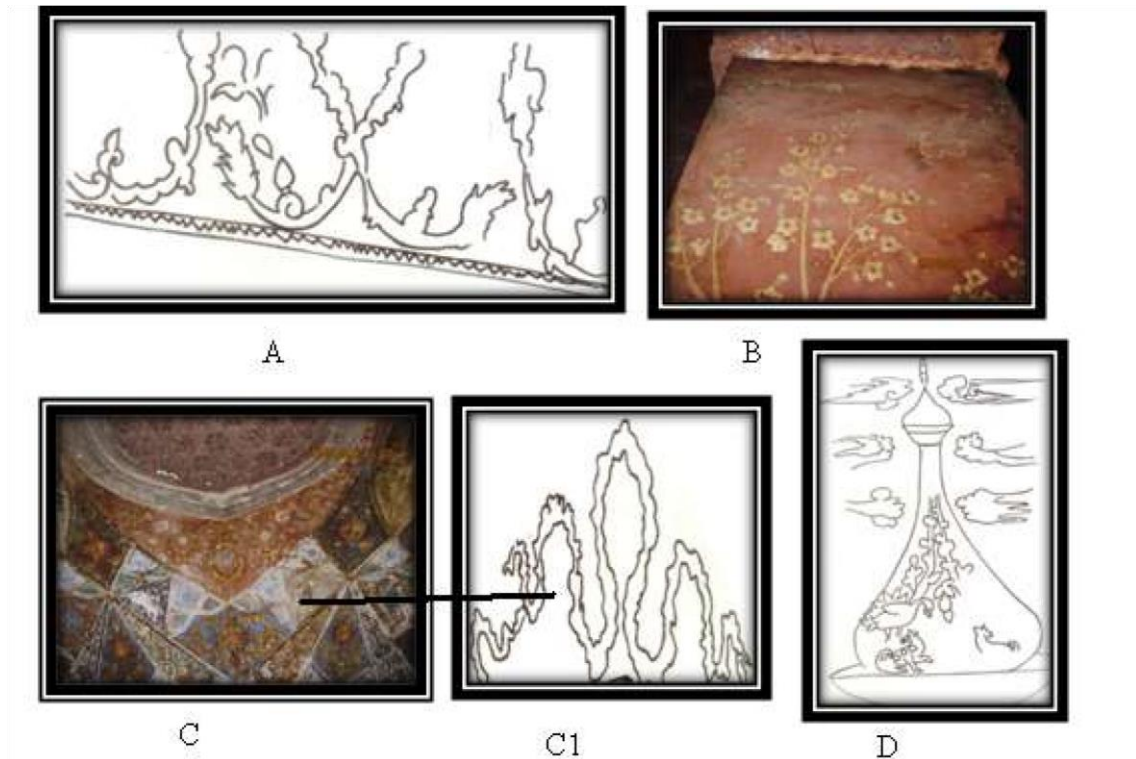


Fig 3.55 A, B, C 1 & D Chinese Mural motifs (wave and cloud motif) in tomb of Etimad-ud-Dulla by Researcher Photograph & illustration

3.5.7. Persian Mural motifs

On the behalf of present statement, it is found that In Persia, the first paintings (both wall paintings and ceramics) dated to the Islamic period were recovered at Nishapur, at the time, capital of the Samanid Emirate. (Wilkinson 1973)”

“It was in the field of the arts that the Persian influences on Mughal India profoundly marked. Whatever it may be, whether the designs were conceived by the Persians or they executed a design conceived by the Indian mind; the fact is incontrovertible that the Persians artist added a good deal to the development of Indian art. (Chapekar 1982)”

The Mughal Empire was a place where the wishes of aspiring artists were fulfilled with unmatched generosity. Large numbers of people of excellence and quality, skilled artisans and

other skillful persons from various places like Iran and other parts of the world visited the Mughal imperial courts and noble establishments with expectations and anticipations.

“They entered into the service of the Mughals, which served as a kind of asylum for the people of entire world. (Saraswati 1953)

Mughal emperors and nobles were sophisticated patrons of the arts and their palaces and mansions were centers of cultural and artistic activities.

During the Safavid period, there was a remarkable flowering of the arts, and the reign of Shah Abbas I marked its high point. This period produced carpets and textiles of unparalleled richness, colour and design; ceramic tiles of astonishing intricacy and beauty adorned the masterpieces of Persian architecture in Persia” (Bevridg1972) Although Safavid metalwork cannot be declared equal to the production of Seljuk and the early Mongol period; but in book illustration of manuscripts, ceramics, carpets and rugs, the Persian genius found its highest expression during the Safavid period. Mughal India was an immediate neighbor of Safavid and Persia was obviously influenced by the artistic achievements in their neighborhood, since a large number of Persian artists were constantly migrating to India during this period. The ebb and flow of nomads across Persia was also responsible in many ways for the development of the Mughal arts in India during the 16th and 17th centuries. The central Asian invaders of India first passed through Persia and carried into India echoes of Persian culture. In this way, due to the massive role played by the Persians, the basic elements of an Indo-Persian style had been established and its syncretistic nature of the arts had become accepted in Mughal India.(Bevridge1972) In other example

“The Mughal garden copied from the earlier gardens of Turkestan and Persia, are invariably square or rectangular in shape, their area being divided in to a series of small square patterns.” (Sturt 1913)

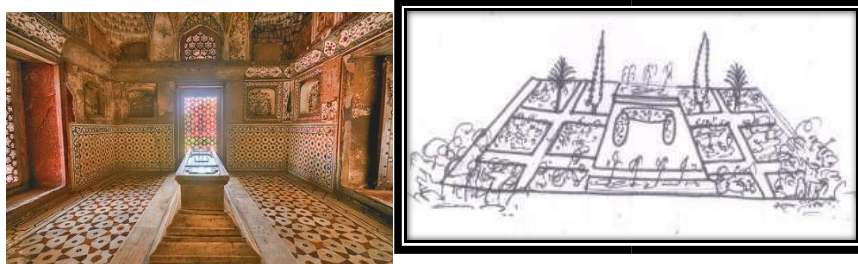


Figure 3.56 Persian Paradisaical forms in Mughal Architecture
<https://www.flickr.com/photos/mukulb/13734260944>

Figure 3.57 Persian Paradisaical forms in Mughal Architecture
Source illustration done by Researcher



Fig 3.57 a & b Persian Motifs in Tomb of Etimad-ud-Dulla:
Photograph by Researcher

3.5.8. Symbolic motifs (Hindu auspicious motifs)

Archaeologists agree that there is continuity in religion, art and culture. (Kak 2014). The best way to understand India is through art and cosmology (Kak 2014) Mughal art is influenced by Indian art. The artisans of the Taj-Mahal used many motifs from Hindu mythology, In India every motif, colour and design has a symbolic meaning.

According to Nath “Indian art plays emphasis not only on the outer form, but also on the inner meaning” (Nath, 1976).

The flower has an important place in India, and is often spiritualized and seems to have an inner meaning. Flower compositions for arrangements or painting the beauty of flowers is enriched by their popular symbols. The main motifs that have a symbolic meaning are the lotus (Padma) flower, vase (Puran-Kalash), swastika, satkona and elephant. Lily bulbs signify harmony and brotherliness because of its numerous overlapping scales. The lotus flower signifies purity and peace. The elephant is the symbol of fertility and according to Hindu mythology; the elephant is a devotee of Vishnu. The use of Hindu motifs may be seen in the mural decorations of different rulers. These motifs are mainly the Puran-Kalash, lotus (Padma), swastika, and the chakra or sun. Auspicious Hindu motifs may be seen profusely from Akbar’s time. In Jahangir’s period, the swastika is seen on the outer wall of the tomb. The Tulsi plant is also seen on the entrance gate to Etimad-ud-Dulla tomb. As seen in Figure 3.58, on the tomb of Sikandara is a puran-Kalash motif in a different decorative style.

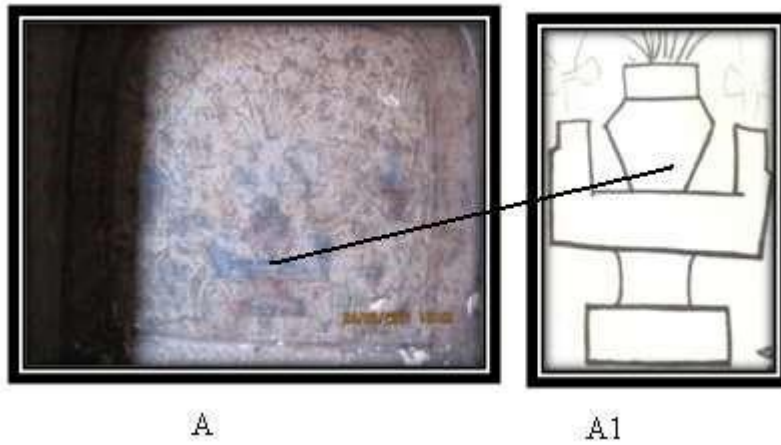


Fig 3.58 Tulsi motifs on the gate of Etimad-ud-Dulla Tomb
Source Photograph & illustration

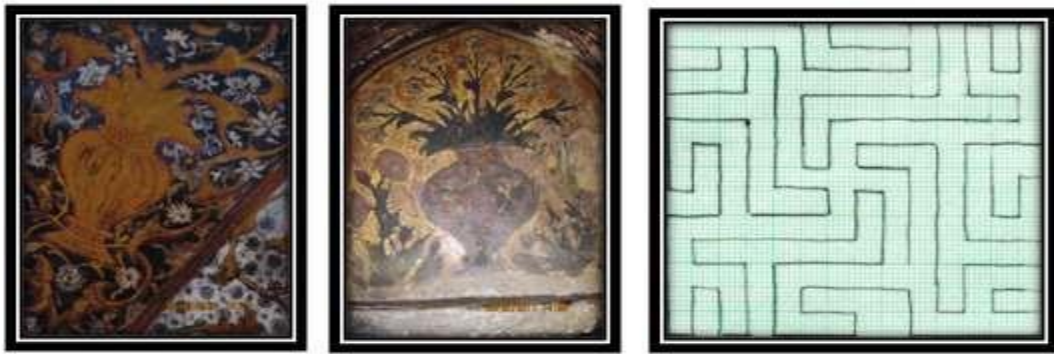


Figure 3.59a, b & c Frescos on Sikandara
Source By researcher photograph & illustration

3.5.9. Christian theme

Mughal walls are also decorated with Christian motifs. Today there are a few examples of Christian motifs that may be seen at Fatehpur-Sikri. The main motifs of this type are Saints and angels. These motifs may be seen at Fatehpur-Sikri. Amongst the European visitors, a Portuguese Jesuit Father Jerome Xavier (1608), British traveler William Finch (1611), British Ambassador to the court of Jahangir Sir Thomas Roe (1615-19), Portuguese Missionary Fray Sebastian Manrique (1641), and French traveler Jean de Thevenot (1666-67), have been eyewitnesses to the existence of Mughal wall paintings depicting Christian subjects. Father Xavier specifically mentions that Jahangir ordered his artists to prepare large-sized sketches for wall paintings and consults with the Fathers as to the colours to be given to the costumes of the Christian figures. The only surviving specimens of Mughal wall paintings may be in the so-called Mariam's House at Fatehpur-Sikri (dating from the reign of Akbar), Nur Jahan's Pavilion in the Ram Bagh, Agra, the western gateway of the Arab Sarai, Nizamuddin, Delhi,

a room of the Jahangiri quadrangle, Kala Burj in the Lahore Fort, and the tomb of Sultan Khusrau in Allahabad (all the five were painted during Jahangir's reign).



Fig 3.60 Eastern celebration
Source: www.Goggle.com



Fig 3.61 Christian Motif on the Wall of Mahal-I-khass
Photograph by researcher

3.5.10. Calligraphy

Architecture, geometry, wall decoration and calligraphy are the most important arts for an Islamic country. Calligraphy has a great place among the different Arts of the Islamic culture. Painting is bound or limited in Islam. However, Akbar respected each religion. He accepted both calligraphy and paintings. Painting was a condemned art. The Muslims had only one painter Kamal-al-Din Bihzad, but there were great calligraphers like Mir Ali, Mir Imad, Muhammad Husan Kashiri and Abdul- Rashid Daylami. After Babur, Humayun is credited for establishing calligraphy in India. When Humayun was in Persia at the court of Shah Tahmasp, he had the good luck to be acquainted with the development of Persian calligraphy and painting. He brought a number of Persian calligraphers with him on his return to India.

After Humayun, Akbar and ShahJahan were eager to establish this art in the form of architectural calligraphy and painting. The most important example of calligraphy is the calligraphy in gold on a blue background on the Tomb of Salim, which was constructed during the time of Akbar and another in gold painted the wall of Mahal-I-Khass.

“Besides the great master at least twenty six minor calligraphers had been active during the reign of Akbar.”

In the Jahangir period, there was no progress in this art, except for the calligraphy on the Tomb of Akbar at Sikandara, which is a wonderful example of calligraphy used as a mural painting. Perhaps it was made by an artist from Akbar’s court. Again, the progress of this decoration is found in the period of Shan Jahan.



Fig 3.62 Salim Chisti Tomb

Fig3.63 Sikandara

Source Photograph

3.5.11. Arabesques

Arabesque is an ornamental design used for architectural decorations. It is closely associated with art of the Islamic world. An Arab adopted certain ornamental designs of the ancient world and developed it into a new type of ornamentation called arabesque. It is an artistic compositional decoration for wall surfaces.

Arabesque was used in mosques and buildings around the Muslim world and went into Egypt, Syria, Iraq and Persia (Nath, 1971).

It is based on plain carved lines that overlap each other. These lines or patterns consist of a series of repeating geometric forms. Artists used calligraphy, some geometrical patterns and foliage, but naturalistic forms of decoration were gradually eliminated and to become more abstract and a new style of decoration evolved that was called “Arabesques”. Mughal decorative art also has Persian influences. This ornamental art was used as an architectural

decoration, on woodcarvings, painted surfaces, stone surfaces, pottery, glass, metalwork, bookbinding, book illustrations, carpets, rugs and textiles.

Arabesque had been used on the tomb of Akbar in the period of Jahangir. These designs used inlay with coloured marble, and stucco painted with beautiful bright colours. Here the arabesques are in a natural form with realistic grace. It was used on the Taj Mahal during Shan Jahan's reign.

“The spandrel of portal and arched alcoves at the Taj-Mahal inlaid designs were marvelously formalized and were emphatically presented like a jeweled necklace on a fair bloom (Nath, 1976).

The quality of the Taj Mahal's arabesques differentiates it from others. It also was used on Agra Fort (Khas-Mahal) on a marble surface with beautiful golden colours. It seemed that the artist of the Taj-Mahal and Khas-Mahal were the same because the arabesque flower decorations with arabesques are similar. Most of the arabesque designs during the time of Jahangir and Shan Jahan have Persian motifs.



Figure 3.64 Sikandara

Figure.3.65 Taj Mahal

Source photograph

3.5.12. Geometrical Mural motifs

Geometry had been strongly instrumental in imparting this inherent symbolism and the particular nature of order in the past (Dua 2012) Geometric shapes, repetition, and variation reflect a fundamental Islamic belief in the interconnected, harmonious nature of all creation—the coming together of disparate elements into a unified whole. (An Islamic Art for teachers) Geometrical motifs are the most prominent type of architectural decoration in Islam. It was believed that Allah is not only the creator but also a Musawwir, a painter or an artist. Therefore, making imitations of living beings is dangerously close to being in blasphemous competition with Allah and on the Day of Judgment will breathe life into his work and those failing will be condemned. Therefore, they created an abstract form of decoration. This type

of decoration was influenced by Greek mathematical knowledge. The Pythagoreans taught that the structure of the universe is found in mathematics and ascribed mystical properties to numbers and geometrical figures. According to (Abdullahi & Embi 2013) IGPs are one of the key decorative elements of both secular and religious building. In the Mughal monuments, geometrical designs were used on wall surfaces, jali, and floors. Different types of geometric motifs were used on Mughal monuments. Square grids, interlocks, isometric grids, curvilinear variants, hexagons, octagons, stars and cross variations, dodecagon overlay, compound patterns, interlocking patterns and in borders.

According to Rai “The square, circle and their immediately related shapes are the simplest, most perfect and stable geometrical forms found in nature. They symbolize the perfection of God and his universe. Therefore in Islamic architecture, a mathematical system based on geometry is established by the application of square and an axis besides the concept of centrality.”

In geometric ornament it also has benefits for composition: the eye finds unity in the economy of motifs and reuse of familiar forms as the same few shapes appear in a variety of contexts. (Cromwell 2012).

These geometrical systems were associated with symbolic meaning apart from their basic role of creating law and order on earth. (Dua 2010)

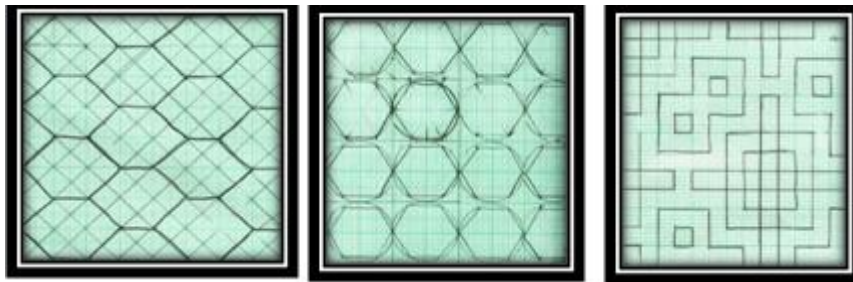


Figure 3.66 Geometric motifs Source illustration by author

3.5.13. Tantric symbols in Mughal Architecture

Mughals had a feeling or spirit of eclecticism and wanted to explore the old traditions of Islam and add some new ideas. Babur advised Humayun to be attentive towards the religious feelings of the people of Hindustan (Nath, 1976). Akbar was the first ruler who did not follow Islamic orthodoxy and made an effort to fuse a new Indo-Islamic religion. Akbar gave full freedom to the artists of India to display their art. They did not apply their indigenous art (Persia) to give life to stone but they also used many tantric symbols that were regularly used in Hindu shrines. The chakra Lotus, swastika, and puran-Kalash are the symbols used in Mughal decoration.



Figure 3.67 Tantric Motif used in Mughal monuments

3.5.14 Mysterious motifs and stories

The wall of Fatehpur-Sikri was full of mysterious stories. One painting depicts a cave entrance showing a winked fairy supporting a newborn baby, which conveys the idea of the birth of Salim, the son of Akbar. There is another similar painting in which the meaning and purpose is not understood. At present, there is no evidence for this type of painting. Perhaps it is forgotten by time.



Figure 3.68 different motifs from Etimad-ud-Dulla
Source By researcher illustration



Fig 3.68 Sketch derived from mural from the masjid of Taj Mahal premises
Source by Researcher illustration

Table 3.2 showing the assumption of motifs

S.N	Motifs	Meaning/assumption	write 's' for symbolic & 'D' for decorative B for Both		
a	Flowers	Piousness, Freshness, -Divine-Pleasure ,Charming, blossom,			B
b	Fruits	Symbol of love and Unity	S		
c	Wine-vessels	Symbol of Aesthetic Pleasure, and luxury	S		
d	Arabesques	Politeness, Soothing		D	
e	Geometrical	Solidness, Symmetry, Perfection, Purity (Golden ratio)	S		B
f	Puran-kalash	Prosperity, conceivecess	S		
g	Perfumes -bottles	Symbol of Aesthetic Pleasure	S		

Source by Researcher (survey)

3.6 Conclusion

In this concluding part, it is clear that the Mughal's used different mural techniques over time. They were creative and added new elements to the different arts that were used in India before the arrival of the Mughals. According to the survey result the main reason for applying Mural decoration is to decorate their living place or get the aesthetic pleasure from that. The survey show positive response as 55.4% result are with due to aesthetic values, 18.5 % go with the reason of conveying special message from ruler to people, 17.7 % go with the symbolic reason due to the Akbar faith in different religion and 8.5% people think that mural can help to protect the wall.

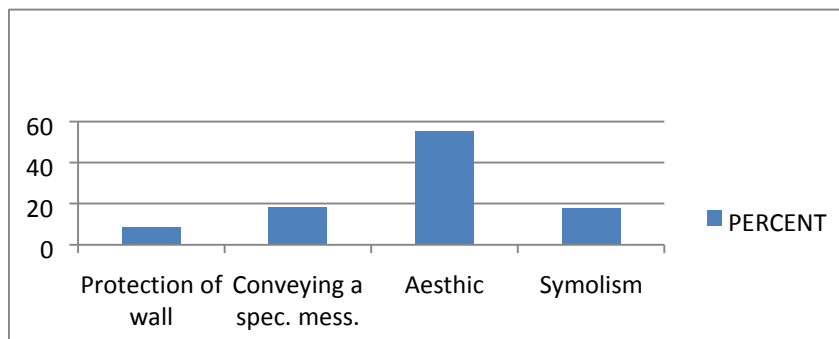


Fig 3.70 Interviewer's response based on research survey for Mural Decoration

In the author's words, the contemporary person cannot imagine all the different arts that they have used. All the decorations have a seed from the Mughal era and each technique clarifies the ruler's personality, taste and lifestyle. For example, Akbar was very interested in using many elements of Hindu, Jain, Suffi, Christian, Persian and Chinese motifs. As Jahangir was fond of flowers, birds and animals, extreme uses of these types of motifs are found in miniatures and on walls. Shah Jahan was fond of Persian and Islamic motifs.

It is clear from this study that the Mughals were followers of Islam although they used animated motifs like animals, birds, and human figures they were not experts in geometrical designs and calligraphy. During Akbar's period, he personally seemed to supervise the construction of the tomb of Salim Chisthi. He used swastikas, Srivasta and tantric symbols, which showed his belief in their symbolism as well as Quranic verses. In the Mughal era, decorations were done using all the possible mural techniques and motifs available to artisans. Inlay, mosaics and stone carvings were in geometrical designs, stucco in arabesques, and flora naturally represented in paintings and glazed tile.

To conclude this chapter it is not surprising that there is no any figural depiction in most of the places in present the main reason of that. Aurengjeb being a zelot Muslim might have desired that depiction should be avoided in the murals or such depiction might have been eschewed so as not to hurt his feeling. (Kamboj 2003). The artist was conscious while decorating the wall and the column with Murals decorative designs. Important area which may be the consideration part of beholders eye have been used for beautiful bold subjective patterns. Remaining area of the wall is richly embroidered with small patterns all over. The entire decorations in different techniques have the same beauty. The moving of lines the placement of object is not losing their beauty for technique. The perfection shows that all the artist were also expert in there are of decoration. Each unit seems to part of a whole. It is

momentous that the distribution of the wall area between different type of technique and ornamental forms and motifs has followed the architectural design and space.

Akbar was surrounded by Hindu culture and many Hindu motifs were made during that period. Beside Hindu many other religion or country were in touch with them. “Both internal and external trade made progress under the Mughal era. Indian goods were in high demand in foreign countries with their permanent markets in Persia, Poland, and Russia and in other European countries like China and West Asia. (Banerjee 2012)

Jahangir understood his father and mother’s lessons and incorporated Hindu designs in his buildings. In the later period of his regime, however, the Hindu motifs disappeared and Persian influences became prominent. With an amazing eye for excellence in design and implementation in the arts and crafts, Jahangir encouraged talent and promoted without favoritism. He also took an interest in the local flora and fauna, miniature paintings, and horticulture. Jahangir was fond of fruits and imported those fruits that were not available in India (Beveridge, 2006).”

Chapter-4

AN ANALYSIS OF MUGHAL MURAL

(Design Fundamentals, Aesthetic Philosophy, and Their Placement at the Monuments)

4.1 Introduction

In the previous chapter different types of mural techniques have been examined, they were introduced and processed by Mughal rulers. It is a little endeavor to show the factors responsible for different mural techniques and their depiction in Mughal period. The last chapter conclude how the different kind of murals were become the part of wall decoration. It's also analyses what were the different attractive motifs for the wall decoration at the time of different ruler such as the elements and conditions of the society. In this present chapter the design fundamentals, aesthetic philosophy, and their placement on the monuments will be discussed with the help of few pictorial examples, questionnaire, Interview discussion and personal assessment. This work will give a clear idea about style and technique of mural in different periods.

It is little effort to discuss the implication of art fundamental, and Indian aesthetic philosophy of Hindu Shastra in a Muslim interlude. In Indian term, beauty means "*Ramniya*". Many authors have presented different definition for *Ramniya* or beautiful. Beauty relates to inner satisfaction or self-satisfaction, if someone is satisfied by something he/she feels enjoy. The poet enjoys his poem, and the painter or artist enjoy his painting, only when he feel satisfied by his work. The poet has words for that and the painter or Artist feel and expresses it through painting and will not feel satisfied until his feeling comes in picture.

According to Indian facts, an artist is imperfect if he does not know how to show differentiate between a sleeping and a dead man. Indian artist has a special perspective of presenting art and its inner feeling. In all his art creations, he tries to give an expression of the inner character and significance of the object of his creation as well as the inner pulsation of joy, and life which over showed his mind in such a manner that at the movement of creation. Among the ancient Greek the symmetry and harmony of the different parts and the total concrete unity of rhythm were regarded beauty. The artist of India painted imaginary figure to represent different kind of feeling and harmony. He wants to show the inner feeling through outer form. But if someone talk about the Islamic art these feelings are missing. The artists of the Islam did the work by sketching the outer physic only not the inner beauty. On this behalf of this chapter the researcher will show the

different characteristic of Mughal era mural decoration. Before starting it is good to clear that most of the artists were Hindu and working under the patronage of Muslim rulers.

The great Mughal made much beautiful architecture in India as Akbar's tomb Sikandara, striking memories of Taj- Mahal and virtuoso jewelry box of the tomb of Etimad-ud-Dulla. In Islamic religion it was never heard about the fundamentals of Art. But in Indian architecture the artists do the work according to the fundamental. The canons of Hindu architecture laid down for the construction of the temple are as a matter of fact the principle of its aesthetics. The temple of Hindu architecture was proportionately measured out on the horizontal axis in term of its vertical section follow the *pramana-sutra*, *paryanta-sutra* and *vinyasa-sutra*. Mughals were not familiar with these types of principal and rules. It was naturally come from the native artist or builders.

4.2 Design Fundamental Principles

This section highlights the principal of design. An artist has to apply basic element in his art work. This art work shows his creativity, feelings, emotions and experience also. The artist uses his /her skill and personal insight to construct the piece of art work. Principal of art is also helpful to viewer to understand and articulate what an artist tries to communicate through his art work. An art work is often having both a combination of aesthetic sensitivity and intellectual order. Next paragraph is the principal of design which achieve visual ordering as intended by artist.

4.2.1 Balance

Balance is a basic principle in art. It refers to the way the art elements are arranged to create a feeling of equilibrium or stability in a work. A state of equilibrium is of the visual composition. Balance depends upon visual weights of the architectural and interior elements -- visual weight is determined by other psychological impact, an element makes on us and the attention it demands. In Mughal monument balance may be seen in architecture and its architectural mural decoration. Balance may be seen in different way as symmetrical, Asymmetrical, approximate and occult. In the visual arts, harmony results when the parts of a picture combine to create a sense of wholeness. This is usually achieved by similarity and repetition

4.2.1.1 Symmetrical balance

It is static and demands little attention from the observer, totally symmetrical spaces impose a strict formality and are difficult functionally and literally. Symmetry can be used to focus

attention on something important. Visual interest is enhancing by inclusion of more than one axis: arrangement of dissimilar elements/spaces to achieve optical balance. In these pictures it may be seen clearly. If the pictures are divided in to two parts it will be carbon copy of each other. Besides these examples Mughal monuments is full of these types of decorations in shape of motifs, direction and placement of different patterns (Fig 4.1, 4.2, & 4.3). Each and every motif is related to each other as they are balancing together. In this mural decoration symmetrical balance may be seen of different type.



Fig. 4.1 Symmetrical balance in Chini ka Roza
Source: by Researcher (Photograph)



Fig. 4.2 Symmetrical balance in Tomb of Etimad-ud-Dulla



Fig. 4.3 Symmetrical balance in Tomb of Etimad-ud-Dulla

A .Radial symmetry

It is a form of symmetry in which same elements are arranged in a circular on a central axis. Radial designs repeat section around a center point. Section can be exact or different type and repeat in a circular movement. According to historical facts Mughals got the credit for radial symmetry. Radial symmetry may be seen in different architecture of Mughal period. The very first example of radial symmetry may be seen in the Mughal architecture the Tomb of Humanyun made by Akbar. This type of radial symmetry had been used by Persia. These words by Lowry clear this statement:

“Massive tombs have existed in the Muslim world since at least the beginning of the eleventh century: radial symmetrical building tombs as well as palaces- are common to the Timurid architecture of Iran and central Asia” (Lowry 1987).

So in India first time Radial symmetry may be seen almost all dome style monuments of Mughals. It is believe by researcher that the main reason of this type decoration would be the roundness of these domes. All dome are seen with this decoration during site survey as Fig 4.3, 4.4, 4.5, and 4.6 shows radial balance.



Fig. 4.4. Symmetrical balance in Tomb of Etimad-ud-Dulla (left to right)

Fig. 4.5. Symmetrical balance in Sikandara

Fig. 4.6. Symmetrical balance in Taj-Mahal

Fig. 4.7 Symmetrical balance in Tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)

b. Exact symmetry

Exact symmetry is like a mirror image. Which can be obtained by tracing one thing to other side.

In Mughal architecture it is not uncommon for a building to have same number of minarets and the same number of arches and pillars to each side of the buildings. Even the pools and garden are often designed in a similar style, creating a mirror like effect. This mirror images motifs may be seen in different monuments.

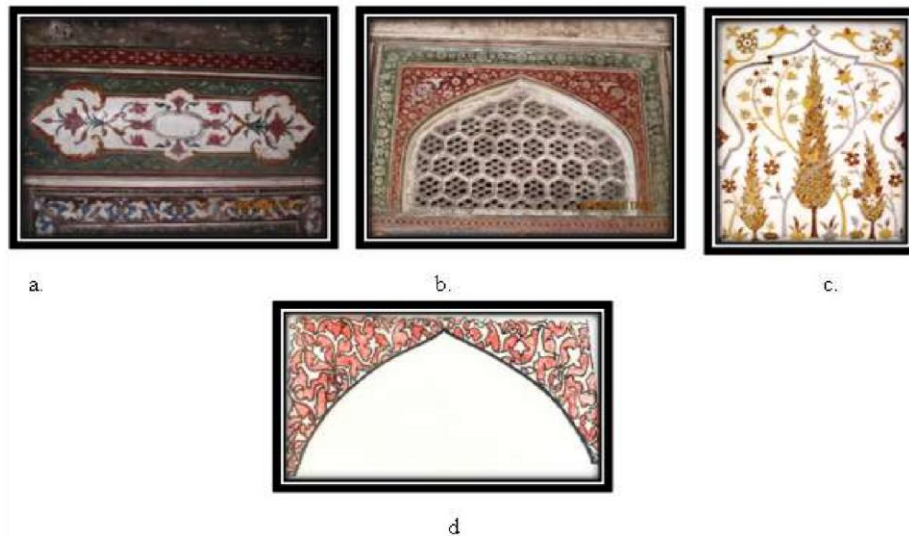


Fig. 4.8 Exact or mirror image symmetry in Tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)

4.2.1.2 Asymmetrical balance

Asymmetry is less obvious; it stirs interest and curiosity in the observer and provokes thought. Vertical Balance is also an issue the higher above eye level something is the more visual weight it carries. It is not exactly same but some-balanced with contrast such as light and dark colours geometric with organic shapes active and inactive areas.



Fig 4.9 Asymmetrical balance in Sikandara

Fig 4.10 Asymmetrical balance in Red Fort Agra

Source: by Researcher (Photograph)

4.2.1.3 Approximate Symmetry

Approximate symmetry: Arrangement of elements those are similar on either side of a vertical axis. They may suggest exact equity but are varied sufficiently to prevent visual monotony. These types of Mural decoration have been placed in Mahal-I-Khass. At present the condition of Murals are very bad, they are vaguely visible. There are some proof of mural can be seen through these pictures. (Fig 4.9 A, B, C)

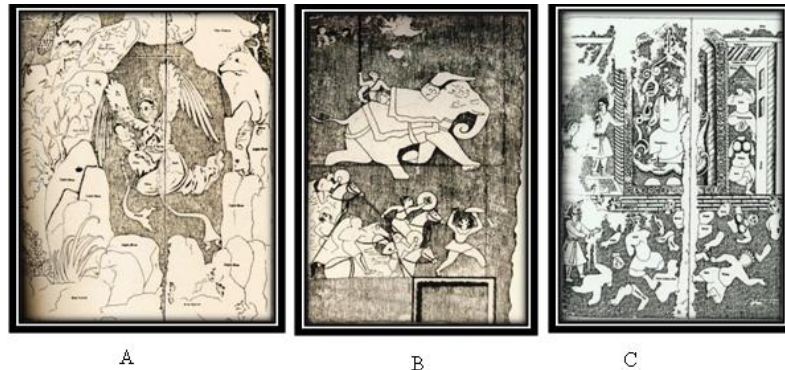


Figure 4.9 Approximate Symmetry in Fathepur Sikri (Mahal-I khass)

Source: colour decotation by Nath (MGCL)

4.2.2 Rhythm

Forms or elements occur in a work of art called rhythm. It suggests motion. Elements placed in a predictable arrangement create a tempo or beat. Rhythm is a portrayal of art that looks and feel like it has a sense of beats. For example rhythm in colours shape, size and many other ways depicted. The concept of rhythm in art represents the easy movement of the viewer's eyes following a regular arrangement or reproduction of elements in the art work. There are several ways to move the eye through a painting. Rhythmic designs always appeal the viewer because of the monuments and movements always add life to painting. The artist needs to do this so the viewer in a certain emotional way.

The predictability of the rhythm in art, or the tempo can also be achieved by *how the elements are placed* within the composition. If elements are placed in a *predictable manner* they form a pattern. This pattern resembles a musical movement or fluid and flowing appreciation of the artwork. This pattern denotes order; the sequence of the order is what creates the 'tempo' of the rhythm. This photo exemplifies elements placed in a predictable arrangement to create a tempo or a beat. Observe how the design on the arches (Fig.4.11) in the tomb of Etimad-ud-Dulla, and in border on the dado panel (Fig 4.12 a & b) in Taj Mahal (Fig 4.13 A, B & C) below also carries the eye as the eye follows the rhythmic flow, moving the eye from left to right in a particular direction. The principle of rhythm provides order and unity in the design. A rhythmic use of colour provides a unified and coherent effect. Repetition is also an important element of rhythm.



Fig 4.10 Rhythm in Tomb of Itimadud dulla Fig 4.11 Rhythm in Taj Mahal (a) and (b)

Source: by Researcher (Photograph)

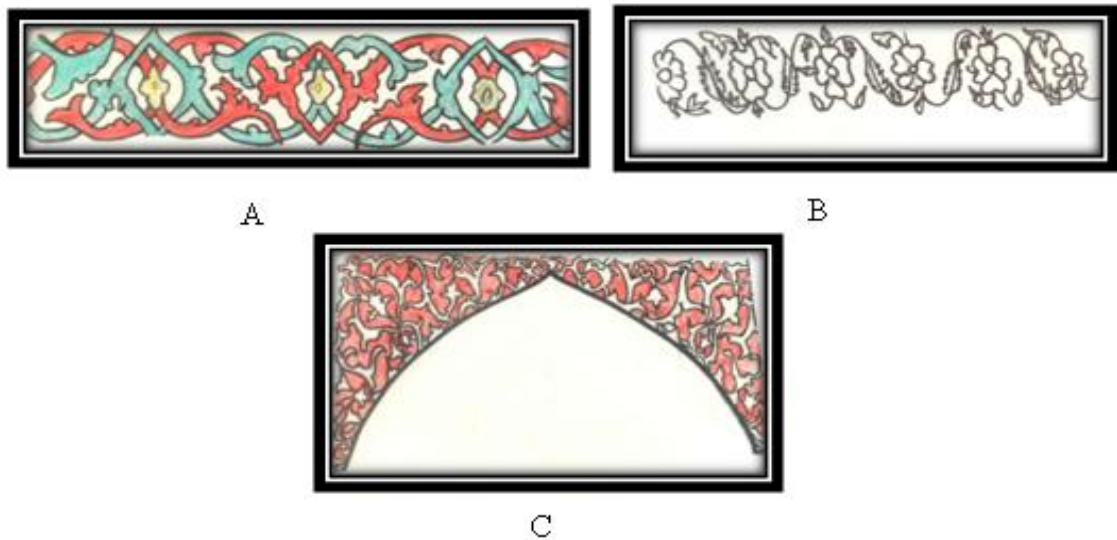


Fig 4.12 Rhythm in Mural Decoration in Mughal Monument of Agra

Source: by Researcher (illustrations)

4.2.3 Visual movement and Repetition

Visual movement or art movement or repetition is characterized by the movement of the eye that goes from one place to other place in a composition or sculpture. In this eye can be followed by line, texture, colour, values and textures to create patterns. In the Mughal mural decoration this type of quality may also be seen on the walls. There are so many mural composition in the Mughal monuments. It may be clear in figure no 4.14 and figure no 4.15 that shows the eye movement from left to right.



Fig 4.13 Visual movements in Chini ka Roza

Fig 4.14 Visual movements in Tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)

4.2.4 Contrast

Placement of elements to create opposition by sudden transition rather than gradual. Contrast heightens values /interest through comparison. To understand the exact meaning of contrast there is a table below (Table 4.1). There are little changes in each element which shows contrast.

Table 4.1 How can create contrast in elements

	Meaning	Present			Not present		
contrast	Difference in element						

Through this chart it is very easy to understand the contrast through lines, pattern, motif and colours. In ancient time artist give the importance to the main figure so that the viewer can easily understand the meaning of the composition. The artist creates this creativity to the main figure by their costumes, height, as light and dark colours, rough and smooth textures, large and small shapes, etc. In Mughal mural decoration there is, contrast in the pictures or mural to break the monotony of some designs. In these pictures different kind of contrast may be seen as in (Fig 4.16 ‘a’) there is contrast in the patterns, one is opposite to other. In (Fig 4.16) there is contrast in lotus flower. In this single design or composition about eight type of lotus flower had been used.

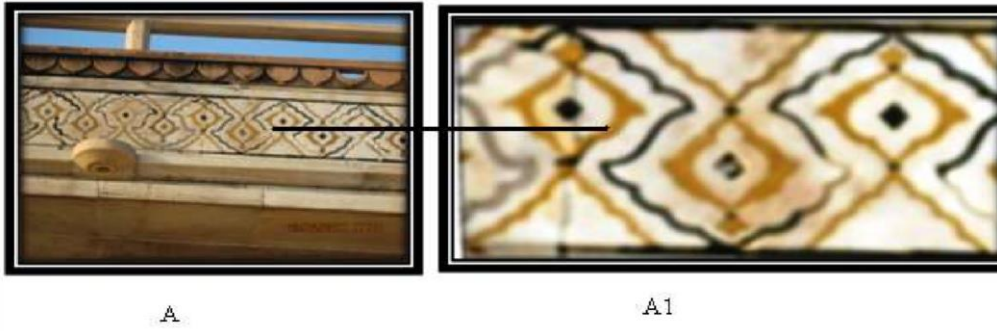


Figure 4.15 Contrast through Placement of Pattern

Source by photograph



Figure 4.16 Contrast in Lotus Flower (Sikandara)

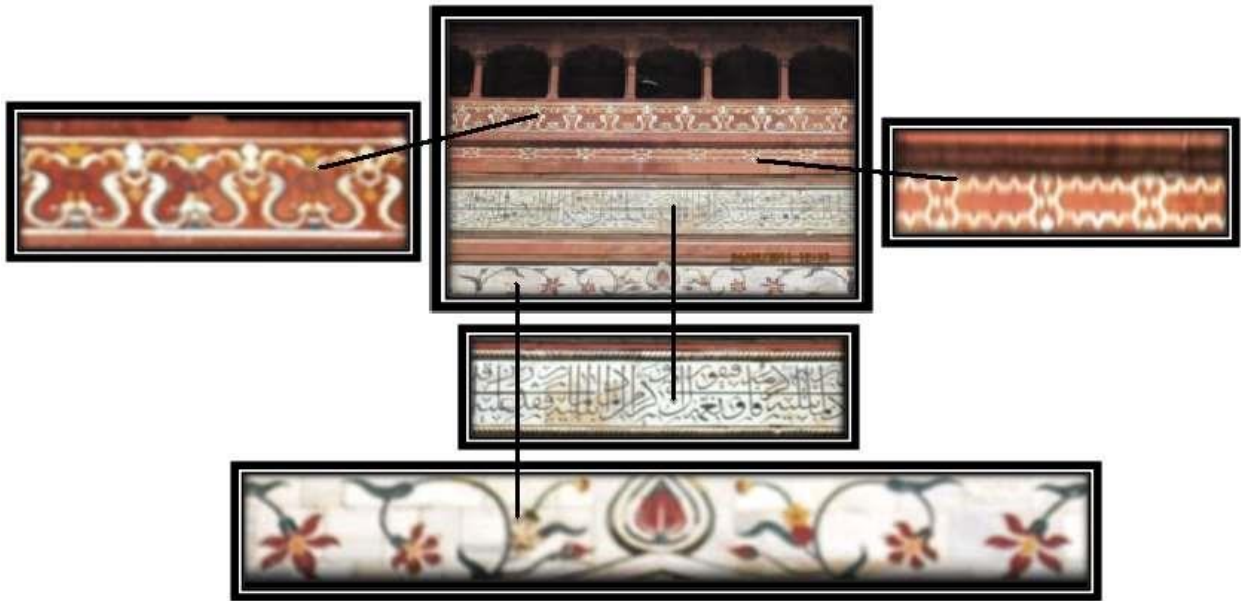
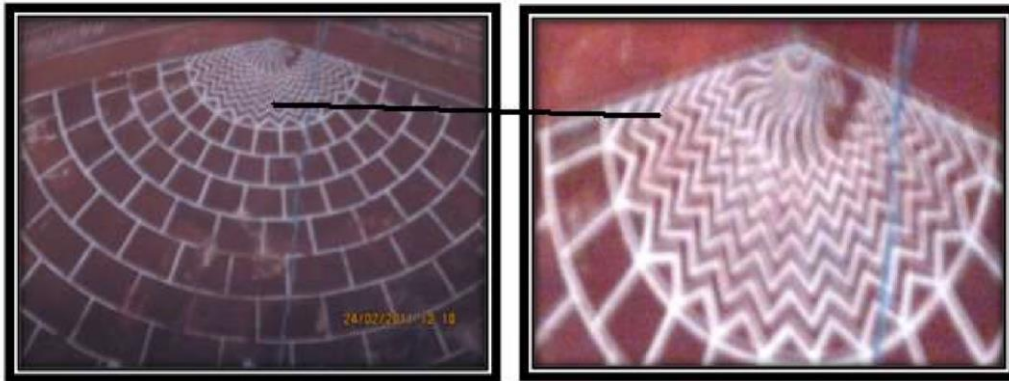


Figure 4.17 Contrast through Different Motifs and Design



A

A1

Fig 4.18 & 4.19 Contrast through different motifs and lines

Source: by Researcher (Photograph)



A

A1

Figure 4.20 and 4.21 Contrast through geometric and natural motif

Source: by Researcher (Photograph)

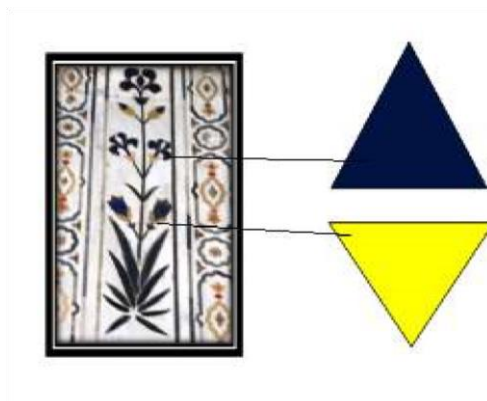


Figure 4.22 Contrast through colours

Source: by Researcher (Photograph)

4.2.5 Emphasis

The creation of dominant and subordinate elements in a composition:

Layers of emphasis Emphatic Dominant Subdominant Subordinate Points of emphasis can be created by enhancing the visual weight or psychological impact. In Mughal monuments emphasis in many design can be seen on pillars, panels, domes arches, dado and upper part of wall. Almost all the visitors get attention by their Special importance or significance in design element. It is very amazingly to place Hindu auspicious motifs in Muslim monuments as satkona, lotus, and the sun. The artist might be experts and had knowledge of art fundamental as they knew the placement of right thing on the right place. At some places natural motifs are also attract the visitors. Diwan-i-Khass, tomb of Salim chisti and Akbar are fully decorated with most emphases elements.

4.2.6 Harmony

According to Nath for a beautiful effect of architecture its various part should be harmoniously combined in perfect proportion and symmetry. The pleasing agreement of parts or combination of parts in a composition --Harmony involves the selection/design of elements that share a common trait; however, Harmony becomes monotonous without Variety. Common traits orientation colours or values shape/size materials variety: the extent of the differences in design elements visual interest is enhanced by introducing dissimilar elements and spatial arrangements.

Harmony can be classified in to the different group.

a. Harmony with line

It is very close to rhythmic effect, as in the Mughal monuments different types of line can be seen at single place. Line has the power to create flow and emphasis. It is a very strong media of visual communication. Lines are great for creating moods, as vertical lines stimulate height and create a mood of grandeur or spirituality. Mughal minarets and pillars, where ceilings are lifted on tall vertical pillars and motifs strips are being created. Similarly horizontal lines creates relaxation or calming mood. They tend to be quiet and subtle. Majority of carved lines applied in Mughal designs creates familiarity and comfort, they also suggest relaxation.

There is ample of use of thin and thicker lines. Thick lines are usually powerful on the walls. They represent power & boldness. The outlines of figures are in thick lines. In between two pictures straight bold lines can be seen, but while designing delicate flowers, stems, buds the artist designed in very thin lines. The artist were very empathetic to the viewers and created

feeling of comfort and tranquility. The combination of thick and thin lines are creating the depiction of visual interest and hierarchy.

b. Harmony with forms

Lines have harmony and different lines make a form. If there is harmony in different forms its mean there is harmony in forms. Different types of flowers and their border creates harmony on the walls. All the form designed on the wall help each other to enhance beauty. As primary or basic design helps secondary designs may be find its beauty due to the basic design. Harmony in forms means harmony in design its meaning is that all part of a design relate to each other. The best example of harmonious effect are the designs of geometrical motifs with floral and other designs. (Figure 4.15).

c. Harmony with colours

The colours were prominent in Mughal art no one can forbade that Mughal gave colours to mural decoration. They had broken the monotony of single red stone and give many design, techniques and pattern to the Indian art. The artists were very expert to use harmonies colour scheme, a single design cannot get any success without colours. Colours gives life to design and misuse of colour can destroy the beautiful design. Due to harmonies colour scheme Mughal art got place in the world. Harmonious colours are colours that work well together, and produce a colour scheme that looks attractive. The colour wheel can be used as a valuable tool for determining harmonious colours.

□ Colour Harmony Formulas

Colour harmony is achieved by arranging particular colours as formulas. Although there are many theories and formulas for harmony, the four recognized formulas, (both artistically and scientifically) are: Monochrome, Analogous, Complementary, Natural. The Monochrome colour scheme is derived from a single base colours, using just one hue. This single colour is extended by using its shades and tints (that is, a colours modified by the addition of black and white). The Analogous formula is characterized by combining three of the colours which are side-by-side on a 12-part colour wheel. An example of this would be to use green, yellow-green, and yellow. In most cases, when using an Analogous colour scheme, one of the three colours usually predominates. The Complementary colour formula is usually used to increase colour contrast, and uses two colours which directly oppose one another on the colour wheel, as yellow and

purple, red and green, and blue and orange are all opposites and are used in a complementary colour scheme. The natural colour scheme provides more freedom in choosing colour because one can use any colour combination which occurs in natural environments. Red, yellow, and green always create a harmonious design regardless of conforming to a technical scheme.

4.2.7 Dominance

Dominance is an object or colour that stands out in relation to the rest of the painting as Yellow Square surrounded by red. In Mughal mural the artist were familiar with this rule as they have used bright colours on light surfaces. This gets attention immediately. As the wall colour is light then the artist apply dark colours as on the white marble the beautiful painted decoration on the tomb of Salim Chisti, Etimad-ud-Dulla and the Taj and on red sand stone mostly they applied white or light sky blue colour.

4.2.8 Unity

A principle of art, unity occurs when all of the elements of a piece combine to make a balanced, harmonious, and complete *whole*. Unity is another of those hard-to-describe art terms but, when it's present, viewer's eye and brain are pleased to see it. The most powerful weapon to understand unity in a composition are texture, Form, Space Shape, Colour, Value, Line The combination of lines, curved with straight and horizontal with vertical is an equally important factor of architectural aestheticism. Lines are the base of different motif. Those have been used in many places in the form of different type of designs. Besides these the mural are full of unity in static and dynamic design, style, and theme.

4.2.9 Colour Scheme

Colour plays an essential role in work of art both on wall and paper. In Mughal Mural decoration different colour are used not only because there could be a specific meaning for colours that should be taken in account of particular religion but colour has language.

“Some colours also extend from different culture and religion, as red green blue colours were consistently used in Portuguese Romanesque illuminations.” (Varichon 2006).

According to Hindu mythology the colour are full of Aesthetic. Colours have different rasa as sringara or the erotic rasa is associated with *shamya* or dark colour. *Hasya* or (the comic) rasa with the colour white, *Raudra*(the furious) rasa and(*vira*) the heroic rasa are related to red colour,

karuna or the rasa of (pity) is allied to black colours Bibhasta or (rasa disgust) is connected with the blue colour, Adbhuta or the rasa of wonder is assigned a yellow colour.

a. Complementary colour scheme

Complementary colours are opposite colour placed in the colour wheel. By using opposite colour on colour wheel artist can create interest in the design. As for a best composition of flower design, one should apply red for flower and green for leaves. These opposite colour scheme is the best example of this colour scheme. This type of colour scheme may be used where artist want to give attention to a special thing by using the contrast. As in lots of green leaves the attention goes to red flower. In tomb of Salim Chisthi, in the tomb of Etimad-ud-Dulla, Chinika Roza and in Sikandara contrast colour may be seen in different style and motifs. In that yellow + blue, red + green, opposite colours are used. These are the different shades of contrast colours. There are some of the best example of opposite colours in Mural in Fig 4.18



Fig4.23 a. Opposite colours scheme in Red fort Agra in Inlay

Fig 4.23b. Opposite colours scheme in Tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)



Figure 4.24. Opposite Colours Scheme in Chini ka Roza

Source: by Researcher (Photograph)



Figure 4.25 Opposite colours scheme in Tomb of Sikandara

Source: by Researcher (Photograph)

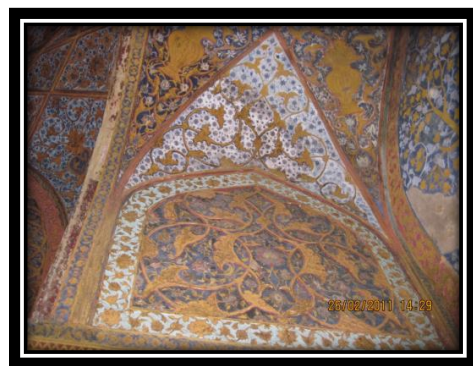


Fig 4.26 opposite colours scheme in Rang-Mahal near Tomb of Sikandara

Fig 4.27 opposite colours scheme in Tomb of Sikandara

Source: by Researcher (Photograph)

a. Primary colours Scheme

These are colours that cannot be created through the mixing of other colours. They are colours in their own right. The three primary colours can be seen below

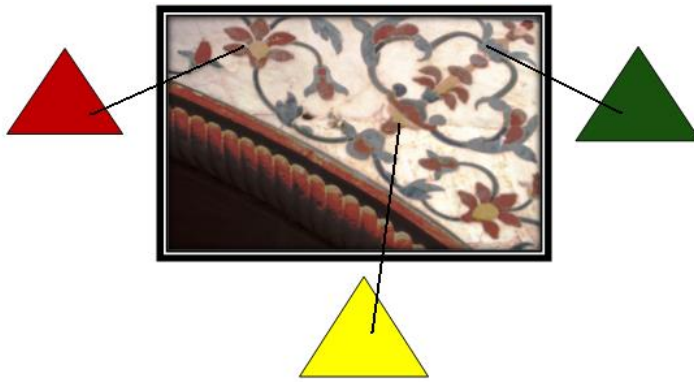


Figure 4.28 Primary colour scheme in Taj-Mahal

Source: by Researcher (Photograph)



Fig 4.29 A & B Primary colour scheme in Taj-Mahal

Source: by Researcher (Photograph)



Fig 4.30. Primary colour scheme in Tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)



Fig 4.31.Primary colour scheme in Red fort Agra Fig 4.32.Primary colour scheme in Sikandara

Source: by Researcher (Photograph)

C. Analogous colours

Analogous colours are colours that are adjacent to each other on the colour wheel. Some examples are green, yellow green and yellow or red, red violet and violet. Analogous colour schemes are often found in nature and are pleasing to the eye. The combination of these colours gives a bright effect in the area, and is able to accommodate many changing moods. When using the analogous colour scheme, one should make sure there is one hue as the main colour. This colour scheme has been integrated cleanly in the tomb of Etimad-ud-Dulla and Chini ka Roza. The prominent colour is red, yellow and blue.



Fig 4.33 Chini ka Roza and tomb of Etimad-ud-Dulla

Source: by Researcher (Photograph)

d. Monochromatic colour scheme

A monochromatic colour scheme consists of different values of one single colour. These colour schemes are easy to get right and can be very effective, soothing and authoritative. They do, however, lack the diversity of hues found in other colour schemes and are less vibrant.

You can use it to establish an overall mood. The primary colour can be integrated with neutral colours such as black, white, or gray. However, it can be difficult, when using this scheme, to highlight the most important elements.



Figure 4.34 Monochromatic colour scheme in Tomb of Etimad-Ud-Dulla

Source: by Researcher (Photograph)

a. Neutral colour scheme

A colour scheme that includes only colours not found on the colour wheel, called neutrals, such as beige, brown, gray, black, and white.



Fig 4.35 Neutral colour scheme in different Mughal monuments

Source: by Researcher (Photograph)

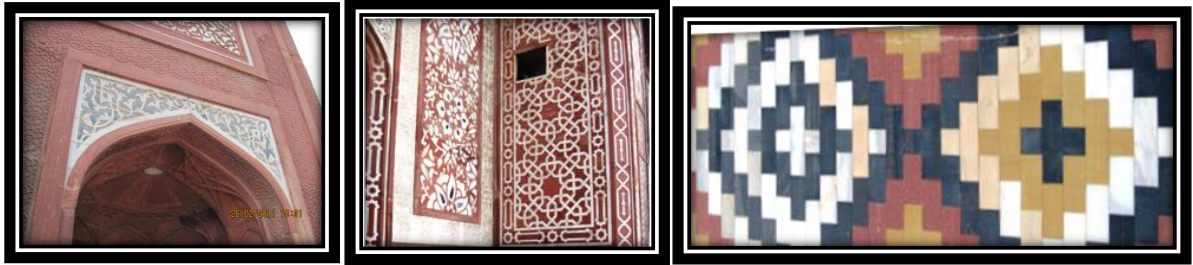


Fig 4.35 Neutral colour scheme in different Mughal monuments

Source: by Researcher (Photograph)

e. Warm and cool colour schemes

Warm colours range from red to yellow. This includes red, red-orange, orange, yellow-orange, and yellow. Cool colours, however, range from green to violet, including green, blue-green, blue, blue-violet, and violet. Yellow-green and red-violet are considered neither cool nor warm, as they are in between the two - in the case of yellow-green, for example, yellow is a warm colour and green is a cool colour. The colour yellow-green is composed of both a warm and cool colour, so it cannot be classified as either one. The same applies for red-violet.



Fig 4.36 Cool Colour Schemes in Red Fort Agra

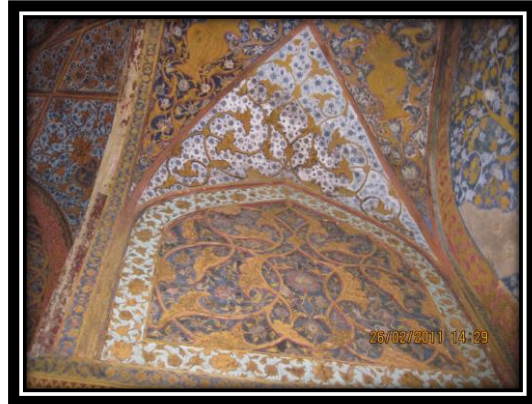


Fig 4.37 Cool Colour Schemes in Sikandara

Source: by Researcher (Photograph)

1. The psychological and religious meaning of colours

The first step to relinquishing fear in the use of colour is to understand the psychological effects it has on us. In few lines there is contemporary period colour scheme is showed how it works as red is known to stimulate the appetite so it's an excellent colour for dining rooms. Both blue and green are fresh and calming. They are the colours of nature and could be popular choices for bedrooms. Yellow and orange are energizing like the sun, so are good choices in rooms where your energy may need boosting - the kitchen perhaps. Orange in its toned down terracotta form can be ideal in a home office; it has the energizing effect of both red and orange. This colour scheme is using in present time but how it works in Mughal Mural decoration. The study will show the role of colour has any symbolic meaning or not.

a. Red Colour

Mughal were following Islam and according to Islam God has all powers, only God can give life. There is a myths that the first man Adam, was fashioned from red clay by God so it is believed that it is the favorite colour of God. It is a symbol of love. Mughal wanted love from every person and get attention from their people. It is also a symbol of love to his beloved so the Mughal ruler Shah-Jahan used red flower in Taj-Mahal. It represents vitality, creativity, energy and power. The person who likes the red colour has a quality to be fore front where he can attract a lot of attention. This colour helps to loosen stiffness and restraints. It stimulates the release of adrenalin in the bloodstream and causes hemoglobin to multiply. Hence it results in greater strength and energy and is good for treating anemia and other blood related condition.

Red can also make you feel warmer reducing pain that comes from cold. Mughal were busy in battle and were getting injuries in battles. It also helps the people who are feeling lethargic or depressed. It is not recommended to be used for people who have heart trouble or who have a nervous disposition. Red was used to stimulate the body and mind and to increase circulation. so the Mughal ruler apply red sand stone to get all these quality. As red attract the person very soon the main gate is even red and the inner tomb is white as Taj-Mahal and Tomb of Etimad-udDulla. The other main thing red is opposite of green so making difference from greenery of outside they apply red colours, and the red colour stone was in abundance, easy to get and cheaper among materials .

b. White Colour

White is a colour which was mostly used by rulers. White dresses in Murals can be seen. This seems to be the colour of welfare. And being used in Sikandara front wall, while Taj is the world famous example. Set down white for the representative of light, (the arrow shows in this present picture (fig 4.39) the lighter and darker part, lightest light and dark colour present darkness) without which no colour can be seen; yellow for the earth; green for water; blue for air; red for fire; and black for total darkness.” (Leonardo Da Vinci). White is considered a neutral colour in landscape design. Its appearance can be used as a background for other colours. In most of the dark places in Mughal monument the artist used white colour. In the figure below it is clear where white has been used is the lightest area and without white it is dark. The Fig 4.38 shows the colour effect that white can create light and dark colours create dullness.

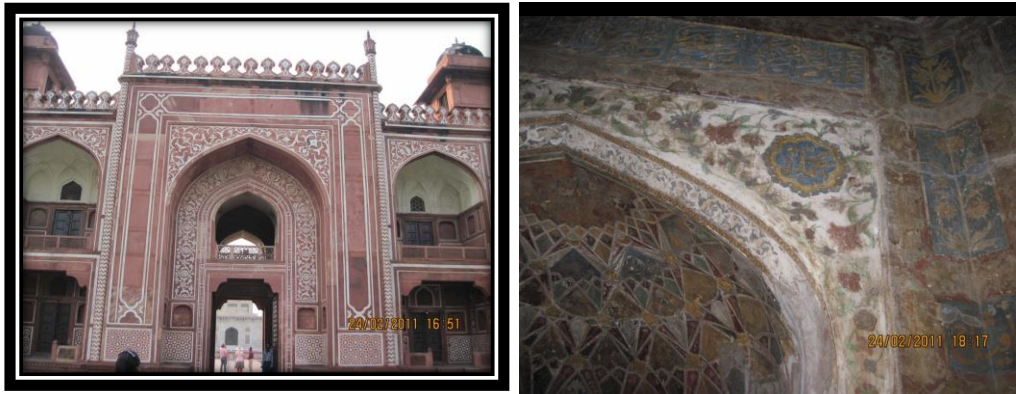


Fig 4.38 Dark and light colour effect in Tomb of Etimad-ud-Dulla

Fig 4.39 Light colour wall in dark portion in Chini ka Roza

Source: by Researcher (Photograph)

The Renaissance architect and scholar Leon Battista Alberti wrote in 1452 that churches should be plastered white on the inside, since white was the only appropriate colour for reflection and meditation. White is a colour of mourning in China and parts of Africa. The white belt represents innocence, purity, and virginity of the soul and mind, just as in church the meaning of a white garment is sinless life. The Mughal adopt this quality in the tombs the burial place of their ancestors. The Taj-Mahal, the tomb of Etimad-ud-Dulla and the Tomb of Salim Chisti are in white colours. These are very pious place for rulers. They wanted peace, purity and blessing of God in it. It is a paradise for them. The artists were so experts in the right use of colour on a particular place. In some places in inlay technique has white on red. On the red colour white is looking more attractive and eye catching for every person who belong to it, as swastika, sun, and

satkona are Hindu auspicious motifs and with the white colours increased own purity. These motifs are the symbol of purification, spirituality, hope

c. Orange Colour

Like red, orange is also an energizing colour. It mostly used in moderation it has a gentle warming effect. It is useful in treating gallstone digestive ailments, chest and arthritis .it helps to lift the spirits of people who are depressed, lonely, who feel hemmed in or who feel that their lives lack direction.

d. Yellow Colour

Yellow was thought to stimulate the nerves and purify the body. People attracted to the colour yellow usually have sunny dispositions and are good communicator who love to talk. Those who prefer the stronger shades of yellow often tend to be arrogant or conceited, while those who are drawn to the more pastel shades of yellow may be timid .yellow stimulate the intellect and has a generally cheering effect. It has been found Because of high visibility, yellow is used for safety indicators. It can give fresh feeling when used appropriately. In Mughal Murals yellow was applied in contrast with blue. It is being used in dresses of royal people.

e. Green Colour

According to Islamic religion when the Archangel Gabriel (a messenger sent from God) appears to Mohammad the prophet was dressed in green and the archangel's wings were green as well (Varichon 2006). The colour green represents balance; harmony and hope. The prophet's successors wear green colour turbans and in Paradise.

“A green colour turban indicates that the wearer is a descendent of the prophet as a sharif (Feisner 1991).

Allah welcome the soul of martyrs who fly to him in the form of green birds. In their religion God made plants green and the sky blue to make things easier visually for his creatures because these two colours were both so beneficial to visualize. (Varichon 2006).

It is a symbol of fertile. People who favor the yellowish tones of green are usually adventurous in nature while those who prefer the blue tones of green tend to be optimists. If green is your colour remembered to add a little red or orange to your surroundings to liven things up a little.

f. Blue Colour

For Islam blue is the colour of god. He made sky in blue colour. It belongs to paradise and pious colour. Most of the places are decorated in blue and green colour which shows the place of God.

Blue was believed to soothe illnesses and treat pain. Blue. That's why it's considered calming, relaxing, and serene, and is often recommended for aggressive people. Blue is the colour of truth nobility and serenity. It has a cooling soothing and calming effect. Blue coloured clothes should be worn to combat the heat in the summer. It helps the people who are feeling frightened or flustered. Meditating on the colour blue before one sleeps helps to ward off nightmares.

g. Indigo colour

Indigo shades were thought to alleviate skin problems. It is associated with the mysterious and the profound .people attracted to this colour usually look beyond the surface of things it stimulates the intellect. It gives a person a sense of courage authority and inner calmness.

h. Violet colour

It is a very powerful colour and has strong links with creativity. It is said that “Leonardo da Vinci” meditated upon it and “Beethoven” had violet curtains .Those drawn to this colour are often shy. It is useful in treating people who are excessively emotionally agitated. It also helps compulsive eaters to calm down and control their compulsion to eat.

4.2.10 Aesthetic Philosophy

Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. Aesthetic is very important for an architecture. Without aesthetics, architecture would be reduced its quality to civil engineering; function or purpose may be full but will be without soul and spirit. Aesthetic gives a style and a personality to the architecture. Aesthetics has been considered a synonym for the philosophy of art as evidenced in the work of Hegel.

“Rasa (literally, flavor, relish) is the seed and fruit of the arts.”(Mukherji R.K. 1965).

Aesthetic is about beauty and feeling derived from the object or art work. There are eight type of rasa, and their emotions as erotic love (Sringar), comic laughter (Hasya), Karuna grief (shoka), roudra (krodh), heroic spirit (Utsaha), fear (Bhaya), revulsion bibhatsa (Jagupsa), shanti and wonder adbhuta (vismaya). According to Trivedi of these eight rasas four erotic love, fury, heroic, spirit and revulsion are considered original the other four rasa arising from them. India is known for its architecture (Vastu) as well as fine arts poetry and Music (Nath 1976) Anand (1957) has viewed aesthetics from the Hindu point of view and has strongly argued that Rasa is an integral part of aesthetics. It has been universally acknowledged that there are eight types of rasa. Although Mughal were Muslims but they made much beautiful architecture in India as Akbar's tomb Sikandara. And beautiful memories of Taj- Mahal and beautiful jewelry box the tomb of Etimad-ud-Dulla. In Islamic religion we never hear about the fundamental of art. Mughals were not familiar with these types of principal and rules. It was naturally come from the native artist or builders. The canons of Hindu architecture laid down for the construction of the temple are as a matter of fact the principle of its aesthetics.

“Aesthetic means beauty which comes from proportioning and proportioning also results from geometry.” Rai (1993)

The Indian were not only expert in showing architecture aesthetic but also in various other forms of art. In this preceding section (Pandey 1959) says The ancient Indians therefore reckoned vastu (architecture) among five arts along with poetry and music.

1. Detail of the rasa on Mughal Monument

In Indian theory of art there are six limbs of Indian painting and to remember it by shaloka is very easy as:

*“RupabhedaPramananiBhavaLavanyaYojnam,
Sadrashyavarnikabhanghaitichitrashadagam”*

- *Rupabheda* Knowledge of appearance
- *Pramanam*..... Perspective and correct proportion
- *Bhava*..... Actual Expression
- *Lavanya*..... Infusion of grace, artistic representation
- *Sadrashyam*..... Similitude
- *Varnikabhangha*..., Artistic manner of using brush and colour.

First of all it is necessary to know about the *rasa*. A *Rasa* (juice or essence) denotes an essential mental state and is the dominant emotional theme of a work of art. It is interesting to note that *rasa* means taste, flavor, and essence. There are eight fundamental *rasa* to be expressed in performing arts or forming their base: *sringara* (love), *hasya* (comic), *karuna* (pathos), *raudra* (anger), *vira* (heroic), *bhayanaka* (fear), *bibhatsa* (disgust), and *adbhuta* (surprise). They are related with yet, another important concept, that of *bhava*, and each *rasa* corresponds with eight fundamental *bhava* or *sthayi-bhava*: that is, *rati*, *hasa*, *goka*, *krodh*, *aurasaha*, *bhaya*, *jugusa*, and *vismaya*. Bharata's *Natya-Sastra*, is the most elaborated theoretical book on performing arts.

According to Bharata's ideas are the key to an understanding of Indian arts, music and sculpture. *Rasa* is the result of *bhava*, as the sentiment of love, *sringara*, is derived from the emotion of love, *rati*. In later years, possibly in the fifth century CE, a more spiritual aspect of *shanta* (peace) was added. In a South Indian *Kathakali* dance drama, tenth *rasa*, *lajja* (shyness) is added to give feminine charm to the actor, where the feminine roles are always played by a male, as in Japanese *kabuki*.

In the Sanskrit language, *Rasa* has many different meanings. But all these in a broader sense coalesce towards defining the multitude of human emotions. In one word, perhaps nectar would best describe it. Some define it as a state of climax of the subtle fanciful imagination, reflective emotions, and sentiments in a human mind. When aroused, they produce an extraordinary emotional change or alteration called *Rasabhava*.

Traditionally, there are nine different types of *Rasa*, although variations on these are also possible.

1. **Shringar** - This depicts the sentiment of love, sensuality, and erotic emotions.
2. **Raudra** - This covers the realm of anger, rage, and other violent wrathful emotions.
3. **Hasya** - Under this *Rasa* come the joyful, the comic, and happy emotions.
4. **Vibhatsaya** - Disgust and ludicrous emotions.
5. **Veera**- Bravery, heroism, and manliness are some of the attributes of this *Rasa*.
6. **Karuna** - Sadness, pathos, compassion, sympathy.
7. **Bhayanak** - This *Rasa* caters to the emotions of fear, anxiety, and uncertainty.
8. **Adabhuta**- Wonder and curiosity are two of the attributes of this *Rasa*.
9. **Shanta** - Contemplative, meditative and peaceful emotions form this *Rasa*.

Table 4.2 Different rasa with detail

Sl.	Rasa	Meaning/Sthayi Bhav	Design element	Colour	Symbolism of God
1	Shringara	Rati (love, beauty union separation)	Flower plants fruit pleasant ambience and vine-vessel dishes	Shayama or dark colours	Vishnu
2	Bibhasta	Disgusting	Different pieces of body part	Blue/black	Yama
4	Roudra	Wrathful	Panic animal and warriors	red	Indra
3	Vira	Heroic	Ruler picture in battle field	Red, light green or skin colour	Indra
5	Shanta	Sama	Flower and other things which are the part of union and separation	white	shiv
6	Adbuta	Awe some	Beautiful mural work	yellow	Brahma

1. Sringara rasa

Sringara rasa is the king of all rasa. It presents love and beauty. Sringara rasa has two faces. One is union and other is separation. In union two persons creates love, love between husband and wife or two beautiful couple. Love with nature and in second part that is also related to love but in separation. Waiting for love in separation and remembering his or her things which they used, like the place where they meet, his or her clothes or gifts. All the things remember that person who is not in presence. “The emotion of love and the transitory, feelings, longing, anxiety, raving, insanity, fever, stupor deaths are bound up with the sringara or the erotic rasa.

The presence of Sringara rasa can be seen in mural decoration of Taj Mahal, Sikandara, FatehpurSikri in the form of flower, flower plants trees natural border as seen in these figures Figure 4.35 and at the tomb off Etimad-ud-Dulla the thing liked by Etimad-ud-Dulla in the form of vine vessels flower vase dishes fruit and perfumes bottles as seen in Figure 4.35 and 4.36.



Figure 4.40 Wine and Verses, Circa 1650-60 Figure 4. 41 Ladies enjoying wine Circa 1620 A.D.
 Source: National Museum, New Delhi

http://indiapicks.com/Indianart/Images_MP/Mughal_Wine_and_Verses.jpg

In personal interview with the many eminent historian, go the information that Etimad-ud-Dulla was fond of parties and vine and always attracted to luxury items. So these all things were made in the memory of Gyasuddin and according to Persian faith garden and flowers and all the things which related to the buries like to be placed which creates the feeling of paradise. Thus the Mughal used paradisal theme and sringara rasa with together. It is same with some motifs as the Cypress tree represented eternity and the male principle, the flowering fruit tree represented spring, the female principle and the renewal of life. The two are depicted many times in both Persian and Mughal miniatures, the branches of the fruit tree curling around the cypress tree, symbolic of both the entwining of the lovers and the union of the heavenly eternal world with the earthly changing world

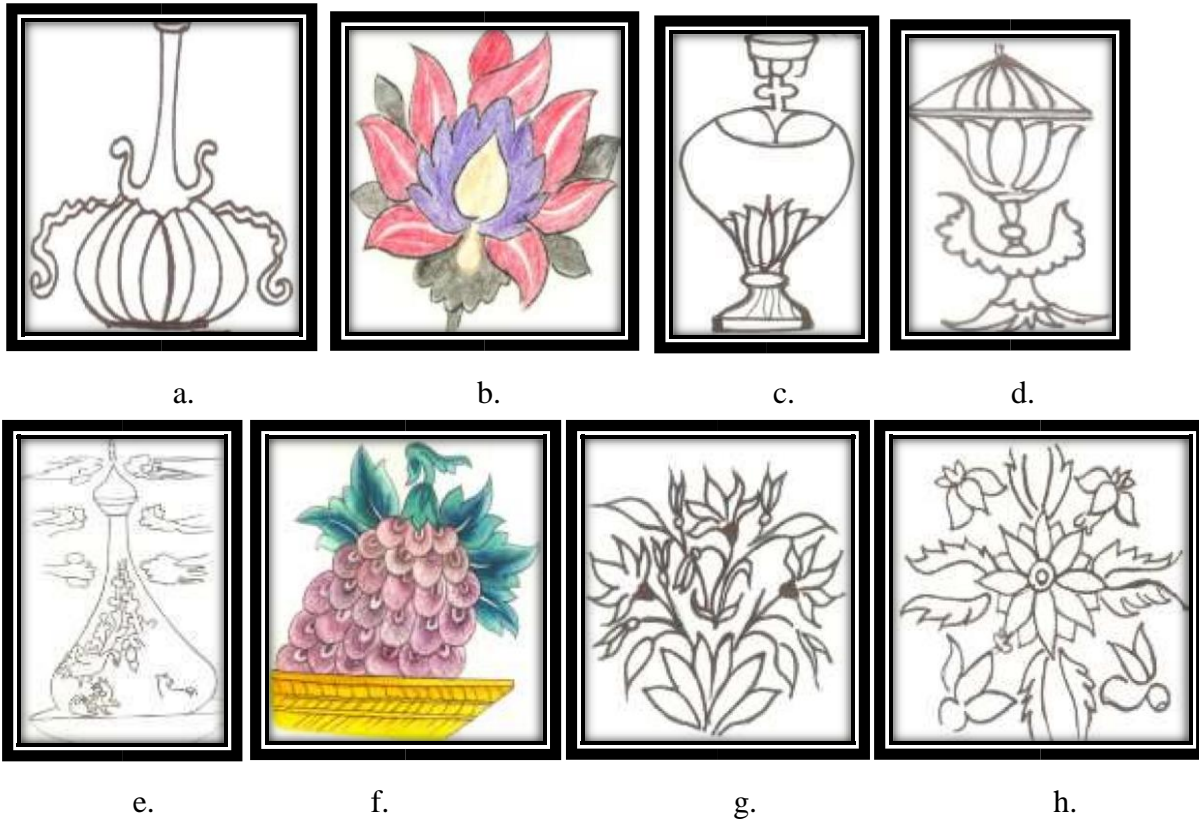


Fig 4.42 Different Motifs to Create Shringara Rasa in Etimad -Ud-Dulla Tomb



Figure 4.43.Elements for Sringara Rasa Etimad-ud-Dulla Tomb

Figure 4.44 Elements for Sringara Rasa in Etimad-ud-Dulla Tomb

2. Veera rasa

Veera is heroism. It represents bravery and self-confidence. Manliness and valiance are the trademarks of a Veer or a fearless person. Courage and intrepidity in the face of daunting odds is heroism. Boldness in battle, the attitude with which martyrs go to war and the valour with which they die are all aspects of heroism. High spiritedness and the incidental feelings assurance, contentment, arrogance and joy are the sign of the vira, or the heroic Rasa.



Figure 4.45 Veera Rasa in Mural Painting on the Wall of Fatehpur-Sikri
Source: by Researcher (Photograph) & illustration

3. Adabhuta Rasa

As mentioned above wonder and curiosity are two of the attributes of this Rasa. The feeling of wonder on the basis of architecture point of view can be of different type as the wonder in the height of a building, the wonder in the surrounding of building and of course the wonder in the wall decoration due to the sculpture of divine soul. These are the different qualities of a monument through which wonder have been placed in India. The Mughals were also familiar with these sublimes and they applied it at their monuments, which called by them Nayab. Akbar was very close to Indian and Muslims qualities of architecture, and its department. He not only knew and applied the aesthetic beauty but also implemented aesthetic function of the wall, so that they could be protected themselves by rain, hot and cold. In this way Akbar gave instruction to the artisans

to make their monument wonderful. In the words of AbulFazal The tower (which he made) are not only functional but also conducive to the dignity of the empire, or in other words they are wonderful structure which impress the beholder, evoke, aesthetic, experience, appreciation and finally fear and respect for the government. Akbar's monument at Agra and Fatehpur Sikri bears witness to the statement of Abul Fazal. Nath described that the Khawbgaha place of Fatehpur Sikri is in every way better than the highest paradise. In the concept of architecture aestheticism the Rasa has found in beautiful construction, ruler impression, the use of beautiful background or surrounding, that was truly has Persian effect because when we see the Hindu temples there points are missing in that. Besides these qualities Mughal monument are world famous due to its unique and wonderful beauty of ornamentation on wall. Before the advent of Mughal' In Hindu temples we saw the ornamentation of Hindu God and Goddess, with some flower decoration, by the use of sculpture and carving. The beautiful coloured decoration came with Persia by Mughals, which creates the feeling of Adabhuta Rasa.

“Former the art is religion oriented: the latter largely relies on the manipulation of various aspects of aesthetics and it is here that the Mughal art materially differs from Hindu architecture.” (Nath 1976)

4. *Shanta Rasa*

Shanta Rasa, '*Rasa*' of calmness is one of the relaxing rasa in ninth rasa. In early civilizations the Architecture in true cultures, had a sense of deep inner nature as the cave of Ajanta and Ellora. Therefore nature itself defined the boundary & expressed their inner spaces as to grasp the innate natural qualities & one such quality is shanta. But in the present context the monuments doesn't flexible enough to address the nature outside & thus the person living in it are cut from natural life and living in non-natural spaces. Even though there are spaces generating this quality they are just trapped within & since the spatial progression were weakly addressed it results in diminishing of emotions. Therefore achieving a spiritual balance within these physical structures Mughal wanted to live with *shant* or relaxing ambience. So the artist decorated those living structure with natural elements that creates *shant* rasa.

5. *Karuna rasa*

Karuna means *daya* in Sanskrit its original meaning is sadness. This is the feeling which comes when a person or a thing with lots of attachment lots from us. Mughal were ruler and they remembered their ancestor by giving them a proper place. They used their object as decoration by making their painting or inlaid in wall. In this form they remembered their relatives whenever

they went to that place and after them Indian will also come to know as we come to know their liking or disliking in this way. At some places the rulers used to some motifs to show their sympathy which symbolize the feeling of *karuna*. As according to Koch

“Poppy flowers are the symbol of death and suffering.” (Koch 1991)



Fig4.46 Poppy flower in Taj Mahal
Source: by Researcher (Photograph)

4.2.11 Placement of objects in murals designs on specific surface

Truly the Mughal monuments are world famous, due to beautiful object which have been used in mural decoration of different rulers. The artisans were familiar with the motifs and its importance, which have been applied on wall. Every motif is place on a specific surface according to its value by its background, surrounding and nature of that place.

“Akbar gave intellectual and spiritual freedom to the artists, both Hindu and Muslims,”
(Havell 1972)

According to the ruler's choice the motifs have variety as, Persian, Iranian, Turkish, Chinese and Indian art. This variety came from the ruler's wife, mother, religion, friends and the complete ambience, where they lived. The present study discusses the appropriate placement of mural designs and logic behind the placement through the primary and secondary data and personal assessments of author. In the present study the motifs have been selected from upper wall, middle wall, lower wall, ceilings, dome and minarets /pillars of the selected monuments.

1. Designs on Upper Wall

In 1556 a new period was started with the entry of Mughal ruler Akbar. He started a new culture in which different religions got place at same platform. It was continues to the period of Jahangir

and little bit in the period of Shajahan. They respect not only different religion but also applied the auspicious motifs of that religion on their monuments. In this paragraph the use of different religious motifs will be discuss, which are made on upper wall for religious- auspiciousness.

a. Hindu auspicious element

Lotus (*padma*), *swastika*, and *puran-kalasha* have great auspicious meaning in Hindu mythology. *Padma* (lotus) is the symbol of growth and fertility.

“Lotus is an auspicious Hindu motif that is a symbol of Goddess *lakshmi* and symbolizes good fortune and prosperity (Aggarwal 1965, Zimmer 1996)

Puran -Kalasa symbol of plenty and creativity of fullness and prosperity, besides these swastika and chakra are the most auspicious element of Hindu mythology which may be seen on the wall of Mughals. Some of the auspicious motifs have some meanings as According to Hindu mythology this six pointed star has tantric meaning and for Mughal ruler this symbol would be auspicious to the emperor and would ward off evil and protect him from all danger in battles. (Nath 1972)



a.

b.

c.

Figure 4.47 Lotus on the upper wall of Mughal monument

Source: by Researcher (Photograph)

b. Persian Motifs

In the term of Persian motifs most probably, Calligraphy may be seen on the upper part of wall of interior of Salim Chisti Tomb, Jami Masjid and Tomb of Akbar Sikandara. Second Persian motif is arabesque which can also be seen on the upper wall in Tomb of Akbar Sikandara and Taj-Mahal, in this present picture medallions designs on carpet shows that this is a Persian motif and has been used on the upper most walls of the monuments. Figure 4.48 and Figure 4.49. The next picture shows calligraphy motifs on the upper wall. This summeries that Persian have respect

for these motifs and they used these motifs as symbolic of spirituality.



Figure 4.48 Medallion Carpet

Figure 4.49 Medallion mural painting in tomb of Etimad-ud-Dulla

Figure 4.50 Calligraphy on the upper wall of Salim Chisti Tomb

Source: by Researcher (Photograph)

2. Designs on Middle wall

a. Human figure

Human figure may be seen on the middle wall of the Etimad-ud-Dulla at some places and on the Marriam house, Fatehpur Sikri. In Etimad-ud-Dulla the figures are not so clear and not able to see by a simple visit. In the Marriam house the human figures are in composition that shows the activities of the ruler and their people these figures are composed with some animals as horse, elephant. These are the scene of war, and procession. In some scene the monuments picture of the Mughal era also be decorated. At some other natural things as rivers, plants, chinar tree decorated with some birds as peacock pigeon or Hamsa. In Interior of this house some mural painting designed based on European theme. In these series the birth of Salim and figure of *gwala* (cow-headed) had been decorated some scholar argue that this picture of a saint and some other a picture of lord Krishna with flute based on Hindu mythology. In result of survey this may be justified to say that this man is a European man with a hat and a flute.

b. Floral Designs

Floral motifs were being used in abundance lotus flowers were decorated in almost inlay painting carving stucco and tile at Chini ka Roza on middle wall of the monuments. There are some stylized flowers in natural form on the upper most part of the different monument in Chini ka Roza, Jami Masjid, tomb of Salim, tomb of Etimad-ud-Dulla and Taj-Mahal. At these places some natural flowers are balance with geometric motifs and arabesques and create a unity. In spite of these on the tomb of Etimad-ud-Dulla, Taj-Mahal, and tomb of Akbar (four gates) has a Chinar tree. The different type of flower as tulip lily narcissus, lotus, iris, and hibiscus are found in different mural techniques as painting, stucco, carving, inlaid, incised and tile. Floral designs

may be seen in two types conventionalized and natural. Both type of floral decoration has been used as main subject and as supportive motif in arabesques and geometrical designs.



Figure 4.51 Floral designs in Etimad-ud-Dulla

Source: by Researcher (Photograph)

3. Designs on Lower wall

a. Floral designs

As earlier it has been explained the types of floral decoration, at the lower place these floral are also used as decorative dado border and main subject.



Figure 4.52 Floral designs on dado panel in Taj Mahal

Source: by Researcher (Photograph)

b. Geometrical motifs

Geometric motifs are the Persian motif which shows the balance repudiation, and symmetry. The artist had used these geometrical patterns with great interest, with a great balance of negative and positive place. These designs had been implemented with natural flower. The artist used these patterns on the wall as lower part of the walls, pillars, doorways, on the floors and the uppermost part of the walls. The geometrical motifs were placed mostly on the lower part of the walls. Based on the survey, (77.1%) (n =130) responded positive response for the lower part of the wall. The main reason of that may be the base of the designs. The artist wanted to apply the Islamic base may be it was a choice of their patrons to show the strongest of Mughal rulers.

4 Archways/ soffit/ entrance

Depiction of the sun design in inlay is decorated only on archways in Jahangiri Mahal, Agra red fort. It was said that Akbar used to offer water to the sun in the morning and was influenced by this motif (Allami 1972). According to survey the result is in favor of the auspiciousness of this motif. The sun is devout in Hindu mythology and has the place beyond the eye level or at same on the eye level. This thinking shows in the placement of the sun motif in Mughal Architecture. In decorative motifs from natural and auspicious flowers, the lotus was decorated on the upper part of the different archways and entrances and with composition as main subject. In the Persian element arabesque has the place with auspicious element. Arabesque designs were situated on the archway, doorways and entrances. Swastika was used at main gateway of Akbar Tomb. Satkona on the entrances gateway it believed that the depiction of this tantric symbol would be auspicious to the emperor and would ward off evil and protect him from all danger in battles. (Nath1972).



Figure 4.53 Geometric Motifs at lower part and on Floor

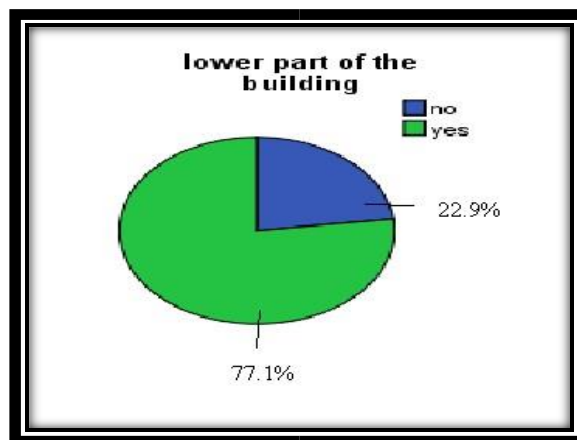


Figure 4.54. 77.1% positive response
Source by Researcher through primary survey

In personal view it was not seen in the period of Jahangir and Shah-Jahan. Some scholars proved that seven stars are used in Taj-Mahal in the form of Arabesque element but in my view it is flower decoration or arabesque decoration. Lotus flower may be seen at the entrance doorway. It is decorated in carving, mural and inlaid technique. In these techniques at the entrance lotus is in

full bloomed condition. Swastika motifs may be seen at entrance gate of Akbar’s tomb. It was probably decorated in the period of Jahangir that shows the secular nature of Akbar. It was decorated on the panels of entrance gate with bold geometric motifs, and easily can be seen by visitors. Satkona elements also may be seen on the entrance gateway of Akbar’s time at Jahangir Mahal Agra red fort.

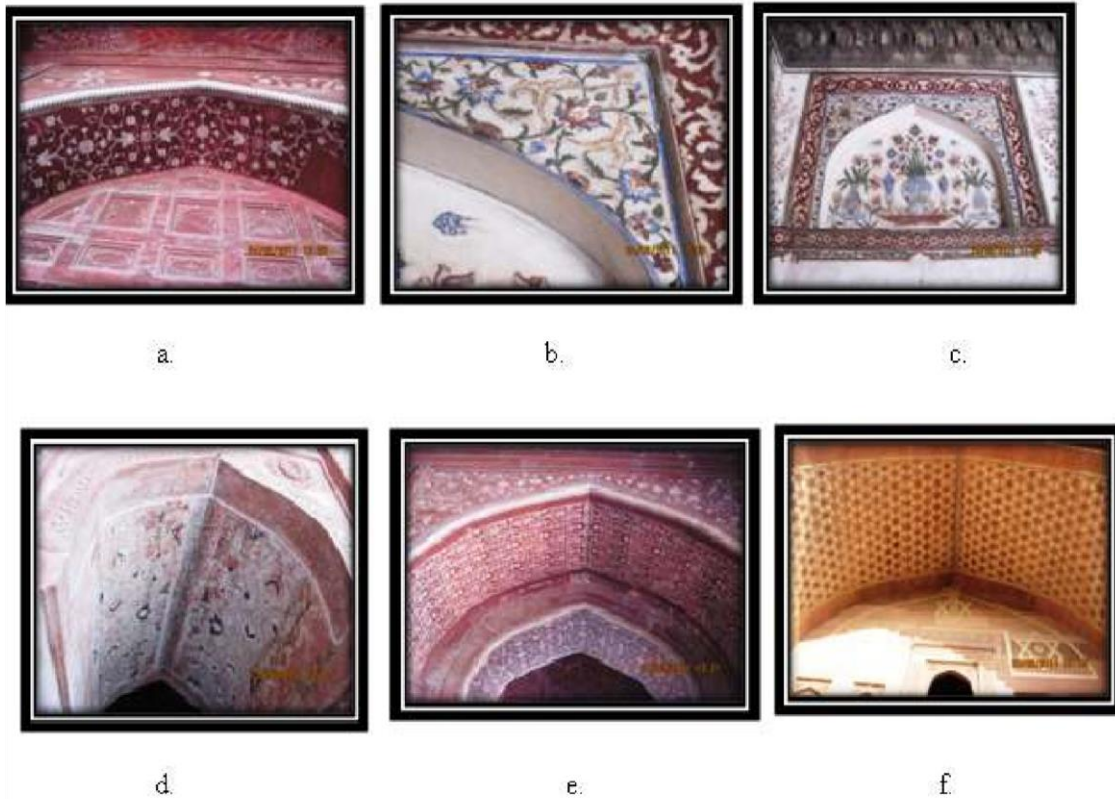


Figure 4.55. Different designs on Archways, soffit and entrance
Source: by Researcher (Photograph)

5 Dome and minarets /pillars

Dome and minarets are reaching from the eyes of viewer. So there are ornamented different types of geometrical motifs with some decorative elements. The purpose of these motifs might be to fulfill the space with repeated motifs. In figure 4.56 on the top there are some decoration in geometry and decorative motifs. In figure 4.57 there is some arabesques with geometry. The reason for this decoration might be too ornamented with supportive motifs to enhance the quality of main motifs.



Fig 4.56 decorative motifs on the minaret of Taj Mahal



Fig 4.57 Geometric and repeated motif on the Chini Ka Roza



Fig 4.58 decorative motifs on inner chamber Chini Ka Roza

Roof and ceiling

In many monuments the roof has been designed with creative elements. In first figure the ceiling is decorated with arabesques with geometrical motifs to show creativity. The decoration is based on radial symmetry. In rest of the figure the decoration show only for decoration purpose. But the artist tried to design the pattern in blue colour emphasizing a feeling of sky. There is motifs of star also. The present table shows the % of placement of different motifs on Mughal monuments. The question was asked 130 persons and get the answers in YES, No and others (observation by viewers).

Table 4.3 Placement of Different Motifs on wall

		Lower part %	Upper part%	At entrance%	Upper Part%	Most
Calligraphy	Yes	43.7	19.7	73.2	54.9	
	No	50.7	67.6	25.4	45.1	
	Other	5.6	12.7	1.4		
Geometric	Yes	26.9	30.2	57.7	71.8	
	No	76.1	69.8	28.2	26.8	
	Other	7		14.1	1.4	
Auspicious	Yes	74.6	83.1	59.2	62	
	No	23.9	9.9	35.2	38	
	Other	1.4	1.4	5.6		
Arabesques	Yes	26.8	42.3	57.7	71.8	
	No	67.6	57.7	28.2	26.8	
	Other			14.1	1.4	
Animated	Y	53.5	54	88.7	72.9	
	N	46.5	46	11.3	22.9	
	O				4.3	
Floral	Y	36.6	66.2	78.9	66.2	
	N	63.4	26.8	21.1	16.9	
	0		7		1.4	

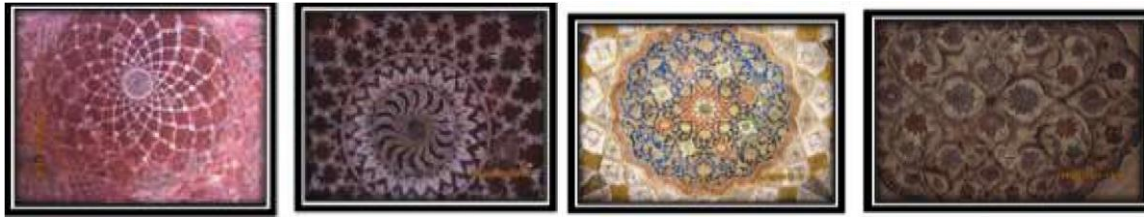


Fig 4.59 Different motifs used at different monuments

Source: by Researcher (Photograph)

4.2.12 Logic behind the Placement

In this section the importance and logic behind the placement of designs elements such as auspicious, geometric, Persian and Chinese has been evaluated. The placement of these motifs shows the creativity, knowledge and presentation sense of the artist and the architect of Mughal era.

The main reason for the presentation is to create aesthetic pleasure. Due to the survey report it has been found that decorative elements have highly presented. But according to the researcher many motifs has been placed according to the symbolic reason. So it may be said that symbolic and decorative motifs parallel has been ornamented in different techniques. There are some other points. According to survey results 55.4% respondent gave their opinion the main reason is aesthetic beauty. 8.5 respondent responded : it is for protection of the wall (stucco and glazed tile), 17.7 % responded thinks symbolic reason for mural placement, 18.5 % respondent thinks it was users taste to convey messages through the battle scene or by using motifs from all religion and placed those mural with its importance.

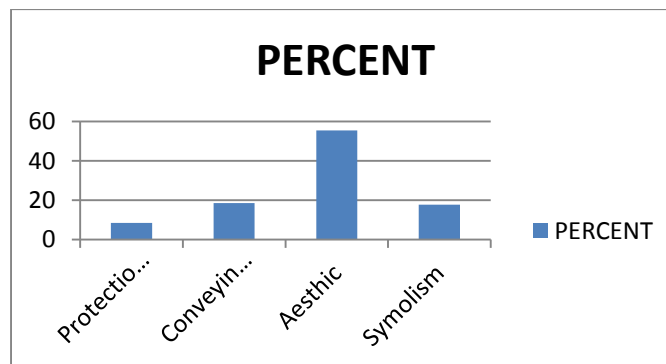


Fig 5.60 Respondents support for logic behind the placement

4.2.12 Influence of Emperor's

Emperor's influences play a prominent role in day to day life and in the placement of mural motifs. As Rai Chowdhury mentioned "Babur firmly warned his son Humayun against any religious prejudice and advised him to pay due regard to the religious susceptibilities of the people of Hindustan," In this way to love to the Hindustani this influence was of Babur, which influence Humayun, he named his chambers accordingly to the Hindu mythology as seven stars and so on. These applications of different mural play an important role in knowing the nature of an emperor. As about the animated motifs may have been seen in the period of Akbar and Jahangir, which shows that they were close to nature. But in the time period of Shah Jahan these motifs were omitted. (With the accession of Shah Jahan in 1628 a definitive change in liberal policy of his father and grandfather set in. animated motifs are practically non-existent in the ornamental schemes of his sectarian or secure buildings.

Truly the Mughal monuments are world famous, due to beautiful object which have been used in mural decoration of different rulers time. The artisans were familiar with the motifs and its importance, which have been applied on wall. Every motif is proper placed according to its value by its background, surrounding and nature of that place. According to the ruler's choice the motifs have variety as, Persian, Iranian, Turkish, Chinese and Indian art. This variety came to from, his wife, mother, religion, friends and the cloths they wore. The tomb of Akbar too is representation of Akbar's personality the grave is sober and Majestic.

4.2.13 Concluding remarks

In Hindu mythology swastika motif has importance due to its four folds. In the words of Nath a solar symbol representing the cosmic order in its four fold manifestation as measured out the sun. According to Nath this motif was never used symbolically in Fatehpur-Sikri but used only as ornamental design.

The monuments are world famous, although the Mughals were new to Indian atmosphere. It was a great challenge to work with local Indians traditions. They had maintained Islamic element through its usage of decoration with Indian element.

“In ornament, Mughal artist usually handled the influx of new by re-shaping them according to the unwritten rules of Islamic art delicacy, symmetry and so forth.” (Trilling 2001).

Though in the period of Akbar all the artist were free to make element or doing work in his own way

“There was a preference for stylization over naturalism, small forms over large, symmetry over asymmetry, grace over strength, predictability over spontaneity and hypotactic patterns over all other type” (Trilling 2001)

which are the main qualities of Islamic art. In the end it will be best to say that Mughal itself a great example of living together in every aspect.

Aesthetic appreciation is normally referred to as the appreciation of beauty and excellence. The Mughal mural decoration has both in their work of decoration. Mughal mural art is not the art of some motifs but the feelings, respect and love for nature of the rulers. Use of many motifs from the different religion shows their love to others. This study presents that ancient theories have influenced many of the important aspect of aesthetic pleasures in Mural designs in the Monuments of Agra. The study clarifies that four prominent rasa (*adbhut*, *shringara*, *Shanta*, and *raudra*) has been used regularly and other are two (veera and karuna) are rare. at some places many motifs has been seen to decoration only but their meaning is quite different. It would be perfect to say that Mughal Mural decoration is not only for decoration of the walls, but also serve to satisfy to their viewers by balance, ratio, placement, rule and aesthetic values.

The Mughal mural decoration is the best example of using the principal of arts as unity, balance, rhythm, visual movement and repetition, contrast, emphasis, harmony dominance and colour scheme. The present study shows that the artist used different colour scheme to enhance the beauty of mural. At some places the artist used the opposite colour to attract the visitors or at some places they applied symbolic colours. In tomb of Salim Chisti the artist used different colours, which may has symbolic meaning. The devotee who came to *dargah* wants to offer everything. The artist were also knew the importance of the colour of Hindu auspicious motifs.

The natural or earthen colour scheme shows the soft heart of rulers as they were down to earth. In other way the artist were impressed by the Indian elements. The study finds that the colour application in mural designs is sober. It may be said that artist were very conscious to use in colour symbolically. In auspicious designs the Indian auspicious colours were applied in the Mughal monuments. The overlapping effect may be seen in TajMahal and Etimad-ud-Dulla

Different type of motifs also show the nature of ruler as Akbar believed in Hindi mythology Jahangir preferred flora and fauna. Besides it the monuments of Akbar and Jahangir are full of geometric elements but in Saharan's period these motifs are in very less in number. Only in TajMahal at some places geometry in lines may be seen. The reason of that is at starting of mural decoration in Akbar period artist were Hindu as well as Muslims, so the geometry had been used in great variety and Jahangir was following his father's rule so geometry was also seen in Jahangir period. Like his father ShahJahan was also following his father Jahangir. He (Jahangir) was fond of flower or natural thing birds and etc. and ShahJahan was giving respect to his father by making other type of flower and birds in the monuments. Some compositions were totally stylized without any natural floral form and designed the finest stylized form in Mughal art. The Hindu auspicious motifs may be seen at the entrance or the upper part of monument. His concludes that the Hindu and Muslim artist were working jointly. They learnt each other culture, religion and started giving proper respect. It reflects in paintings through designs, colours and placements.

Chapter 5

IMPACT OF MUGHAL MURAL DECORATION ON CONTEMPORARY MURAL ART

5.1 Introduction

The Mughal Art in India has seen a transition in contemporary period in style as well as techniques. Unlike the Mughal period there are no rulers, in Independent India and all art forms have grown in freedom of thoughts and emotions. So is the Mural art. A mural is now thought of as an extremely versatile art work for interior decoration. Unlike the art of Mughal times, when the artist had the mandate to make art work of permanent value which would continue to sparkle for centuries, the concept has changed to making what is relevant to present times. With changing trends in future, it can be completely replaced by a new one.

Mughal mural paintings are large format artworks with innate historical and traditional linkages. In India, this style of painting is believed to date back to the 16th century, although earlier accounts do exist. Mughal murals are traditionally colourful, intricately executed and are typically done on various surfaces of walls. Early works feature portraits, ceremonies, court and hunting scenes, stories from epics and mythology – different rulers were having their own peculiarities and styles. Mughal mural paintings have such fine brushstroke that they need to be displayed on uncluttered walls with minimal mounts and frames so as not to distract from the wonderful stories that are being articulated in the images.

This highly stylized art of Mughal period went out of fashion for most part of the twentieth century. It is only in the last decade and half that there has been a renewed interest and revival. People who are rich, industrialists, the heads of public sector organizations etc. have been encouraging the Mural artists and Mural art reappeared in hotel buildings, public buildings, private residences and temples.

The advantage with a mural is that it offers great flexibility and the ability to complement the existing home décor, and therefore one can easily select themes, motives, colours and the size of the mural based on the space available and the décor. The Mughal, Rajasthani and tribal art works very well in almost every form of décor scheme, and in most parts of the house. For instance, it

fits in very well around the main entrance, lounge, dining area and the children's room. This art with their colourful strokes has a universal appeal and the theme can be adapted to suit the space. Similarly, other art forms can be painted on a wall which needs to be highlighted and can be adapted completely to complement the space available – even if it is an odd shape. Columns and pillars, beams and the ceiling can also be painted to create dramatic effects.

Mural artists still feel inspired by the grandeur of Mughal period decorative murals. It is a very fine form of expression, created with devotion and is very unique. Mughal murals have the echo of the Ajanta and Rajasthani tradition and had fascinating cross cultural influences. Promoters of art and craft strongly feel that it is now the responsibility of the industrialists and affluent individuals to promote this tradition and preserve it for the next generation or it would simply vanish.

The murals done in traditional method of treating the walls with the mixture of lime, sand and herbal water and then coating it several times with tender coconut water and lime mixture, then finally painting the mural with the natural colours can last over a thousand years. The modern concrete buildings with a much shorter life span do not permit this technique to be adopted. Hence there is a rapid migration of this art from the walls to other surfaces like canvas and wood.

The contemporary mural art in India has also been influenced by the western culture. The renaissance realistic designs are often seen in modern buildings. The impact of impressionism is also been depicted. The present chapter traces these changing trends and tendencies. Many artists and authors, artist, architects and art historian have also been contacted by the present researcher to seek their opinion on this subject. Their views have been included in highlighting the impact of Mughal subjects, themes, style on contemporary Mural art.

5.1 Theme of Contemporary Mural

The contemporary Indian mural art is not an exception to modernism in art. Contributing to an ongoing debate about modernity in India, eminent architect of our times Charles Correa summed this up beautifully:

“It will take time for the confidence to come back to a great civilization that lost every battle for 1,000 years. In India we have to reclaim modernity for ourselves. The whole world has a right to be modern – it's not a style, it's an attitude.”

A mural is used to enhance the character of a building as British Council library in New Delhi, and for a residential building it is like punctuation. The distinctive features of contemporary murals are examined, in observations are as follows:

1. Designs
2. Theme
3. Influence of Mughal style
4. Abstract art

5.2.1 Designs

On the questionnaire based survey done by the researcher it was found that today mural are being used for decorative purposes to attract the people toward the buildings. The present figure shows a bar graph of respondent's reaction toward mural decoration. 60% respondent are agree with decorative Mural, 25.4 % support symbolic and 14.6% have others, like some of them have not idea of present time decoration or agree with both type of decoration. (Fig 5.1)

In present time different kind of Mural decoration may be seen. Due to their specialty and demand the Mural motifs and theme, Mural may be distinguished according to survey report:

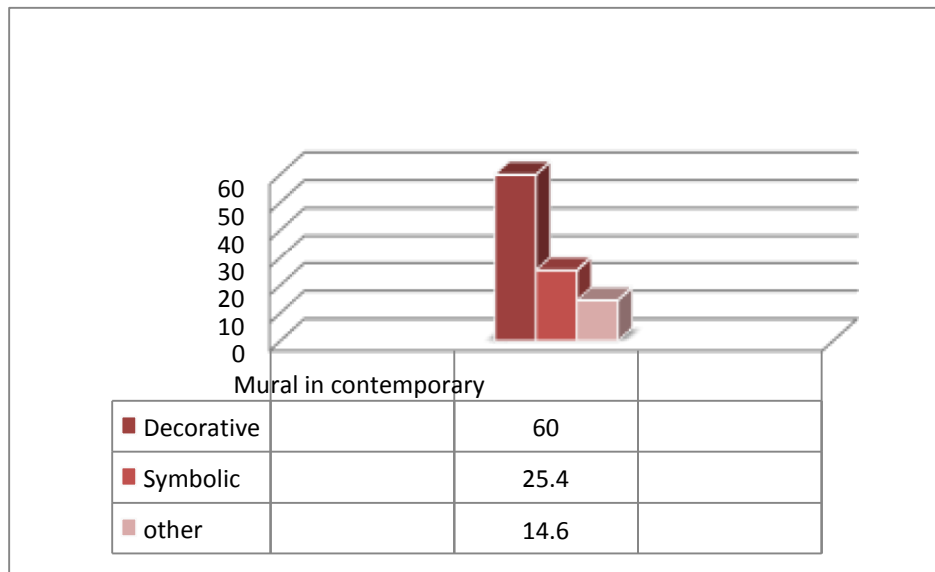


Fig 5.1 Bar graph of presenting theme of mural decorative or symbolic

Source: By research (survey result)

1. Bold Designs

The trend now is to make bold designs in place of fine and detailed designs using a variety of small motifs. Fig 5.2 is a typical example of decoration on the walls of a flyover in Jaipur, with bold motifs. Fig 5.3 is to decorate the interior of the building, while the Fig 5.2 shows the sides' wall of a fly over in Jaipur. The decoration is most likely to Mughal style border on the painting.



Fig 5.2 Sides' Wall of a fly over in Jaipur Fig 5.3 Flower Decoration panels for sell

Source by researcher photograph

5.2.2 Geometric design

Geometrical Patterns have become an integral part of the Buildings. These patterns are extremely radical, interlocking and over lapping, flat and abstract geometrical motifs, forcefully graphic in character.

They are designed from dynamic, rhythmic arrangements of circles, squares, strips and grids. They are absolutely new explored designs devoid of historical and cultural association. A very good example is Charles Coreea's designed Buildings, mural designed by Howard Hodgkin. Front Wall black-and-white herringbone pattern in marble. It was executed magnificently by local craftsmen, in small rectangular tiles of black Katappa stone and white Makrana marble



Fig 5.4 British Council Library Front Façade: Tree of Knowledge the British Council HQ in Kasturba Gandhi Marg, New Delhi, designed by Charles Correa, showing the front mural facade by Howard Hodgkin. Completed in 1992, it evokes the shadows cast by a tree and is executed in black stone and white marble tiles.

Source <http://www.thehindu.com/features/magazine/artist-of-memory-howard-hodgkin/article>

5.2.3 Decorative ornamental

The decorative designs have evolved into beautiful and highly complex patterns, still used in many modern day settings. Design element enhance the beauty of architectural space as an ornamentation enhance the beauty of a bridal. The decoration aspect of architecture is developed with the design principle as well as aesthetic theory of pleasant appearance. In this way, the decorative patterns create the harmonious approach and fluency of unity. Which is the major component of design element in present time Mural decoration. In aesthetical and lyrical sense, these decorative pattern lay emphasis on inner beauty of visual image of decorative patterns and denotes a state of completeness and purity in which miscellaneous range of aesthetical and design concepts combined together and enhance the exquisiteness of Mural decoration. The technique of theses mural decoration is most likely to glazed tile decoration or mosaic Mural decoration. (Fig 5.4 and 5.5)



Fig 5.5 Decorative & Ornamental mural
Dayal Bagh Technical Institute Agra



Fig 5.6 Decorative design in mural in
Dayal Bagh Technical Institute Agra

5.2.4 Narrative Murals

The narrative murals are those Murals which describe a story. In old days these type of murals presented the life event of a ruler and sometime it was based on some story. For example the frescos of Ajanta are famous as *Jataka Katha* Which told us about the many stories of Mahatma Buddha and in Mughal court many lives event of rulers, which help us to know about the life of Mughals. *Fig* This is the narrative mural which is telling story about Akbar's glory In present scenario only the stories of great leaders & freedom fighters may be seen on political building as parliament house and limited to these type of buildings.



Fig 5.7 Narrative theme (procession of Akbar) from Mahal-I-Khass

Source by researcher (illustration)

Fig 5.8 Narrative theme Contemporary Mural (Parliament House New Delhi)

Source [www.goggle .co](http://www.goggle.co)

5.2.5 Floral Mural

In nineties a significant impact on Mural design cannot go unnoticed. Artists started creating murals with new style of floral patterns. They are very stimulating and provocative yet free and relaxed. Floral designs are consciously artificial in character, but full of grace and fluidity. The fascination against floral Designs/patterns never dies with time. Now the designs are very graphic and therefore they have a strong visual impact. (Fig 5.9)



Fig 5.9 Geometric Motifs
Wallpapered.com

5.2.6 Resemblance of old mural

Present time is the time of innovation by using new technique and experiments. Realistic images of God and Goddess is now converting into an impression through some symbols. So the copies of old mural are continuing with only some of the monuments. Which may be present to show the legacy of Mughals or may be shown the culture of Mughal. Below are the example of some old motif and modern image of lord Krishna.(Fig 5.10 , 5.11)

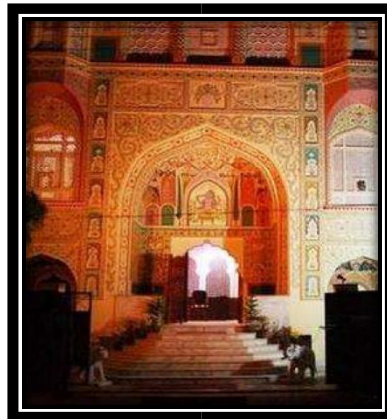


Figure 5.10 Copy of Ganesha Pole in present time in Jaipur Vidhan Sabha

Source By researcher (photograph)

Figure 5.11 copy of Ganesh pole in Rani Palace Hotel

Source By researcher (photograph)

5.2.7 Abstract Mural

Abstract is in demand in present time. The abstract forms are relating to or denoting art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours, and textures. It may create illusion. Abstract art, nonfigurative art, nonobjective art, and nonrepresentational art are loosely related terms. They are similar, but perhaps not of identical meaning. (5.12)



Fig 5.12 Abstract Mural Dayal Bagh Institute Agra
Source By researcher (photograph)

5.3 Difference between Mughal Mural and contemporary Mural

To assess the impact of Mughal Mural decoration on contemporary Mural decoration, it is necessary to know, what are the other factors, which affected it. From Mughal to contemporary lots of changes may be seen as contemporary designs depends upon user's taste and functionality of the Building. Mughal Designs depended upon Rulers taste and on traditional & classical theme. The motifs are more likely to be abstract, geometrical and stylized as Casual and bold in present time, but in Mughal natural floral, trees, plants, landscapes designs and in geometrical motifs, religious / auspicious motifs as *swastika*, *satkona*, star, lotus, *burnakalasa* and banyan tree. In Modern time the artists working in recently Cultivated Group of artisans Designers/manufacturers but in Mughal era artist were historically established and dependent on patrons or ruler. The factors which are responsible for this change are Social factors, Varying culture or religious perspectives, Modern style infrastructure, Position of artists/muralist/interior designers, and Political factors. For assessment the Mural in present time the researcher made a selection of different public building.

5.4 Application of Mural in different building

In the Mughal era the decoration might be for the people related to royal families. The artist decorated the wall of monuments according to ruler's choice and on very few places it was for public. An ordinary person could not go to all the places as mural mostly were done in 'Harams' palaces or royal courts. But in present time the places for mural decoration are for everyone with

different style as in hospitals, home, school. There is a category for all types of buildings as personal places (residential building, public places (hotels, hospitals, *shopping malls, cinemahall, railway-station, bus-stop, airport, streets and park*) educational places (*all academic school colleges and universities*) religious places (Temples *Mosque Gurudwara, and church*) office buildings *museum and habitat centers*. The need of mural decoration is different from earlier period of rulers. There is some example how it may be differentiate from the mural in the period of a ruler. Murals of the Early Christian and Byzantine (12th cent.) periods show Biblical themes covering entire surfaces of walls and ceilings. Notable among them are those in the St. Peter's Basilica, (1626) Gothic churches and cathedrals in Rome (1309) and Buddhist murals in rockcut shrines at Ajanta (2cent). India. A major feature of murals is their large sizes.

Mural design subjects are made in large dimensions to particular aesthetic limitations and functions (Bhuyan, 2011).

Characteristically, a mural is organically connected to the architectural scheme of the building it decorates. A particularly distinguishing characteristic of mural painting (Campbell, 2003) is that the architectural elements of the given space are harmoniously incorporated into the picture. Anaba (1995) explains that the selection of colour, design and production technique goes hand in hand to enhance the beauty and alter the sensation of spatial proportion of the building.

He further adds that murals are the only forms of pictorial designs that are truly three dimensional. They make space appear more confining and alter the viewer's perception by creating an illusion of depth in walls, ceilings and floors. Murals may be made in silhouette, realistic or abstract forms with harmonious colours to create transparency, solidity, depth or perspective.

Significantly, murals are mostly made for aesthetic purposes but they also serve emotional and psychological purposes. Mural designs (Encarta, 2009) are made to reflect social, religious, patriotic activities and the culture of a people. Donitz (2004) observes that themes based on civil rights and social justice including life and death, youth, education, relationships, and cultural identity are portrayed in murals but religious matters are the most influential and common. To Donitz, murals are very important tools for social and political expression and can be used to gauge the concerns and hopes of a community and to inspire and foster a sense of identity and pride in one's culture. They are powerful forms of social communication in that way they are accessible to everyone. They communicate direct and tangible messages to the common people in their neighborhood and therefore reach larger audiences than museums and galleries. As instructional materials, murals facilitate teaching and learning of aesthetics, appreciation and

criticism. Mural making in school affords mutual interactions between teachers and students, and also among students. Osumi (2000) therefore encourages teachers to think of murals as an interactive process that blends collaborative grouping, history, current events, local community, social change, leadership skills, and creative development.

5.4.1 Personal building (Residential)

In residential building, homes, and apartment are very compact covering very less carpet area. The room are not as much bigger as it may be seen in past. To create an illusion in room many types of mural has been used so that the room may be look broader depth or wider. Sometime a mural of natural element create some natural effect and can connect that person to nature who is looking it. In residential buildings the mural are decorating with the taste of individual base. Even the wall of different place as kitchen, bathroom, bedroom and drawing room has different motifs and style. The wall (or wall *paper*) mural trend has held strong in boutiques and hotels. Although the bedroom might not be the first place thinks about trying a wall-to-wall image, pictures that have depth and seem to recede can make a small room feel bigger, while pictures with flat patterns can create a dramatic focal point. Very less green area, are there in building. Human psychology is to line close to nature, to create illusion. Many murals are being designed with nature subjects for this purpose.

5.4.2 Public buildings

Mural decorations are very important in present time. It may change the structural design and then present architecture may be totally changed.

“The architects of churches, public buildings and large private mansions are, however, becoming alive to the beauty of wall' decoration to enhance the constructive beauty of the building” (John .S 1905).

On the façade of public places as airport, railway station, bus stand, shopping mall, hospitals, and parks are also important places for mural. The murals are decorating by the environment around it. In a hospital mural may be seen which can enhance the internal power to get well very soon and in school mural may be seen to attract the students toward study.

Hotels are the symbol of our culture as most of the foreigner come to India to live in the atmosphere of Indian culture. So most of the royal hotels in India have the ancient decoration to provide royal impression. It is same with public places where most of the people of different

community go and the decoration is for all the persons, which also re-present Indian culture, style and status. On some places these mural are depicted to present some important message to the society.

5.4.3 Educational places / Institutional buildings

Murals are also being designed to create the atmosphere or narratives are being depicted to improve the general knowledge. It may be also related to our old Indian patriot stories of great person to encourage our children or may be the stories of fairies.

In religious building Temples, Mosque, Gurudwara, and church Mural are helpful to create a feeling of piousness or divinity. In a purposive buildings as museums, habitat centers and offices mural are placed or decorated to see historical and present values of art.

5.5. Factor Responsible for mural in contemporary

5.5.1 *Social Factors*

In present time the social image has been changed. The life style of the people is changed. The present time is not homogenous; the uniform method has been changed into variety. The change of the society may be seen through different channels as: Societal changes: there is no caste system anymore. Joint family system is also very rare. People of all caste, creed are moving together in offices, studying together in school.

5.5.2. *Varying culture or religious perspectives*

In the modern time the people are aware for advance education. To get higher studies one personality need to migrate to the other country or place. They live in open ambience and get married to the person of different culture or religion. So they are not bound to one single religion. They can accept the changes of each other religion very easily. People are not living with their homogeneous objective. It is a unity of multiple tradition or group with new strategy.

5.5.3. *Modern style infrastructure*

It is the quality of mural that there is connection of the ground on which the decoration is done. In older time the space for a building was much more but in present it has been changed in to small cubes. People want to add more n more things at small spaces. So sometime it fell dull and congested. To break this monotony the mural are using in illusionary method in term of picture or colour scheme and making the space alive.

5.5.4 Position of artists/muralist/interior designers

The changing scenario of this society has also effected the position of the artist or painter. The position of the artist in society has completely changed. He is not only limited to the old patrons, rulers are gone artist and his expression is not tied with boundaries. Muralists are indecently designing for their own pleasure and for their earning through putting exhibition or appointed to work. Accepted mythologies of the subject but want to apply their individual personality, style and ideas with the unending boundaries of Indian culture mix with western. The artist is speaking the language of present time atmosphere in her own words but after not forgiving Indian culture. So many people are not able to understand what the modern artist compose.

5.5.5 Political factors

Today we are living in self-regulating surrounding. No one is here to control wishes of others. But it is also a very big fleabag for artist or craftsmen. In older days there were rulers to give shelter and everything to enhance artist skill. But at present the life of an artist is very challenging. They have to earn for his survival. So they are depending only on the owner, construction companies, and merchants, hotel owners etc. and are designing murals on the owner demand.

5.6 Case Studies

For evaluate the Mughal impact in contemporary the researcher have selected some contemporary building from Jaipur Agra Meerut and Chandigarh.

5.6.1 Dayal Bagh Temple Agra

This beautiful structure (Samadh) is being constructed in memory of the founder as “*RadhaSwami Faith*”. *Samadh* is a Hindi word. In *Radha-Swami* faith it does not mean by grave (*Mazar*) or tomb or a memorial (*yaadgaar*).

“An immense marble and granite building is being constructed as both a place of worship and tomb” (Juergensmeyer, 1991).

It stands for spiritual equanimity, spiritual ecology or conscious merger in the Supreme Being.

“One has to begin with the *Samadh*. A *Samadh* place is a resting place for the physical remains of a great religious personage (Lawrence, 1991)

Foundation of this ground structure was laid by third master Maharaj Saheeb in 1904. The main structure of 110 feet x110 feet and its height including dome and kalasha will be 193 feet. A platform 55 feet broad runs all around the main structure and height of the plinth is 20 feet above

the ground level. The pillars are in octagonal in shape are of marble monoliths each supported on a carved base of marble and covered with an even more elaborately carved cap of marble. On the northern and southern sides, there are in front of the octagonal pillars, cylindrical and marble monoliths. The rest is masonry work of brick and stone in line covered with marble slabs. (Fig. 5.13)

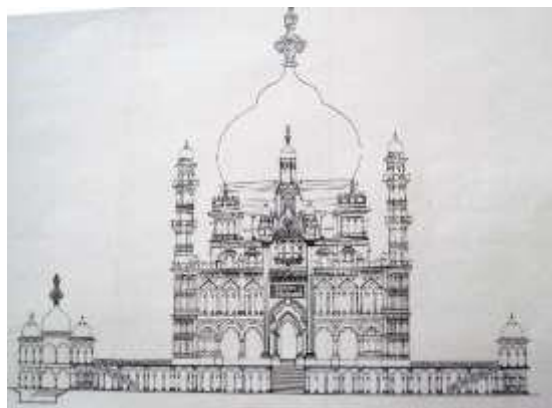


Fig 5.13 Plan of Dayal Bag Temple Agra
Source By researcher (photograph)

The whole building looks like a garden. The interior and the exterior walls of the building are decorated with flowers, plants, creeper and trees by inlay and carving, which give the spontaneity. The entrance of the Samadh is decorated by tree on the upper side and then flowers. The side walls are also decorated with flower like kena, lotus, Marigold and many others. The main quality of this temple is the plenty of nature and this is the reason that no one can forget the natural things. The rose and the Hollyhock Flower on the front wall create welcoming effect. It seems that they are waiting for the viewers to chat with them. (5.14 & 5.15)



Fig 5.14 Flower Motifs in Dayal Bag Temple Agra
Fig 5.15 Hollyhook Flower in Dayal Bag Temple Agra
Source By researcher (photograph)

On the other hand, no one can get a chance to see the plant of wheat, Bajra and Jawar because new generation has very poor knowledge of these plants. So it is very hard to see the vegetation

of grain and cuisine seeds in its original form. Every type of flower, fruit and creeper are decorated here in carving and inlay work. Colour is also used on carving at some places in the temple as in the interior, at the place of *Samadh* in present time there are some decorative pillars having grape-vines are painted in green yellow and brown colours. There are some motifs of books on the right side of exterior wall in carving. It shows that a guru is like a candle of knowledge, the people come here to get some knowledge. May be the intention of all things is, to show the authenticity and feeling of nature, one who come here gets the natural feeling from these motifs. The roof and the floors are also decorated with flowers. The border is decorated with creepers and circles, squares, and octagonal shapes are made in the middle one by one. These different design are fully decorated with different motifs and coloured stones. The monument is a unique monument in itself

“its builders hope that when finished it will rival the Taj Mahal” (Juergensmeyer, 1991).

The main quality is that wherever we go we find the nature and greenery in the form of stones. The Rose and the Sunflower on the pillar come into view in waiting and welcoming for visitors. Every type of flowers, fruits and creepers are decorated here in carving and inlay work. These flower motifs are in natural, decorative and symbolic conditions. In Fig 1.10 the geometrical and natural motifs are seen together, in next fig. the subjective use of flower and third figure is a motif of flower vase with arabesque. These motifs, theme and technique are related of Mughal. The abstractive use of motifs, flower as in subjective theme (Fig 5.16, 5.17) and flower vase with wonderful arabesques. (Fig1.18)



Fig 5.16 Geometrical and natural flower motif

Fig 5.17 Inlay decoration in natural flower (kena)

Sources by researcher (photograph)



Fig1.18 Floor decoration in Dayal Bagh Temple Agra

Sources by researcher (photograph)

5.6.2 Kalakrit Emporium

Kalakriti is the largest and most spectacular handicraft emporium in Agra (5.19). It stands over 10,000 sq. meters. It is situated on the way to Taj. Emporium is very close from the Taj Mahal on VIP Road, Agra. It is a three story forts like building and amazing experience began from entrance door studded with semi-precious stone and design to resemble famous Buland Darwaza. Intricate carvings and patterns on the wall and door deem the embellished beauty of Kalakriti, which resembles to Mughal beauty and take us in their memories.



Fig 5.19 Kalakriti Emporium in Agra

Source by Researcher (photograph)

There is some beautiful example which has been used in Mughal monuments. The interiors of Kalakriti sprinkle with intricate wood and metal carvings. Each art effect is timeless possession

to beautify space. On the first floor there is a jewelry sections which draw the attention of every tourist. A variety of costume as well as designer jewelry designed at kalakriti in house design studio are displayed here. Intricate pattern in metal entrusted with precious stone blend the traditional and contemporary look. There is also an exclusive section of home furnishings, tapestry and upholstery, fabric wall hanging and embroidered curtains.

At Kalakriti hand woven wide variety of silk and woolen carpets are brought direct from Kashmir. Kalakriti is a treasure troop of India Handicrafts and has a team of trained sales person with multi lingual skills. Many motifs may be seen through Mughal Mural decoration As in the present figure the element has been taken from Taj Mahal is using in contemporary building. Each art effect is timeless possession to beautify space. Many motifs may be seen through Mughal Mural decoration (Fig 5.24). As in the present figure the elements have been taken from Tomb of Etimad-ud-Dulla and Taj Mahal is using in contemporary building. The similarities may be seen through these figures. A flower decoration (Fig 5.20) decorated in Tomb of salim Chisthi may be seen on the door of Kalakriti emporium (Fig 5.21). The style and pattern are exactly the same. In other figure (Fig. 5.22) an ornamental flower vase with lotus flower has been decorated in Taj Mahal. The same pattern is presenting on the door of Kalakriti emporium (Fig 5.23). In (Fig 5.24) the lotus leaf has been used in repetition theme to create wonderful effect through that. The same leaf has been used in floor design in interior of the Kalabhawan Agra. There are so many things decorated with Inlay, glazed tile and painting in the building.



Fig 5.20 Flower motif in Tomb of Salim Chisti Fig 5.21 Same motif in Kalakriti Emporium
Source By Researcher (photograph)



Fig 5.22 Flower motif in TajMahal **Fig 5. 23** Same motif in Kalakriti Emporium
 Source By Researcher (photograph)



Fig 5.24 Motif in TajMahal and in Kalakriti Emporium



Fig 5.25 Mughal Decorative motif in Kalakriti emporium Jaipur Agra
 Source By researcher (photograph)

5.26 Residential buildings of Agra and Jaipur

Residential buildings of Agra are also being decorated with beautiful stucco and inlay decoration. In India stucco is being used for the protection of wall as well as decoration. The motifs of these decorations are mostly geometrical and arabesque. The present figures 5.26, 5.27 & 5.28 are the stucco decoration of outer wall of residential buildings. In residential part Inlay is not in used as much as stucco. In Jaipur the residential walls are being used with beautiful painting on the wall and decorated with stucco and glass mosaic.



Fig 5.28 Painting & Stucco decoration in residential building of Jaipur

Source By researcher (photograph)

5.6.4 Moon Palace (Chandra Mahal) Jaipur

Chandra Mahal is essentially regarded as the best part of the City Palace. Each floor in the building is known by a different name such as the *Sukh-Niwas*, *Ranga-Mandir*, *Pitam-Niwas*, *Chabi-Niwas*, *Shri-Niwas* and *Mukut-Mandir* or *Mukut Mahal*. Paintings, floral decorations, mirror walls and ceilings in the traditional style adorn the palace. At present, most of this palace is the residence of the descendents of the former rulers of Jaipur. Only the ground and the first floor form the Maharaja Sawai Man Singh II Museum and are allowed for visitors, displaying carpets, manuscripts, weapons and other items that belonged to the royal family. There are the 14th century sandstone statues, ticked into a lovely leaf-filled niche via the passageway, which represents a league of musicians, each playing a different instrument. Chandra Mahal is set amidst well laid out gardens and a decorative lake in the foreground. The palace is much resembles to the colours theme of tomb of Etimad-ud-Dulla the white and blue colours. This colours style has

Fig 5.30 blue and white colour scheme in moon palace

been used in Chandra Mahal in present time. (Fig 5.29 & 5.30)



Fig 5.29 blue and white colour scheme in Etimad-ud-Dulla

Source By researcher (photograph)

Source www.google.com

The dress designers are also fascinated to use these type of Mughal and Rajasthan style patterns in their dress designs too.

5.6.5 Hotels in Jaipur and Agra

Jaipur is a tourist place. Many visitors come across in India to see the culture of India. The Hotels are decorated with different type of walls decoration having influence of Mughals. The decoration may be seen in Tempera, stucco and mosaic. In present (Fig 5.31 & 5.32) splendid decorative flower decorations has the resemblance from Mughal era flower decoration. Next (Fig.5.33) shows the decoration of glazed tile. Which is a Persian technique and came under the Mughal era.



Fig 5.31 Decorative flower decoration in interior of moon palace hotel

Fig 5.32 twisted border of flower decoration on roof

Source www.google.com



Fig 5.33 glazed tile decoration on the exterior lower part of the wall

Source www.google.com

After visiting the many restaurant and Hotels the researcher found that mostly are inspired by the geometry and abstraction. In present time the motifs are being designed which has universal demand. In other words the motifs are universally accepted. In the (Fig 5.34) there is a shivlinga. The foreground and background is divided in different geometrical motifs, which is creating abstraction in this picture. In modern time abstract is using everywhere in painting, design and banners also. According to many artists abstract is the main theme of modern art. This modernity placed the art of India equal to same platform with other counties. But in researcher's view Mughals were modern in their time, because they started this modernity (Fig 5.35). This miniature can show that the abstraction was present in Mughal miniature. As this miniature is divided in

different geometrical motifs which is showing different ceremonies in inner as well as outer palace.



Fig 5.34 Abstract background in Mural of a restaurant

Fig 5.35 Abstract background in Mughal Miniature)

Fig 5.36 Mosaic with abstract motifs in a restaurant

Source By researcher (photograph)

5.6.6 Jaipur Temple

Sri Chandrababhu Jain temple in Amber is one of the oldest temples in Jaipur, the Pink city. Chandrababhu is the eighth Jain Tirthankar. The temple is situated near Amber fort, tourist attraction of the pink city. It is worth noting that Amber (10 KM from Jaipur) was the old capital of Kachhawa dynasty.

Chandrababhu or Chandra Prabha is eighth in the series of 24 Jain Tirthankar. Chandra is a Sanskrit word that means the moon and Prabha means the light. The word Chandrababhu is derived in Hindi from Sanskrit Chandra Prabha. His symbol is the moon. It is believed that worshipping the Lord can eradicate evil effects of the planet moon according to Indian astrology.

Establishment day of the Amber temple is not known. However, the temple is at least four hundred years old. We find description of Chandrababhu temple in some historical manuscripts of 17th century. Jain monk Shiva Chandra Gani was instrumental to "Jirnoddhar" (major repairing and maintenance) of this temple some two hundred years back. An inscription in stone in the temple depicts the same.

The Chandrababhu temple has a huge court yard surrounded by Veranda, where worshipers can sit and offer prayer. This Svetambar Jain temple includes three Tirthankar idols being Principle

deity Chanda Prabhu. The Swetambar Jain temple is about four hundred years old. There are idols of Shashan Deva and Shashan Devi inside the temple. A Bhairav is installed outside the temple.

The temple is beautifully decorated with wall paintings. Some of these are gold paintings representing Mogul- Rajput School. (Fig 5.37 & 5.38) there are also some other motifs which have been taken from Mughal mural decoration (Fig 5.39, 5.40 & 5.41)



Fig 5.37 Golden Colour them

Source www.google.com

Fig 5.38 Arabesques in Jain Mandir

Source www.google.com



Fig 5.39, Fig 5.40 Flower vase and fruit dishes in Etimad-ud-Dulla

Source By researcher (photograph)

Fig 5.41 Flower vase and fruit dishes in Jain mandir Jaipur

Source www.google.com.

5.6.7 Vidhaan Sabha Bhawan

From 1952 to 2000, the Sawai Man Singh Town Hall was being used for Rajasthan Legislative Assembly. The 5th session of the 11th Legislative Assembly was the last session, which was held in Sawai Man Singh Town Hall on November 6, 2000. Work on this Project commenced in November 1994 and completed in March 2001. (Fig. 5.42)

The exterior of the building has been provided with famous traditional features of Rajasthan such as Jharokas, Chhatris, Kamani, Baradaris, Arches, Todies etc. in Jodhpur and Bansi Paharpur stone. The interior entrance lounges have been decorated in the famous Rajasthani traditional art on walls and ceilings representing traditional art of four regions of Jaipur, Shekhawati, Marwar and Mewar.

The building is an eight storied frame structure having height of 145 feet and floor area of 6.08 lac sqft. The main dome has a diameter of 104 feet. The assembly hall has a seating capacity for 260 members and a hall of identical capacity over it at fifth floor for future Vidhan Parishad (Upper House).

The building has been provided with many modern facilities. In a survey with an artist in Jaipur he told the outer façade of the building is decorated with beauty fully tempara and other decorated art as glass mosaic. The artist said that this building have an impact of Mughal era decoration. (Fig 5.42)



Fig 5.42 Copy of mural of Amer Palace on Vidhan Sabha Bhawan Jaipur
Sources photograph by researcher

5.6.8 Mata Mansa Devi Temple Chandigarh

To see the impact of mural decoration in present time on other part of North India, the researcher interviewed many artists. The mural artists of Mansa Devi are working in Delhi, Meerut, Jwala ji, Chandigarh and many other places of North India. So the researcher decided to go Chandigarh to see the impact of mural on Temple. Mata Mansa Devi is a Hindu temple dedicated to goddess

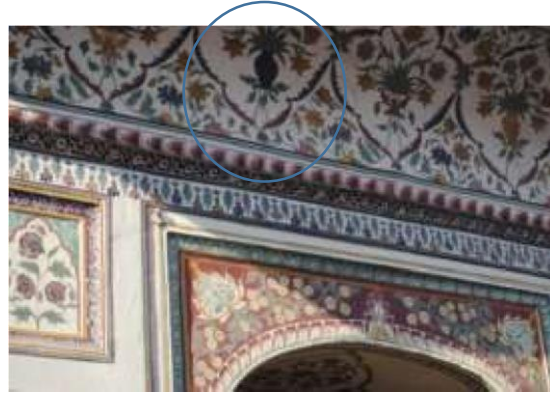


Fig 5.43 *Hasiya*(border) decoration

Fig 5.44 *Guldasta* (flower vase)

Mansa Devi, a form of Shakti, in the Panchkula district of Haryana state in India. The temple complex is spread of 100 acres (0.40 km) of the Shivalik foothills in village Bilaspur, near Mani Majra, and Panchkula, 10 km from Chandi Mandir, another noted Devi shrine in the region, both just outside Chandigarh.

It is one of the prominent Shakti temples of North India. Thousands of devotees visit the shrine from various parts of the country, and especially during the Navratri mela, this number rises to lakhs every day for the nine auspicious days.

The temple complex and its environment are presently looked after by Shri Mata Mansa Devi Shrine Board (SMMDSB) Panchkula which is a trust. In view of the popularity of the temple for its mythological and historical significance and also for fulfilling the wishes of the lakhs of devotees thronging to the complex, the Government of Haryana by an enactment (Haryana Act No. 14 of 1991) christened as Shri Mata Mansa Devi Shrine Act 1991 took over the control of this temple to provide for better infrastructure development, management, administration and governance of *Shri Mata Mansa Devi Shrine* and its endowments including lands and buildings attached to the Shrine. A Shrine Board with Chief Minister of Haryana as Chairman was constituted for running of the Temple and preserving the heritage of the region.

The temple was beautifully decorated with frescos. A conservation committee from Jaipur is taking care of this art. During this survey researcher interviewed the artist and the conservator. The artist told that without Mughal touch this art would not have been completed. They showed me some prominent motifs of Mughal decoration implemented in Murals. Fig 5.44 are the examples of Murals of Mansa Devi.



Fig 5.45 Faded decoration of Temple

Fig 5.46 Conservative decoration

Source by researcher (photograph)



Fig 5.47 Mughal motifs on wall

Source by researcher (photograph)

5.7 Mural artist/craftsmen in contemporary period

In current period large number of mural have been made. “Wall painting was also way of enriching special areas in fort and palace and remains of painting in survive in such palaces. The tradition is not exclusively a fine art, for it was practiced also by lesser craftsmen. To know about the mural in present time it is necessary to clear the work of the artist and the craftsmen. Although the artist are working in their own techniques and styles and arrange exhibition of their work and after that get high amount for single work only for their name. There is another category, where artists are getting difficulties in their survival, by making a team of few masons they are working on small small projects. Following are the descriptions of few muralists of present time.

5.7.1 Nasreen Mohammedi

Nasreen Mohamedi was an Indian artist best known for her line-based drawings, and today considered one of the most essential modern artists from India.

(Her fascination for sanded desert of gulf , the terraces of the Mughal movement accented by linear pattern, the geometric arrangement of sandstone slab of FatehpurSikri, the variation of the rectangular slabs, irregular crisscrossing of their fitting, the narrow streak of shadow of water channel across the field (Jahan 2008).” While her combination of geometry and arabesque line is often traced to an exposure to Islamic design, especially the architecture of Iran, Turkey, and Rajasthan.

5.7.2 Sailoz Mukerjee

“Whose form came with the hint provided by the French master Matisse when he suggested you came from the land of Nataraja and I have nothing to teach you. Mukherjee received a gurumanta and fused Matissian form with Mughal colours bringing modern Indian art closer to the international scenario. Sailoz Mukherjea is regarded as one of India's earliest modern painters, and was featured, in 1979, on a list of Nine Indian Master Artists by the Archaeological Survey of India. Born in 1907 in Kolkata, Mukherjea received his diploma in Fine Arts from the Government College of Arts and Crafts, Calcutta, in 1932. He then taught at Delhi Polytechnic, and served as Art Director at the Imperial Tobacco Company before moving to Paris

5.7.3. MF Hussain

Maqbool Fida Husain, known as M.F. Husain (1915-2011), was one of India’s most eminent artists. Born in Pandharpur, his early years were spent in Indore. Husain began his career as a painter of cinema hoardings after attending art school in Bombay (now Mumbai). Using freehand drawing and vibrant colour, he depicted Indian subject matter in the style of contemporary European art movements, particularly Cubism. Husain celebrates three ruling dynasties from

Senrly this painting is in Victoria and Albert Museum, London CEO Luxmi Mittal prIndia's long and tumultuous history. He places the ancient Mauryan civilization centrally between two 1947)



Fig 5.48 Painting of Hussain Woman
invading rulers, the Muslim Mughal dynasty (1525-1857) and the British Raj (1858-

Fig 5.49 Painting of Hussain Mother Tressa
Source www.google.com



Fig 5.50 Three Dynasties, 2008-2011.
Courtesy of Usha Mittal w/o Luxmi Mittal, steel tycoon © Victoria and Albert Museum, London
Source www.google.com

5.7.4 Kripalk Singh Shekhawat

He was a renowned craftsman and ceramist of India. He was famous for his skills in Blue Pottery of Jaipur and is credited for the revival of art in India. Kripalk Singh Shekhawat is also known as the Father of Blue pottery. He was born in a Rajput family on 1922 in Mau Rajasthan.

Kripalk Singh's first training in drawing and painting was under Sh. Bhur Singh Shekhawat.

He revived the art of blue pottery which had ended in India. For his tremendous contribution to blue pottery, he was conferred the Padma Shri in 1974 and was also honoured with the title Shilp Guru by the Government of India in 2002. He also trained young painters in various other disciplines of painting like fresco, stucco, pichwai painting, woodwork, etc. He continues to train and run workshops in India and abroad. Besides these artists, some other artists were also inspired by Mughal School Murals as Binod Bihari Mukherjee, Raza R. Chughtai.



Fig 5.51 Mural in Mandawa Havelies, Rajasthan. Designed by Kripalk Singh Shekhawat
Source www.google.com

5.8 Analysis

A survey was conducted by a researcher to analyze the most in-demand themes in present India and the impact of Mughal murals. The survey is based on the views of researchers and historians.

The results show that floral motifs, abstract, and plant motifs are the most used in present times. These motifs are universal and accepted by 69% of respondents. So, except from all the motifs of the Mughal era, these motifs may be seen almost everywhere. In terms of technique, most respondents give a positive response. The most preferable technique in present times is painting. Stucco is also used as a sportive medium. Inlay is very costly, so

every person is not able to use this technique. Glazed tile decoration is mostly now being used in blue pottery and few mural artists are working in this technique. Places are being decorated with tile decoration.

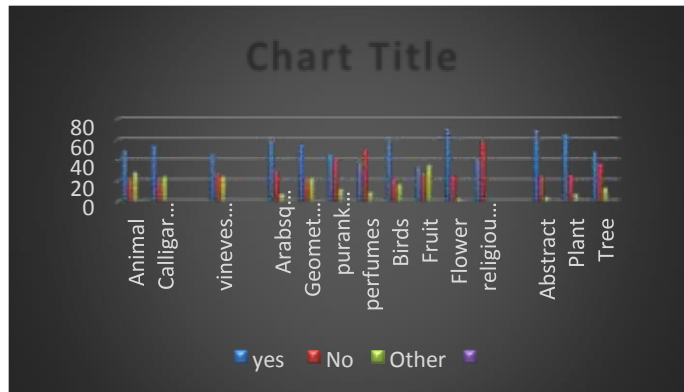


Fig 5.52 shows the most applicable Mural motifs in present time

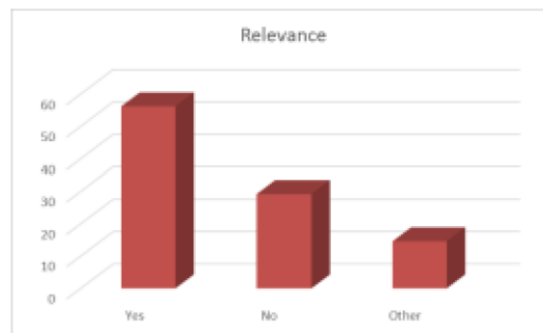


Fig 5.53 shows the relevance between Mughal and contemporary Mural

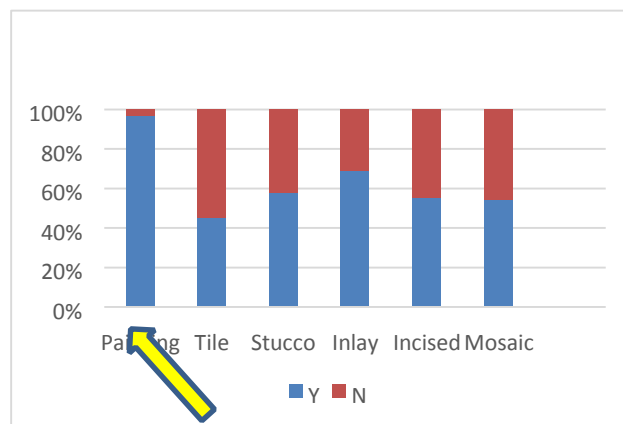


Fig 5.54 shows painting (Fresco) as a most preferable technique

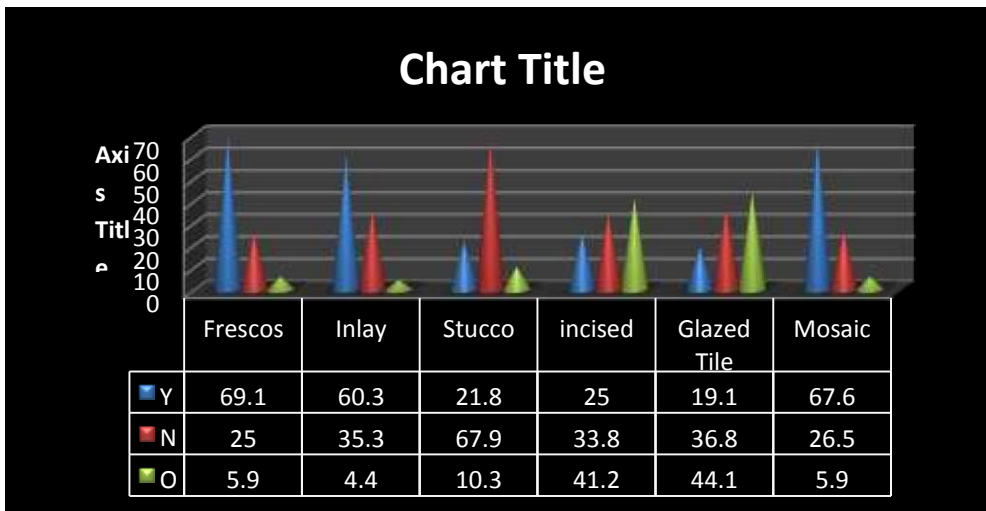


Fig 5.55 resemblance of different technique in contemporary

Result shows that Frescos Inlay and Mosaic have similar technique in present time, while stucco incised and are changed.

5.9 Conclusion

Present time is the time of innovation by using new technique and experiments. Realistic images of God and Goddess is now convert into an impression through some symbols. The elements of Mughal era murals continue to find their places in the modern day Mural decoration. Feeling of Royal, elite, grandeur, heritage richness which are primarily Mughal attributes are still being followed in the contemporary architecture. However due to technological revolutions and associated change in the quality of lives of the people as well as the evolution of various art forms, and development of new materials over period of time, many elements of art have either been modified, added, deleted, synchronized to pave the way for modern forms of art and architecture. In present times, designers are known for featuring bold colours, abstract and geometrical shapes and universal designs.

- In contemporary mural designs, a variety of traditional, modern and universal trends are seen. However, geometrical designs are heavily preferred.
- It is noteworthy that hardly any difference is found in the contemporary and Mughal art forms in regard of placement of auspicious, geometrical, arabesques and floral elements. The purpose of murals in contemporary buildings is to act as visual communicator and as aesthetic enhancing element.

Chapter 6

Summary and Closing Remarks

6.1 Summary

To conclude this study it is clear that Mughal Mural design is very expressive, and strong ornamentation. Mural were being designed to enhance the aesthetic beauty of the structure. By Mural, artist tried to add soul in the silent structure. The importance of these murals is for their aesthetic beauty and the form of their structure. The main elements of mural decoration have been presented in previous chapters. Here the researcher discusses the main findings of the thesis. This study is divided into 6 chapters, and findings are showing in the same manner. As:

Chapter first and second introduces the Mural decoration and its imperative role in history and in present time. The detail study has been done to understand Murals and their different styles. Mughals Structure are world famous due to their architecture, Murals other decorational aspects.

It had started from the period of Babur.

Advanced literature review has been done on Mughal history, art, architecture, Mural decoration. On the basis of existing literature it came to notice that in 11th century Islamic rulers invaded India. They ruined most of the Hindu culture of art and architecture. They also brought some decorative art with them but it was on basic level. The second ruler of Mughal Empire Humayun was fascinated to see the wall decorations and colourful surrounding. They brought two artists from Persia and with the help of local Indian artist they started making beautiful Mural designs.

The third chapter discussed the origin and factor responsible for promoting different arts as Mosaic, Inlay, glazed tile, incised, stucco and frescos. The Mughal artist used different mural techniques. This was new in the Mural art. They added new element to the folk arts of India, were going on Pre-Mughal era in India. The studies gave light on the aspect of different type of Murals were done during Mughal era. Previously style and technique were different. Through study the results shows that there was a big change in style, technique and themes are there. Mughals brought a new style, which was having detailing, symmetry, floral and geometrical patterns in Murals, which was never before in India. The survey show 55.4% due to aesthetic values, 18.5 % go with the reason of conveying special message from ruler to

people, 17.7 % go with the symbolic reason due to the Akbar faith in different religion and 8.5% people think that mural can help to protect the wall.

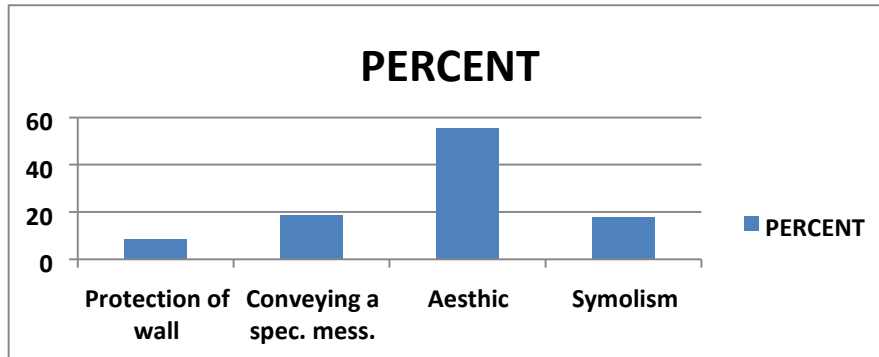


Fig 6.1 Survey Report Showing Aesthetic Pleasure

Survey study convey the result that a common man or spectator cannot understand the deep rooted substance in the designs. Same manner they are unable to access the modern art and impact of Mughal in it. Each technique of Mughal Mural clarifies the ruler’s personality, taste and lifestyle. For example, Akbar was very keen in using elements of Hindu, Jain, Suffi, Christian, and Persian and Chinese motifs. As Jahangir was fond of flowers, birds and animals, extreme uses of these types of motifs are found in miniatures and on walls. Shah Jahan was fond of Persian and Islamic motifs.

It is clear from this study that the Mughals were followers of Islam although they used animated motifs like animals, birds, and human figures hesitantly but they were experts in geometrical designs and calligraphy. During Akbar’s period, he personally seemed to supervise the construction of the tomb of Salim Chisthi. Hindu auspicious motifs and tantric symbols were being used, which showed Akbar’s belief in their symbolism as well as Quranic verses. In the Mughal era, Mural decorations has been applied in different motifs as Inlay, mosaics and stone carvings were in geometrical designs, stucco in arabesques, and flora naturally represented in paintings and glazed tile.

During the Akbar period geometrical and abstract designs were used in abundance and being used in carving, Mural’s relief work and many more ways. Natural motifs as fabulous animal, human figures, the sun and satkona were depicted in large scale. Mural decoration are found in Mosaic, stucco, and Frescos. Very less specimen has been found in Glazed tile decoration. Inlay art appears to have developed and refined in the time period of Jahangir. There was

development in range of Iranian or Persian motifs in the form of calligraphy, vine-vessels flora and fauna cypress tree arabesques and Geometrical motifs. The main reason for using these motifs was his wife's interest. His wife (Mehtar-un-Nisa) was a Persian lady and her relative were also from Persia. There would be one another reason that she was a Persian lady and to interact with Hindu artist was not be possible for her. The motifs are usually taken from the life of her Husband (Jahangir) and her father (Gyassuddin). The main example of this art is Tomb of Etimad-UDDulla. In Jahangir period the use of Marble was in progress. The Tomb of Salim Chisti was also very famous monument of Jahangir's Time. There was wide range of geometrical patterns and arabesques. These geometrical motifs were used with harmonies colour scheme. The inner chamber is also decorated with stunning stucco designed with bright colours scheme. The whole chamber is decorated in Persian style. Arabesques designs have been used with many natural motifs. The single composition is also designed with different decorative patterns of single flower. This shows the ruler's interest in variety of flowers and their ornamentation and natural presentation.

“ShahJahan inherited Jahangir's taste for creative sophistication and ornamental exuberance. The best known aspect of shahJahan patronage was architecture, the imperial art par excellence, and an era of great architectural awareness that was also reflected in the contemporary sources” Koch 1991. In ShahJahani period the marble got its refinement. The most famous example of using marble is Red Fort and Taj Mahal from Agra and Red Fort Delhi. In these monuments a full range of flower decoration is depicted in Inlay decoration. The natural use of flower with its symbolic meaning in Taj Mahal has been decorated. Primary colours have been used to give a focal balance. They look very attractive to the viewer. Calligraphy in inlay art is presented on the outer and inner facades. In Persia black colours means purity. The ruler used black colours for Calligraphy which creates spirituality according to Islam.

To conclude this chapter it is not surprising that there is not many figural depiction in most of the places. The main reason of that “Aurengjeb being a zealot Muslim might have desired that depiction should be avoided in the murals or such depiction might have been eschewed so as not to hurt his feeling.”(Kamboj 2003). The artist was conscious while decorating the wall and the column with murals decorative designs. Important areas which may be the consideration part of beholders eye have been used for beautiful bold subjective patterns. Remaining area of the wall is richly embroidered with small patterns all over. The entire decorations in different techniques have the same beauty. The moving of lines, the placement of object are not losing

their beauty for technique. The perfection of the Mural designs indicates that artists were very expert in this skill. It is momentous that the distribution of the wall area between different type of technique and ornamental forms and motifs has followed the architectural design and space.

Hindu cultural themes and many Hindu motifs were made during Akbar's period. Beside Hindu many other religious motifs were also depicted in Mural designs. Akbar was having relation with many countries. "Both internal and external trade made progress under the Mughal era. Indian goods were in high demand in foreign countries with their permanent markets in Persia, Poland, and Russia and in other European countries like China and West Asia." (Banerjee 2012)

Jahangir inherited the love and respect towards Hindu religion from his father and mother. He incorporated Hindu designs in his buildings. In the later period of his regime, however, the Hindu motifs disappeared and Persian influences became prominent. With an amazing eye for excellence in design and implementation in the arts and crafts, Jahangir encouraged talent and promoted without favoritism. He also took an interest in the local flora and fauna, miniature paintings, and horticulture. Jahangir was fond of fruits and imported those fruits that were not available in India (Beveridge, 2006)."

Although the Mughals were foreigner in Indian land, but designed Mughal structures which became world famous. It was a great challenge to work with local Indians traditions. They implemented Islamic element in Mural decoration with Indian element. "In ornament, Mughal artist usually handled the influx of new by re-shaping them according to the unwritten rules of Islamic art delicacy, symmetry and so forth." (Trilling2001) though in the period of Akbar all the artist were free to make motifs and other designs in their own way "there was a preference for stylization over naturalism, small forms over large, symmetry over asymmetry ,grace over strength, predictability over spontaneity and hypotacticpatterns over all other type" (Trilling2001)which are the main qualities of Islamic art.

Different type of motifs also show the nature of ruler as Akbar believed in Hindi mythology Jahangir preferred flora and fauna. Besides it the monuments of Akbar and Jahangir are full of geometric elements but in Sahjahan's period these motifs are disappeared. Only in Taj-Mahal at some places geometry in lines may be seen. The reason of that is at starting of mural decoration in Akbar period artist were free Hindu as well as Islamic. The geometry had been used in great variety and Jahangir was following his father's rule so geometry was also seen in Jahangir period. Like his father Shajahan was also following his father Jahangir. He (Jahangir)

was fond of flowers and birds and etc. and Shahjahan was offering respect to his father by making other type of flower and birds in the monuments. Some compositions were totally stylized without any natural floral form and constitute the finest stylized form in Mughal art. The Hindu auspicious motifs may be seen at the entrance or the upper part of monument. This highlights either auspicious motif designers were Hindu or if they were Muslim than they were having the knowledge of Indian religion.

Chapter 4 concludes that mural decoration. This chapter highlights the arrangements of different art elements, on Mughal monuments. The Mural technique with its different motifs and designs demonstrated balance, Unity, contrast Visual Movement Rhythm harmony and variety. These elements present a sense of perfection. The placement of the designs and its elements in Mughal monuments shows the perfection of artisans. An analysis of Murals of the Mughal period under study is presented consideration of the designs, Principle, theme, aesthetic philosophy. The analysis highlights design features such as balance, dominance, unity, visual movement, repetition and variety with in the design. The findings are supplemented by an opinion survey conducted for the purpose.

An analysis of Murals of the Mughal period under study is presented considering the design principle, theme, aesthetic philosophy and their chosen placement in the monuments. The analysis highlights design features such as balance, point of emphasis or dominance, unity, contrast, visual movement, rhythm, harmony or gradation, repetition, and variety within the design.

They were very expert to using of colours, although there was a great limitation of colours still. They have used different colours scheme to create variety. Primary colour scheme has been presented with white coloured marble to create attraction. The colour scheme is different from Persia. In the period of Akbar many earthen colour has been used. The present study shows that the artist used different colour scheme to enhance the beauty of Mural. At some places the artist used the opposite colours to highlighting the composition or at some places they applied symbolic colours. In tomb of Salim chisti the artist used different colours, which may has symbolic meaning. The artist were also knew the importance of the colour of Hindu auspicious motifs. Jahangir wanted luxuries things, rich, bright, gold inputs, as he always indulged with wine and party. This quality of Jahangir may be seen in Tomb of Akbar Sikandara. This tomb is decorated with glamorous colours scheme.

Aesthetic appreciation is normally referred to as the appreciation of beauty and excellence. The Mughal mural decoration has both sense in their work of decoration. Mughal mural art is not the art of some motifs but the feelings, respect and love for nature of the rulers. Use of many motifs from the different religion shows their love to others. In present chapter it has been found that Mughal Mural decoration have feeling, sentiments and love. Different type of rasas have been presented as adbhut rasa Veera Rasa Shringara Rasa, Shanta Rasa and Karuna Rasa. While assessing all the Rasa, it was found all Rasa were not the love of Patrons, therefore very few rasa could be found and assessed. The Mughals were also familiar with these sublimes and they applied it at their monuments, which called by them Nayab.

The artists have evoked Rasas and Bhavas in their work. It is found that eight Indian Rasas, or Indian canons have been predominantly evoked in the mural designs for aesthetics pleasure. The geometrical designs are found to be suitable at lower and uppermost part of the building and unsuitable at entrances. It is further noted that arabesque designs are found most suitable at archways and the gateways to enhance welcoming effect, joy and happiness. The placement of auspicious designs like swastika, satkonas, purnakalasa, sun etc. is generally at entrances. The inner parts of the building are found suitable for depiction of portraits, full life study of rulers and their queens, elephant fighting scenes along with floral designs.

The placements of the designs also present the rulers interest and nature of a particular ruler. The rulers order to apply important messageable motifs at the eye level. It is clear through survey that much of things have perfect visual conditions. Rests of the part are full of decorative elements as devotion.

Chapter v highlights impact of Mughal Mural designs on contemporary designs.

- The present research also looks at mural design of contemporary period, through few selected case studies, and analyses the influence on them of murals of Mughal period. In present times, designers are known for featuring bold colours, abstract and geometrical shapes and universal designs. However the liking for Mughal inlay mural designs continues. In contemporary mural designs, a variety of traditional, modern and universal trends are seen. However, geometrical designs are heavily preferred. Abstract forms also feature dominantly in contemporary commercial, official and residential buildings as they evoke energy and imagination.

- It is noteworthy that hardly any difference is found regarding the placement of auspicious, geometrical, arabesques and floral designs between the contemporary buildings and Mughal monuments. The designs and placement are according to the personal liking of the user; availability of readymade designs and type and nature of the building. The purpose of murals in contemporary buildings is to act as visual communicator and as aesthetic enhancing element.
- There is transformation of the concept of what Mural is in 20th century and can be. This development came by faith, vision and clarity of thought of contemporary artists who are free of the imposition of rulers and Nawabs that governed the production of art.

6.2 Closing remarks

The Mughal monuments are world famous. This era reflects different terminologies of the artistic expressions. These engraved and painted Murals and its elements are helpful to know about the historic background, their culture and implementation of Indian culture in future contemporary buildings. Now this is our responsibility is with the people of India. They are connected with the process of built environment, through their designs, technique and method. If this will not be protected, decoration or techniques, this art will be disappeared very soon. It is the time to woke up and support these arts, it is the time to give employments to the artist and craftsmen who knows or related to these techniques. There is also need to protect them with financial supports. To which is needed to fulfill it. Now this becomes the responsibility of every Indian to cherish and preserve, re implement in modern buildings for conservation and preservation on this culture.

Although these monuments are world famous and also helpful in financial growth of India, Hence The condition of the monuments are not so good.

- Most of the monuments are being marked and exploited by miscreants. They wrote their name on the wall and faded original beauty of Mural decoration.
- The wall decoration has been destroyed by many insects. Though these pictures it has been clears that honey bee has contaminated these marvelous mural decoration. The fig

6.1 and 6.2 shows destroyed portion by honey bee and fig. 6.3. and 6.4 shows destroyed wall decoration by unwanted water from rain.

- Some visitors also scratched these decorations with key in their hand by showing that they are interested to see what the material has been used. Some blank inlay socket are the main example of this delinquency.



Figure 6.2 Destroyed portion by Honey Bee at tomb of Sikandara

Figure 6.3 Destroyed portion by Honey Bee at tomb of Sikandara



Figure 6.4 Destroyed portion by unwanted water of rain at tomb of Sikandara

Figure 6.5 Destroyed portion by unwanted water of rain at tomb of Sikandara

- The atmosphere of the India is too hot and the visitors are not able to see it properly due to sun shine. So there should be facility of umbrella at those places.
- At some places as Chini Ka Roza, Marriam Tomb and Tomb of Etimad-ud-Dulla there are not sufficient illumination to see its decoration at inner part.

- The art restorer or artist working at Agra and Jaipur are not qualified properly. Some of them are doing this work only to get money only.
- Government is doing a lot but much more is required to establish the artist of Mughal era. There should be many branches or agencies, which can provide each and every facility of livelihood and equipment of art.
- There is need to open few more institutions where the skill developing training can be given to artists to revive this art.
- The outside of the monuments should be neat and clean. At the time of survey the researcher found that the way to Chini ka roza was not in good condition. Even No rickshaw puller was ready to go that place. Chini ka Roza is the best example of Glazed tile in India. This has been fully decorated with glazed tile. The Archeological Survey of India should have consideration on it. They should also invite some artist from other countries such as : Pakistan to restore it. Many places where plaster got damaged, people are applying simple plaster on it. After some time it will loss its beauty.

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GLOSSARY

Abstract: Unrecognizable forms and layouts. In an art, the word "abstract" is used to describe a non-objective motif that cannot be described any other way. Abstract could also represent in simplified or symbolic form.

Achromatic: Color without chroma- black, white and gray made by mixing black and white. All other colors employ chromatic pigments.

Aesthetics: A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. Three aesthetic views: **subject, composition, content**. Central question-**What is Art?** – Aesthetic is a standard of beauty, a perception that something pleases the eye, pertaining to the artistic and beautiful;

Aesthetic experience: Experience of intrinsic features of things or events traditionally recognized as worthy of attention and reflection, such as literal, visual, and expressive qualities, which are studied during the process of art criticism.

Aesthetic value: The value (worth) a thing or event has due to its capacity to evoke pleasure that is recognized as arising from features in the object traditionally considered worthy of attention.

Allover: A layout, in which motifs are fairly close and evenly distributed as opposed to stripes, borders, plaids, and engineered designs. Another term is overall.

Amalaka: Crown of the Sikhara used on domes; it has a cog rim with ribs of ring shapes; it is crowned by the kalasa-finial.

Anand: Enjoy, Joy

Animation: Depiction of living beings in art, paintings or such architectural elements such as peacock and elephant shaped brackets.

Arabesques: It is a rhythmic design of curved lines, spread over a surface, with reciprocal repetitions of vegetation designs and formed geometrically as adapted by Muslim artisans about A.D. 1000, it became highly formalized.

Arch: curved structure over an opening such as a door or window. An arch may either stand alone or support the walls around the opening.

Art History

Studying of art from the past. Art can record history and give us visual information before photography was invented.

Artisans: A skilled manual worker who crafts items that may be functional or strictly decorative. Manufacturing by hand and with hand tools imparts unique and individual qualities to artisanal products, in contrast to mass produced goods where everyone is nearly identical.

Assemblage: Art made by combining a collection of three-dimensional objects into a whole. It can either be a free-standing sculpture or be mounted on a panel, and it is usually made from scraps, junk, or various manufactured or natural objects.

Atmospheric perspective: Way of showing depth and distance in a painting by using fading colors and hazy details to indicate objects in the distance.

Background: Parts of an artwork that lie in the distance and appear to be behind objects in the foreground..

Bagh: A pleasure Garden.

Balance: A principle of design, balance refers to the way the elements of art are arranged to create a feeling of stability in a work; a pleasing or harmonious arrangement or proportion of parts or areas in a design or composition.

Balanced Stripes: A symmetrical layout, in which colored bands are arranged around a center.

Baluster Column: A column shaped somewhat like a baluster, with a short, massive shaft.

BC or B.C.: Abbreviation for "Before Christ". Conventionally placed after a number standing for a year computed by counting back from the year once thought to be the year Christ was born.

Border design: A pattern designed to run lengthwise along the edge of the V surface and area.

Botanical: A design showing realistic representation of herbs, garden plants, and other botanical objects.

Bracket: A bracket is an architectural member made of wood, stone, or metal that overhangs a wall to support or carry weight. It may also support a statue, the spring of an arch, a beam, or a shelf. Brackets are often in the form of scrolls, and can be carved, cast, or molded. They can be entirely ornamental and serve no supporting purpose.

Brahma: A creator god, with four heads to overlook each of the four directions. Often just three heads are shown. Brahma is found both in Hindu and early Buddhist sculpture.

Bronze: Mixture of copper, tin, and other metals often used in cast sculptures because it is very strong and hard.

Buddha and Buddhism: A Hindu prince (conventionally dated 563 BC - 483 BC) who renounced the worldly life, became a wandering ascetic, achieved enlightenment, and founded the Buddhist religion. Buddha means "The Enlightened One" and is an honorific title. His personal name is Siddhartha Gautama. He is also called Shakyamuni, "The Sage of the Shakyas" (his birth clan). Technically the Buddha is not a god, but he is often worshiped as divine.

Burj: Tower, usually in a fortified context.

Cakra or Chakra: The revolving wheel of time which symbolized the cyclical rhythms of the cosmos; "wheel," a solar symbol; Vishnu's discus, a weapon; a supposed center of psychic energy in the human body.

Calligraphy: Artful form of writing letters or words with brushes or pens, originated by the Chinese.

Calligraphy: The art of writing or inscribing Arabic and Persian scripts ornamentally; used originally in manuscripts and paintings and then, for architectural ornamentation.

Canopy: An ornamental roof-like structure.

Caricature: Picture in which a person's distinctive features, such as nose, ears, or mouth, are distorted or exaggerated.

Carving: Technique for making sculpture by cutting away unwanted parts; a carved object.

Cast: To copy a solid object by pouring a liquid, such as melted metal, clay, wax, or plaster, into a mold and letting it harden. The mold is then removed and a copy, or cast, is left in the shape of the mold.

Cenotaph: A mausoleum without a burial (literally, an "empty tomb").

Chabutra: Raised platform.

Charar-Bagh (Char-bagh): Four quartered garden; generally enclosed, dividing into four quarters by canals, each having pathways, with a pavilion or building, e.g., a tomb at the central point.

Chevron: A regular zig-zag pattern of straight lines generally disposed horizontally on pilasters in Mughal building.

Chhajja: A Mughal angled roof eave.

Colour: The hue, value, and intensity of an object. The primary colors are red, yellow, and blue; every color except white can be created from various blending of these three colors

Column: An upright pillar or post. Columns may support a roof or a beam, or they may be purely decorative. The lower portion of a column is called the base. The upper portion of a column is called the capital.

Complementary colors: Colors that are opposites on the color wheel and contrast with each other. For example, orange is the complement of blue, yellow of violet, and red of green.

Composition: Arrangement or design of elements of an artwork to achieve balance, contrast, rhythm, emphasis, and unity and to make it an effective expression of the artist's idea. The term also refers generally to any work of art.

Contemporary: A design with simple, extremely stylized motifs.

Contrast: Significant degrees of difference between lines, colors, shapes, values, forms, and/or textures.

Convention: Established technique or manner of representing art images or ideas.

Cool colors: Family of related colors ranging from the greens through the blues and violets.

Cross-hatching: Shading done by drawing closely set parallel lines that crisscross. Cross-hatching is used to show contrast between light and shadow in drawings, paintings, and engravings.

Dado: Lower portion of the wall from pavement to approximately waist height reserved for decoration e.g., by base-relief; also section of a pedestal between the bases and crown.

Dargah: The place or complex where the mazar or maqbarah of a Muslim saint (Sufi) is situated and where the people assemble for religious merit once a week or a year.

Darshan: "Seeing," the devotional viewing of an image during worship, or the ceremonial viewing of a ruler during public audience.

Darwaza: A gateway of portal.

Daulat Khana: Residences; personal place of the king; it is in the common sense and Khass-Mahal in respect of palatial architecture.

Decorative design: Artwork created for use in exterior and interior decoration.

Depth: Direct measurement from front to back or near to far, represented in an artwork by the actual or apparent distance from bottom to top or front to back. Techniques of perspective are used to create the illusion of depth in a two-dimensional painting.

Design: Organized and creative arrangement of the elements of an artwork, including lines, shapes, textures, spaces, and colors.

Designer: The person designing is called a designer, also a term used for people who work professionally in one of the various design areas, designing often requires a designer to consider

the aesthetic, functional, and many other aspects of an object or a process, which usually requires considerable research, thought, modeling, interactive, adjustment, and re-design.

Detail: Small part of a work of art, enlarged to show a close-up of its features. Also, a distinctive feature of an object or scene that can be seen most clearly close-up.

Dimension: Measure of length, width, or depth. Two-dimensional art, such as a painting, has length and width. Three-dimensional art, such as sculpture, has length, width, and depth.

Diwan-I-Am: Hall of public audience; ceremonial place for the general assembly.

Diwan-I-Khas: Hall of private audience reserved for important nobles, to conduct confidential and important business of the state.

Dome: A dome is a structural element of architecture that resembles the hollow upper half of a sphere. Dome structures made of various materials have a long architectural lineage extending into prehistory.

Dominant: Part of a design that is most important, most powerful, or has the most influence. A certain color can be dominant, and so can an object, line, shape, or texture.

Embroidery: Decorative designs sewn on cloth with a needle and thread or yarn.

Emphasis: The accent, stress, or importance of a part of an artwork. Opposing sizes, shapes, and lines, contrasting colors, closer detail, and intense, bright color are all used to emphasize, or draw attention to, certain areas or objects in a work of art.

Engraving: Process of carving or cutting pictures, letters, or designs into a hard material such as wood, metal, or ivory with a graver, burin, or other sharp, chisel-like tool. When the surface is inked, a print can be made from the form.

Façade: A facade or façade is generally one side of the exterior of a building, especially the front or frontal elevation of a building, one full front side of a building facing the other open space. In architecture, the facade of a building is often the most important from a design standpoint, as it sets the tone for the rest of the building.

Figurative: A type of conversational design using human figures. **Floral:** Vegetation; a flowing design with twigs; leaves, flowers and other similar motifs for surface decoration.

Fine art: Type of art primarily created for the purpose of providing beauty and enjoyment rather than for commercial use. It is often intended to be uplifting, thought provoking, and life-enhancing.

Floral :Vegetation pattern; a flowing design with twigs; leaves, flowers and other similar floral design usually in relief used as a decorative motif.

Floriated: A design having floral ornaments or a floral form.

Focal point: Most important part or area in a work of art. All other parts should center around, provide background for, or draw attention to the focal point. It is also called the center of interest.

Foliage: To form (as an arch) into foils; to ornament with foliage; -resembling a floral design.

Folk art: Traditional art made by people who have had no formal art training but who practice art styles and techniques that have been handed down through generations.

Foreground: Portion of a work of art that appears to be in front.

Form: A unit in an artwork that is defined or set apart by a definite contour; sometimes used synonymously with shape, or used to refer to a shape that is depicted in three rather than two dimensions

Found object: Natural or manufactured object not originally intended to be used as art but treated as art or included in an assembled work of art.

Free-form: Irregular, asymmetrical; not formed according to any present rules or standard design.

Fresco painting-: A method of wall painting in which water-based pigments are applied to wet, freshly laid lime plaster.

Frieze: Horizontal band of decorative or narrative art, often part of the decoration of a building..

Fringe: A continuous, garland- like series along the intrados of an arch either of spear-heads or of lotus bud.

Ganesh: (also Ganesha): The elephant-headed god who overcomes all obstacles with the force of an elephant crashing through the jungle. The son of Parvati, Ganesh removes every difficulty and is invoked at the start of any new enterprise. His attributes include an elephant goad, his broken-off tusk that he used as a pen to write the Mahabharata, a lasso, and a bowl of sweets. He rides a mouse or rat and is a jolly, good-natured god.

Ganj: A market or a market center.

Gavaksa: Sometimes understood to be the third eye. It is the ubiquitous, circular, or horseshoe-shaped arch, which decorates Indian temples and shrines. This arch is shaped like the cross-section of a barrel vault (shala). Chandrashala is the term most often used for this kind of arch. It is called a chaitya arch when used on the facade of a chaitya hall. It may also be called a gavaksa (or kudu, in Tamil) when applied as a decoration to structural temples.

Geometric design: A design based on a geometric pattern, often contrasted with representational designs, such as floral or conversational.

Geometric: Design based on simple shapes such as rectangles, triangles, circles, or straight lines.

Glazed Tile Mosaic: This mosaic is of two types: tessellated mosaic, in which each element of the design, flower or leaf is represented by a separate individual tile, cut up and assembled together; square tile mosaic is different as in this type the whole pattern is divided into a certain number of relatively large squares of uniform size, each square, thus, containing a part of the whole design.

Gothic: Architectural style developed in Western Europe from the 1100s to the 1400s, characterized by pointed arches, tall buildings with thin walls and large stained glass windows, and airy interior space.

Gradation: Gradual, often subtle change from light to dark, rough to smooth, or from one hue to another.

Graphic art: Type of visual art made for commercial purposes. Packaging, posters, advertisements, signs, and book and magazine illustrations are examples of graphic art.

Ground line: imaginary or real line on which the figures and objects in a painting rest, which forms a base and keeps the figures from appearing to float in space.

Ground: The surface of a design or textile onto which motifs are applied

Hamman : Bath, bath-room or the bath complex contained in an independent building; Mughal hamman is complex of rooms, halls and corridors, closed on all sides except the main entrance and the ventilators, with arrangement of water and some cooling device.

Harem: The women's quarters; secluded part of the palace or residence reserved for the ladies of the household; sanctuary; also called haramsara and haramgah, Mahalsarai, Raviwas, Zenani-Dyodhi, Darogha of Harem was called ' Nazir-i-Mahal' or Nazir-iMashkoi and most popularly 'Khwajah Serai (tile elderly man of the household).

Highlight: to center attention on or emphasize through use of color.

Horizon line: actual or imaginary line in a work of art representing the point at which water or land seems to end and the sky begins.

Hue: another word for color, such as red, yellow, or green.

Illuminated manuscript: manuscript page that is decorated with ornamental designs, miniatures, or lettering, often with gold leaf. Illuminated manuscripts are most often associated with the Middle Ages.

Imagery: imaginative expression of objects, feelings, ideas, and experiences in art, depicting both physical and nonphysical things.

Incised: Low or deep undercutting in plaster or stone for surface decoration; sort of engraving on flat surface.

Indra: A sky god, king of the gods in Vedic times who was later "demoted" to a dikpala as guardian of the eastern direction. His primary attribute is the vajra (thunderbolt). He rides an elephant, symbolic of thunderclouds and royal power. Indra is often paired with Brahma in Buddhist iconography.

Inlay: The art of inlay involves cutting out a design on the stone slabs, making of grooves on the surface, shaping of semi-precious stones using emery wheels to fit into the grooves and finally "inlaying" of the stones on the marble surface. Semi-precious stones like Agate, Amethyst, Blue

& Green Aventurine, Cornelian, Jasper, Lapis-Lazuli, Malachite, Moss-Agate, Tiger's Eye, Serpentine, Chalcedony, White Jasper, Hematite, and Onyx-Marble are shaped and polished and then laid into the marble with adhesive.

Intensity: relative brightness or dullness of a color.

Jali: A stone lattice or pierced screen.

Jharoka: A Mughal projecting balcony with a domed or vaulted roof. It is supported on two or four brackets or two pillars and pyramidal roof.

Kalpalata and Kalpavriksha: The wish-fulfillment creeper or tree that were also symbols of imagination and creativity.

Kama: The god of love.

Khass - Mahal : Personal palace, or one of its most gorgeous apartments, for the exclusive use of the Emperor and his chief queens.

Khawabgah: Sleeping chamber of the Emperor; it was an entirely secluded apartment within the

Kirti- Mukha: Pediment with the face of Glory; a popular ornamental motif of Buddhist and Brahmanical architecture. This protective motif in Indian temples is derived from the much earlier Chinese t'ao-t'ieh. In India, the monster often has the features of a horned lion.

Lakshmi: Goddess of prosperity, originally a water goddess, consorts of Vishnu. Another popular iconographic image pairs her with Sarasvati, accompanying Vishnu.

Landscape: design or view made up of natural outdoor scenery, such as mountains, rivers, fields, or forests.

Lattice window: A window divided into small panels arranged diagonally. Mahal: A Mughal palace, pavilion, or hall.

Lattice: A jali or perforated screen.

Line: The path of a point that moves through space. Line can be described in terms of width, direction, movement, length, curvature, and even color.

Linear perspective: way of showing depth and distance in a picture with converging lines. In linear perspective, lines that are parallel get closer together and objects get smaller in the distance.

Lintel: A horizontal architectural member, of wood or stone, spanning an opening (i.e. over a doorway or window)

Lithography: printing process invented in 1798 in which a picture or design is drawn on a smooth stone or metal plate with a special wax or grease crayon. The surface is then treated with a chemical that allows ink to adhere only where the crayon has been used. Finally, the surface is inked and the crayon design is printed on paper.

Makara: A sea-monster, with a crocodile body and various other fanciful parts. Vehicle of Ganga and Varuna.

Mandala: A mystical diagram of the cosmos. Mandalas are a type of yantra.

Mandapa: A columned hall in a temple.

Masjid: Place for Islamic worship or a mosque.

Mass: area inside a shape.

Mausoleum: A building that is dedicated to the memory of a deceased person and contains his or her tomb.

Medallions: A medallion is a piece of metal, usually carved or engraved; circular (like a coin) and large, that is used as a work of art.

Medium (plural **media**): material an artist uses, such as oil, pen and ink, or chalk; the technique, such as painting, sculpture, or collage, used with these materials.

Mihrab: A niche in the wall inside a mosque, which indicates the direction of prayer (towards Mecca). In India the mihrab is in the west wall.

Minar: A tall, slender Islamic tower. Usually, minar is also called a minaret in English.

Mixed media: work of art formed from the combination of more than one medium, often an unusual combination of seemingly unrelated materials such as wood, clay, paint, and fabric.

Model: person or thing used as an example or pattern for an artist to follow when creating a work of art; a small copy or image that represents a larger object.

Monument: Architectural memorial; a formal building erected either over a sepulcher or elsewhere as memorial.

Mosaic: A pattern constructed from small coloured pieces. Mosaic is the art of creating images with an assemblage of small pieces of colored glass, stone, or other material. It may be a technique of decorative art, an aspect of interior decoration or of cultural and spiritual significance as in a cathedral. Small pieces, normally roughly cubic, of stone or glass of different colors, known as tesserae, (diminutive tessellae), are used to create a pattern or picture.

Mosaic: picture or design made by fitting small pieces of colored paper, glass, tile, stone, or other materials onto a background.

Mosque: A Muslim place of worship. Congregational mosques for public worship are called Jami Masjid ("Friday Mosques"). Two important parts of a mosque are the mihrab (prayer niche) and the mimbar (pulpit).

Motif: element or combination of elements repeated often enough in a composition to become a dominant feature.

Motif: One or many distinctive and recurring elements, forms, shapes, or figures that make up a design motifs for surface decoration.

Mughal: A dynasty of Muslim conquerors in northern and central India who ruled between 1526 and 1748 AD are Mughal.

Mural: large painting that covers a wall. It can be painted directly onto the wall or onto wood, paper, or canvas to be attached to the wall.

Naturalistic: A design with realistic depictions of organic or non-organic forms.

Naubat - Khanah : Gateway where Naubat or ceremonial music is performed at fixed timings; also called NAQQAR - KHANAH though the former is more ceremonial and auspicious in character than the latter.

Negative space: The area between motifs in a layout.

Neutral colors: colors that blend or combine with all other colors to alter their value or intensity. Black, white, and gray are considered neutral colors.

Niche : Alcove; a sunken arch or recess given in the wall either as a receptacle or for breaking the monotony of the plain wall.

Nonrepresentational art: style of painting or drawing in which the image created bears little resemblance to the natural or realistic form of the subject.

Nook-Shaft: Technically corner pillar; a beautifully carved plaster attached to the sides of an arch or angles of a structure generally with a chevron or rope pattern in Mughal Architecture.

Optical art: An abstract art that creates the illusion of movement, vibrating effects, moire (moire) patterns, an exaggerated sense of depth, and other visual effects

ornate – heavily or excessively decorated

Outline: line that shows or reveals the outer edges of a shape or form.

Overall: A layout, in which motifs are fairly close and evenly distributed as opposed to stripes, borders, plaids, and engineered designs. Another term is all over.

Overlapping: technique in which one shape or part covers some part or all of another. Since overlapping objects appear closer, this is a perspective technique used to show distance in artworks.

Padma: The lotus symbol which embodied the prime symbol of creation of the universal creative force that springs from the bosom of the earth.

Palette: tray or board on which colors are mixed; also, the colors used by a particular artist or for a particular artwork.

Palmette : A broad floral design having the overspread leaves resembling palm; a highly conventionalized palm motif.

Papier-mâché: art material made of paper torn into strips or made into pulp and mixed with art paste. It can be molded into various shapes when wet and produces a solid material that is quite strong when it dries.

Path of vision: imaginary route the eyes follow when one is viewing a work of art. It usually begins at the bottom edge, moves clockwise, and ends at the center of interest.

Pattern: A design for decorating a surface composed of a number of elements arranged in a regular or formal manner.

Pattern: repetition of shapes, lines, or colors in a design.

Pedestal: Base of an upright structure, column, statue or obelisk.

Perspective: representation, of a three-dimensional object on a flat, two-dimensional surface. Perspective is achieved by creating the illusion of depth and distance. The two types of perspective are linear and atmospheric.

Pietra Dura: Florentine mosaic of lapis lazuli and marble; highly polished.

Pigment: fine, colored powder that makes paint when combined with various liquid mixtures, such as water and a binding agent.

Pillar: A vertical structural member bearing a load; post; a firm upright support for a

Plan : The representation of the shape of a building showing the general distribution of its

portrait: painting, sculpture, drawing, photograph, or other work of art showing a person, several people, or an animal. Portraits usually show just the face but can include part or all of the body.

post and lintel: way of building an opening using two upright posts to support a horizontal beam, or lintel.

precincts of the Harem and was carefully guarded.

primary colors: the hues red, yellow, and blue, which in different combinations produce all other colors except white. The primary colors cannot be produced by mixing any other colors together.

Print: Shape or mark made from a printing block or other object that is covered with wet color and then pressed onto a flat surface, such as paper or cloth. Most prints can be repeated by re-inking the printing block. Prints can be made in many ways, including the use of an engraved block or stone, transfer paper, or a film negative.

Proportion: The relationship of the distance of objects in a composition, as in, for example, close up and far away; the relationship of the size of one part to another or to the whole.

Purnaka/asa: It is the full vase or purnaghata is deeply rooted in Indian culture and religious ceremony. It is the overflowing flower pot a symbol of creativity and prosperity. It is a visible symbol of the Hindu mythology. It may also be used as a column base, or be held as an attribute by certain gods.

Quran: The Quran is the central religious text of Islam. Muslim believes in the Quran (the book of divine guidance and direction for mankind, and consider the original Arabic text to be the final revelation of God).

Railing: Horizontal bar of the balustrade.

Rajput: A line of Hindu rulers in Rajasthan and Madhya Pradesh, from before the Muslim invasions until Independence in the 20th century.

Relief: Type of sculpture in which figures are raised above the surface or from a background that is flat or has hollowed out parts.

Renaissance - Meaning re- birth a cultural movement that spanned roughly the 14th to the 17th century in Europe

Repeat: The horizontal or vertical distance between identical elements of a pattern design.

Representational: Style of painting and drawing that depicts the subject as it appears.

Rosette: A conventional ornament carved or modeled to resemble a rose; a disc of foliage or

Satkona: A hexagram or six pointed star, symbolizing the union of Shiva. Scale: The relative size of a motif or layout.

Scale: Ratio of the size of parts in a drawing or artwork to their size in the original. If a picture is drawn to scale, all of its parts are equally smaller or larger than the original.

Scroll: A ribbon-like motif in the shape of a partly rolled scroll of paper. **Shades:** Colours to which black has been added.

Sculpture: Carving, model, or other three-dimensional piece of art.

Secondary colors: Colors created by combining two of the three primary colors. The secondary colors are orange, green, and violet.

Shadanga: Six limbs of Indian art. The six different limbs were actually different six different points or strokes which were emphasized to infuse more life to the paintings. They were the forms of human demeanor into for greater effect and appeal.

Shade: Color to which black or another dark hue has been added to make that color darker. For example, black added to red produces darker shades of red.

Shading: Showing gradations of light and darkness in a picture by darkening areas that would be in shadow and leaving other areas light.

Shakti: The female aspect of a god, representing the god's creative energy.

Shape: A distinct spatial form depicted in two dimensions and created by lines or a change in color, shading, or materials

Shiva (noun), **Shaiva** (adjective): One of three great gods in India, the others being Vishnu and Brahma. Shiva's attributes in North India are the trident and snake; in the South, an antelope and axe. His mount is the bull, Nandi. Shiva is a god of the wild mountains and forests. He is the god of outsiders, yogis, wandering ascetics, and hermits, who do not fit into organized society. His wife is Parvati, with whom he lives in the Himalayas.

Sketch: A simple, quick, rough drawing done without a lot of detail but catching the chief features and a general impression of an object or scene.

Soffit: Ceiling or underside of any architectural member, e.g., lintel, arch or dome.

Solidity: the quality of having bulk and being three-dimensional. Shading and texture show the solidity of an object in a drawing or painting.

Space: the visual or actual area within and around shapes and forms. Positive space defines the contents of a shape or form, and is bound by edges or surfaces. Negative space refers to the "empty" area surrounding a shape or form, and also helps to define the boundaries of a shape or form

Stalactite: Honey combing; a type of ornament resembling the formation of calcium carbonate hanging from the roof or walls of a cavern; it appears to have originated in the multiplication of small arches on a pendentives (hence the stalactite pendentives); its complicated arrangement of prisms appealed to the Arab love of geometrical decoration stimulated by Islamic prohibition of animal representation.

Statue: Carved, modeled, or sculpted free-standing three-dimensional figures especially of a person or animal.

Still life: Drawing or painting of an arrangement of nonmoving, nonliving objects, such as fruit, flowers, or bottles. The arrangement is usually set indoors and contains at least one manufactured object, such as a vase or bowl.

Strut: A slanting or serpentine bracket with delicate curves and volutes used in Indo - Muslim Architecture more as an architectural ornament than to support a load, e.g. at the tomb of Salim Chishti at Fatehpur Sikri.

Style: A manner or mode or fashion of building in any particular region, distinguished by certain characteristics of general design, construction and ornament; with its set norms and principles, an architectural style is an evolutionary process which grows and develops and ultimately reaches the stage of perfection at which these norms and principles are perceptibly symbolized.

Style: Artistic technique or a way of expressing, using materials, constructing, or designing characteristic of an individual, group, period, or culture.

Stylized: Figures or objects in a work of art that are not represented naturally but are designed to conform to a particular pattern or artistic approach.

Subject : What you recognize in a work of art, the main or most important part.

Superstructure: Whereas a pillar may be square, circular or polygonal in section, a column.

Surya: The sun god. He holds a lotus in both hands,, and drives a chariot pulled by seven horses representing the seven days of the week.

Swastika: Representing the four-fold aspects of creation and motion.

Symbol: Something that stands for something else, especially a letter, figure, or sign that represents a real object or an idea.

Tantra (noun); **Tantric** (adjective): An unorthodox form of Hindu worship, involving acts and substances which are normally forbidden.

Tapestry: Picture or design woven or stitched in cloth and hung on a wall.

Technique: The way an artist uses tools and media.

Texture: The look and feel of a surface, which may be described in such terms as rough, smooth, hard, soft, scratchy, silky, fine, coarse, and so on.

Theme: Realistic or abstract subject or topic in an artistic work.

Tile: A tile is a manufactured piece of hard-wearing material such as ceramic, stone, metal, or even glass.

Tomb: Mausoleum; formal room vault or building containing the grave; funeral memorial.

Torana: A free-standing ceremonial gateway; originally, a gateway with posts and crosspieces, sometimes elaborately decorated and carved, in front of a Buddhist stupa. Surviving toranas are made of stone, in imitation of earlier wooden architecture.

Unity: The interrelation, balance, and organization of all elements of an artwork to achieve a quality of oneness, or a pleasing sense. (Note: a composition can be pleasingly exciting, ple

Value: The relative lightness or darkness of tones or colors. For example, white and yellow have a light value; black and violet have a dark value.

Vanishing point: In linear perspective, the place on the horizon where parallel lines appear to meet or converge.

Variety: The assortment of lines, colors, forms, shapes, or textures in a work of art.

Vase and Foliage: Full vase with over- flowing vegetation.

Vastu: The Sanskrit word vastu, "any really existing or abiding substance or essence, thing, object, article", and also "goods, wealth, property". The vrddhi, vastu takes the meaning of "the site or foundation of a house, site, ground, building or dwelling-place, habitation, homestead, house".

Viewpoint: Position or place from which an artist views the subject that is to be represented.

Visual Ergonomics: Allows users to stimulate and analyze the interaction between any product and its lighting environment, taking into account physiological aspects of human perception.

Warm colors: Family of related colors ranging from the reds through the oranges and yellows.

Wash: Background of a watercolor picture, prepared by using thin, watery paint applied quickly with large, sweeping brush strokes.

Woodcut: Wooden surface on which a picture or design has been cut to form a relief used for printing.

Questionnaire I

I take this opportunity to introduce myself as a PhD scholar, department of Humanities & Social sciences, IIT Roorkee. India and working on the research topic entitled as “An Evaluation of Mural Depiction in Mughal era”. I have selected six types of mural techniques as painting, inlay mosaic, stucco. Incised and tile, in the tomb of Akbar, tomb of Etimad-ud-Dulla, Red fort, Fatehpur- Sikri and Taj-Mahal. In this regard, to solicit views about various mural technique and design elements applied in these monuments, a comprehensive survey questionnaire have been prepared by me and attached here.

All information that is obtained from the survey will be treated as confidential, and used only for the academic research purpose. If you have any queries pertaining to the questionnaire, please do not hesitate to contact me at rohitasharma2009@gmail.com.

Rohita Sharma




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Name Of The Respondent	
Age Of The Respondent	
Educational Qualification	
Occupation	
Name Of The Institute	
Area Of Interest	
Experience (Years)	
Phone No.	
Email ID	

1. **What was the purpose of mural decoration in the monuments of Agra :**
 - a. Symbolic b. Decorative c. other (specify).....
2. **What purpose can be drawn from the wine vessel mural design element?**
 - a. Symbolic b. Decorative c. other
3. **What purpose can be drawn from the fabulous Animal mural design element?**
 - a. Symbolic b. Decorative c. other
4. **What inference can be drawn from the floral mural design elements?**
 - a. Symbolic b. Decorative c. other
5. **What purpose can be drawn from the pomegranate & Grapes mural design elements?**
 - a. Symbolic b. Decorative c. other
6. **What purpose can be drawn from the Purnakalasa mural design elements?** 
 - a. Symbolic b. Decorative c. other
7. **What purpose can be drawn from the Swastika mural design elements?** 
 - a. Symbolic b. Decorative c. other
8. **What purpose can be drawn from the geometrical mural design elements?**
 - a. Symbolic b. Decorative c. other
9. **What purpose can be drawn from the arabesques mural design elements?** 
 - a. Symbolic b. Decorative c. other

10. What purpose can be drawn from the Chinese cloud forms in mural design elements?
a. Symbolic b. Decorative c. other
11. What purpose can be drawn from the calligraphy in mural design elements?
a. Symbolic b. Decorative c. other
12. What implication can be drawn from the floral mural design elements?
a. Openness, b. Freshness, c. Happiness, d. Piousness
13. What is the most appropriate place for different elements?

	Elements	Lower part of the building	Upper part of the building	At entrances	Uppermost part of the building	Other:
1.	Calligraphic					
2.	Geometric					
3.	Floral					
4.	Arabesques					
5.	Hindu Auspicious Motifs					
6.	Animated					

14. Mural styles have been used in Mughal Monuments?

	Mural styles	Fatehpur-Sikri	Sikandara	Itimad-ud dulla	Red fort Agra	Taj-Mahal	Chini ka Roza
1.	Frescos						
2.	Inlay						
3.	stucco						
4.	Tempera						
5.	Glazed tile						
6.	Mosaic						
7.	Inlay						
8.	Incised						

15. What types of stories were used on the wall in Akbar's period?
a. Daily life
b. Particular occasion
c. User's interest
d. Mythological
E. Mysterious

16. Do you think that the stories illustration or other decorations are the mirror of a particular ruler?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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17. Why the floral motifs were painted in the tomb of Salim Chisti?

- a. Ruler's Interest
- b. Artist's Interest

18. What could have been the basic purpose of Mural works :

- a. Protection of wall
- b. Conveying a specific message
- c. Aesthetic appeal
- d. Symbolism

19. Was glazed tile decoration developed in India or imported through Persian art?

- a. India
- b. Persian

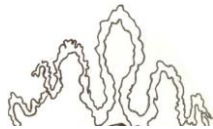
20. Whether colourfull wine vessels with fruits dishes are the symbol of happiness or Celebration in Itimid-ud-Daulah Tomb?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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21. Whether analogous wine vessels with empty dishes are the symbol of sadness or sorrow in Itimid-ud-Daulah Tomb?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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22. Do you see any similarity in these two motifs?



1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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23. What do you intended/mean from this motif?



24. What do you intended/mean from this motif?



25. What do you intended/mean from this motif?



26. Do you find lotus in these different shapes?



1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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27. Is there any resemblance in two motifs?



1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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28. The handle of the vessel look like

(a) Snake



1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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Questionnaire ‘II’

This survey is being conducted as part of my doctoral research work on “An Evaluation of Mural Depiction in Mughal Era”. This questionnaire is designed to obtain information’s related to contemporary mural decoration from artisans, contractors and emporium owners.

Rohita Sharma

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Department of Humanities & Social Sciences

Indian Institute of Technology Roorkee

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A general information regarding respondent:

2.	Age	
3.	Address	
4.	Educational-qualifications	
5.	Field Experience(years)	
6.	Any other	
7	Signature	

Q. 1 which mural techniques are being used in contemporary Mural art? Please tick

1	Painting/ Tempera	
2	Tile	
3	Stucco	
4	Inlay	
5	Incised	
6	Mosaic	

Q. 2 which motifs are being used in contemporary Mural decorations? Please tick

Sl.N	Name of the Motif	Contemporary Mural Motifs
1	Flowers	
2	Animals	
3	calligraphy	
4	Wine-vessels	
5	Arabesques	
6	Geometrical	
7	Puran-kalasha	
8	Perfumes -bottles	
9	Birds	
10	Fruits	
11	Flower vases	
12	Chinese Clouds	
13	Gavaksha	
14	abstract	

15	Plants and tree	
16	Trees	

Q. 3 Which Mural technique is similar to Mughals Mural technique?

1	Frescos / Tempera	
2	Tile	
3	Stucco	
4	Inlay	
5	Incised	
6	Mosaic	

Q. 4 Name the buildings where Murals are used inspired by Mughal era?

Q.5 From where you learnt Mural technique?

Q. 6 Are you getting any material from abroad?

Q. 7 If yes, then please mention its name and from where?

Q. 8 Do you have any idea about art fundamental?

Q. 9 Do you have any idea about Indian rasa?

Q. 10 Have you used the technique according to demand or availability?

Q. 11 What do you think about the scope of this art?

Q. 12 Do you think the symbolic aspect of colours, when you applied?

Q.13 What is your opinion before Mughals architectural was colourfull or colourless?

Q 14. Which type of wall decoration has been used on the wall of Mughal architecture?

Sl.N.	Mural techniques	yes	No	Mostly used mural technique
1	Inlay			
2	Incised			
3	Painting			
4	Stucco			
5	Mosaic			
6	Tile			

Q 15. Most frequently used motifs? Tick

Natural

Geometrical

Arabesques

Q 16. Have you ever seen Architectural Flower decoration as used in Mughal period if yes then please mention?

Q 17. What is the purpose of mural designs in the monuments and what type of theme can be drawn from these motifs?

S.N.	Motifs	Please mention the assumption/meaning in brief	
		Meaning/assumption	write 's' for symbolic & 'D' for decorative
A	Flowers		
B	Fruits		
C	Wine-vessels		
D	Arabesques		
E	Geometrical		
F	Puran-kalash		
G	Perfumes -bottles		

Q 18. What is the logic behind the placement of floral designs on the both sides of the arches gateways, doors and windows?

- a. To be with nature, b. Welcoming effect, c. To break monotony, d. Ruler's interest e. Other (specify)

Q 20. Do you feel that Hindu motifs were used by craftsman/artist, as most of them were Hindu?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
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Q19. Were the motifs depicted on the inner wall or chamber, purely on the user's interest?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
-----------------------------	--------------------	--------------------------------------------	-----------------------	----------------------------------

Q20 Is there any repetition of design elements in Mughal architecture?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
-----------------------------	--------------------	--------------------------------------------	-----------------------	----------------------------------

Q 21 Do you want to decorate Mural in Your home?

1 Strongly agreed	2 Agreed	3 Neither agreed Nor disagree	4 Disagreed	5 Strongly Disagree
-----------------------------	--------------------	--------------------------------------------	-----------------------	----------------------------------

Q 22 Do you see any impact of Mughal architectural decoration on Contemporary Mural decoration?

Questionnaire 'III'

This is designed to take interview of expert working in contemporary Mural decoration

1. Is there any scope for future?
2. Name the contemporary building, in which you have been used or seen mural decoration?
3. Which type of mural technique you used in present time architecture?
4. Which type of mural design (abstract, floral, geometrical, auspicious design elements or any other?)
5. Is there any relevance in style and technique of contemporary mural with respect of Mughal Mural?
6. What is the purpose of Mural decorative motifs symbolic or decorative in present time?
7. Are the design or motifs have been used according to the nature of the building?
8. Are the candidates from new generation taking interest in learning or receiving these arts?
9. Are you doing something to learn this art as academic level?

Detailed Address of Experts

Sl.No.	Name	Address
1.	Dr. R.Dixit	Superintendent Taj Mahal
2.	Dr. Zaffar Ullha Khan	Superintendent Hawa Mahal Jaipur
3.	Dr. Rakesh Cholak	Superintendent Albert Hall Jaipur
4.	Dr. Chandra Mani	City palace, Jaipur
5.	Dr. Nathu lal verma	Retired Assistants Professor of Fine Arts Dept. and Muralist Jaipur
6.	Dr. Pushpa Singh	Head Fine Arts Department, Vansthali Jaipur
7.	Dr. Saroj Bhargava	Retired professor and Former Director Lalit Kala Sansthan, Agra
8.	Dr, Rekha Rani	Head Fine arts Dept. Bekunthi devi School Agra
9.	Dr Bulbul Shrivastava	Head Interior decorator womens Polytechnic Agra
10.	Dr. Ragini Roy	Dayal Bagh Institute Agra
11.	Sh.Rama Kant Gupta	Civil Engeenier Dayal Bagh Agra
12.	Ms. Rashmi Ghosh	Art restorer Delhi
13.	Sh. Dev Dutt Sharma	Director Artist Dayal Bagh Agra
14.	Mrs. Sonia sharma	Architect Delhi
15.	Sh. Amar Nath	Book publisher Agra

16.	Murari Lal	Artist Dayal Bagh Agra
17.	Sh.Ratan kumar	Artist J.D.A.colony Jaipur
18.	Ms.Maimuna Nargis	Art conservative Amer Jaipur
19.	Sh. Mahendra Kumar	Artist, Indra Bazar, Jaipur
20.	Sh. Bhawar Lal Sharma	Artist, behind Lata Cinema, Jhotwara Jaipur
21.	Sh. Babu Lal	Artist, Ganpati murti Art Jaipur
22.	Sh. Sandeep Sokal	Artist, Darzio Ka Churaha Jaipur
23.	Sh. Banwari Lal	Artist Indra Bazar, Jaipur
24.	Suraj Kumar	Artist Jaipur

**A CRITICAL EVALUATION ON MURAL
DEPICTION DURING MUGHAL ERA ARCHITECTURE
(1556-1658)**

PhD THESIS

by

Rohita Sharma



**DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES
INDIAN INSTITUTE OF TECHNOLOGY ROORKEE
ROORKEE-247667, INDIA
July, 2015**

**A CRITICAL EVALUATION ON MURAL
DEPICTION DURING MUGHAL ERA ARCHITECTURE
(1556-1658)**

A THESIS

*Submitted in partial fulfilment of the
requirements for the awards of the degree of
Doctor of Philosophy in*

Fine Arts

by

Rohita Sharma



**DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES
INDIAN INSTITUTE OF TECHNOLOGY ROORKEE
ROORKEE-247667, INDIA
July, 2015**

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INDIAN INSTITUTE OF TECHNOLOGY ROORKEE ROORKEE

CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the thesis entitled “**A Critical Evaluation of Mural Depiction During Mughal Era Decoration (1556-1658)**” in partial fulfilment of the requirements for the award of the Degree of Doctor of Philosophy and submitted to the Department of Humanities and Social Sciences of the Indian Institute of Technology Roorkee, Roorkee is an authentic record of my own work carried from July,2009 to July,2015 under the supervision of Dr. Ila Gupta Professor, Department of Architecture and Planning and Dr. D.K. Nauriyal Professor, Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, Roorkee.

The matter presented in this thesis has not been submitted by me for the award of any other degree of this or any other institute.

(Rohita Sharma)

This is to certify that the above statement made by the candidate is correct to the best of our knowledge.

Dr. D. K. Nauriyal
Supervisor

Dr. Ila Gupta
Supervisor

Dated: July , 2015

ABSTRACT

Mural Art is one of the most primitive forms of creative expression. From time immemorial, it has been integrated with architecture. It extends its scope beyond mere surface decoration and helps in providing identity to the edifice. In India, the senile tradition of Mural art observed a short hiatus from 12th century up to the advent of the Mughals - who not only patronized but also revived this artistic form by amalgamating different artistic forms. From the facades to the interiors, Mughals used the art form in opulence. The impact and influence of the Mughal Murals can be traced in present times where it is widely used in public and private spaces. The present research attempted to critically study the varied Mural techniques employed in the different major Mughal monuments such as Tomb of Etimad-ud-Dulla, Tomb of Sikandara, Fatehpur Sikri, Taj Mahal, Chini ka Roza and Red Fort Agra. The thesis is divided into six chapters. The first chapter introduces and discusses the historical background and development of Mural art under the Mughal patronage. It introduces the Indian Mural traditions and the contribution of Mughal emperors in patronizing and reviving the art. The second chapter is based on the literature review which identifies the existing gap in the scholarship related to the study of art fundamentals, aesthetic notions of Mughal mural art, colour psychology and the impact of the Mughal Murals on contemporary artistic trends. The third chapter critically examines the socio-political-cultural factors responsible for patronization and production of Mural art during the Imperial Mughal reign, namely under the patronage of Akbar, Jahangir and Shah Jahan. It also discusses how the personal aesthetic understanding of the rulers gets reflected in the Mughal motifs. The fourth chapter deals with the intricacies of Mural design. It attempts to understand the changing colour scheme and psychology in Mughal Mural decoration under Akbar, Jahangir and Shah Jahan. The chapter further explores the principles and fundamentals of art such as balance, ratio, proportion, placement and other factors in context of the present study. Mughal mural art is not only a cluster of some motifs but a reflection of the feelings, respect and love for nature of the rulers. Use of many motifs from different religions illustrates their tolerant principles. This study also explains that ancient theories have influenced the aesthetic as well as design principles of Mughal Mural art. The fifth chapter explores the impact of Mughal murals on contemporary mural trends. The chapter is an analytical study in tracing the trend and tendencies of contemporary mural decoration. It investigates whether the contemporary approach in Mural is an indigenous novice trend or it is influenced by the Mughal Mural art. In order to find an answer to this problem, personal survey and interviews were conducted with contemporary artists, architects and art

historians. A comprehensive assessment was done. This chapter highlights the reasons of change, and studied the changing trends and impact of Mughal subjects, themes, style on Modern Mural. The final chapter discusses the findings and conclusions. The researcher concludes that the Mughals gave life to the facades and interiors of Indian architecture by reviving the dying art of Mural. The assimilation and amalgamation of different mural techniques helped Mughal mural reach its creative and artistic zenith. The Mughal mural decorations have a long lasting impact and have left an indelible impression on modern mural art. It has transgressed boundaries in modern times and has influenced many western creative practitioners to incorporate Mughal Mural elements in their own work.

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Chapter 1

INTRODUCTION

1.1 Background

Mural or wall decoration is a part of the architecture that is an ancient art of the world. Form of art, comprising initially the rock art (petroglyphs, reliefs, drawings etc.) and traces of paint work in the rock-cut caves, dates back to pre-historic Murals at Lascaux (France) to the ceremonial Murals of ancient Egypt, Greece, Mesopotamia and India, has survived and flourished through time during the development and destructions of various layers of civilizations. Recent discoveries and dating of Blombos cave engravings (c. 70,000 BCE), Dicaploof eggshell engravings (c.60, 000 BCE), and Sulawesi Cave art of Indonesia (37,900 BCE) show that even the pre-historic men had fair understanding of art and aesthetics. Some of the most remarkable instances of Mural arts are found in Africa (Tassili cave frescoes in Sahara Desert around 6,000 BC), Egypt (around 3150 BC), Europe (Minoan Palaces around 1700-1600 BC, and Pompeii around 100 BC-AD 79), Asia (India, Bhimbetka rock paintings of pre-historic era approximately 30,000 years old and frescoes on the ceilings and 29 rock-cut temples of Ajanta Caves made in 2nd century BC - 480 AD, North Korea, the Goguryeo tomb 37 BC-AD 668 etc.), Americas (San Bartolo Murals of the Maya civilization in Guatemala dated at 300 BC). It flourished through middle Ages, Renaissance, Baroque, Classic, modern and 20th Century, developing in many forms depending upon the climate, socio-political cultural milieu and availability of materials at local levels. The early Murals which are also referred to Paleolithic art revealed activities in which the people of the time engaged, from religious ceremonies (sacrificial/ritualistic scene demonstrated in the Addaura Cave Engravings around 11,000 BCE), to scenes of hunting and gathering for survival and sustenance, shedding much light on the contemporary life styles, aesthetic and artistic levels of generations. Interestingly, in the Paleolithic age, cave paintings were replete with the figures of game animals like big stags etc. and other animals which represented strength like bulls, bison, horses, bears, lions, rhinoceros etc. There was hardly any depiction of human figures. This stage was followed by paintings comprising handprints and half-human/animal figures. In fact, until the early 20th century, the Murals were largely dominated by religious and cultural motifs. However, after that they assumed more of abstract form.

In this regard, it would be interesting to briefly recall the developments in the medieval age which can also be seen as a dark age as well as a transition period between ancient and modern eras. While there have been remarkable developments in arts and aesthetics in Asia and in particular in India, Europe noted some very interesting developments. For instance, with the disintegration of Western Roman Empire leading to formation of small kingdoms, Eastern Roman Empire, more known as Byzantine Empire, became powerful. The transition from realistic Roman art to the stylized Byzantine tradition took place during the early

Christian period i.e., ca. 200-500 ('Early Christian art', Encyclopedia Britannica. Accessed May 2015). The Byzantine style focused on awe-inspiring presentation of Christian religious figures, with serene expression and halo crown ('Western Painting', Encyclopedia Britannica and 'Byzantine Art', Encyclopedia Britannica. Accessed May 2015). The fragmented political landscape of Europe also led to the emergence of patchworks of regional styles, often known as 'Barbarian' styles during ca. 500-1000, developed decorative patterns rather than human figures. The most dominant form Mural paintings in Europe during this period was illumination (styled in the manner of manuscript illustration) which denote the gleaming effect of gold leaf, which was often applied to the pages along with ink and paint. Unfortunately, only few of them could survive for a long ('Western Painting', Encyclopedia Britannica. Accessed April 2015,

('Illuminated Manuscript (art)', Encyclopedia Britannica, Accessed April 2015). These Murals were largely produced in the monasteries, to add ornamental and aesthetic value to the church, and therefore, focused on religious themes. Until the advent of printing press in the late 1400's, they remained principal form of arts.

Interestingly, a perceptible difference can be seen in the brightness and quality of the works through the middle ages. For instance, while colour use appeared to be far more muted in the early middle age, brighter colours became more popular later during the Gothic period. Similarly, mosaics, instead of Murals, became more popular for decorating the church walls. The most pleasant development in arts and aesthetics came with the Romanesque period (ca. 1000-1200) which led to unification of all the three styles viz., barbarian, Carolingian, and Ottonian. The dominance of Ottonian tradition in the Romanesque style marked the unprecedented abundance of saturated colours, in sharp contrast to earthy colours, especially blue, green, and red. One of the prime works of Romanesque tradition is the Winchester Bible, known for its magnificent "historiated initials" i.e., initials embellished with scenes from the

text. The Gothic period (ca. 1200-1500) registered far more developments with emphasis on high degree of physical realism adding depth of perspective, three-dimensional figures and objects, natural postures, and realistic contemporary settings. The masterpiece produced during this period is 'Très Riches Heures'. The 'Manuscript illumination' era, however, came to an end with the discovery of printing press at the end of middle age ('Illumination, in art', Columbia Encyclopedia. Accessed April 2009.).

Like rest of the world, Indian Mural paintings have also evolved over a long period of time beginning from approximately 30,000 years old rock paintings (Bhimbetka rock shelters) of pre-historic times (Klostermair 1989) to ancient, medieval, and modern times. From being focused on essentially religious themes in the beginning, it has evolved to represent a fusion of various cultures and traditions. The Indian milestones in the Mural paintings have been described in the proceeding section.

However, in no other times than Renaissance period (in particular 15th and 16th centuries), Mural decoration received a greater attention than the Renaissance period. It sprung up as a far more creative pursuit than it was ever before and after. Europe, during this period, was swept by a powerful wave of Renaissance which saw the emergence of Leonardo da Vinci, one of the most famous artists in the world history. His three most legendary works comprise: the Battle of Anghiari, the Palazzo Vecchio of Florence, and the famous Last Supper. Another noted artist was Michelangelo who was equally illustrious for his Murals such as the Battle of Cascina, Murals for Sistine Chapel ceiling, Last Judgment. The other two noted artists of that period were Raphael and Correggio. The most common thread among these all artists was dramatic intensity in the use of colours and illusionistic feeling for space. During 17th to 18th century, a large number of celebrity painters with British, American, Russian Figurative, Landscape, and pre-Raphaelite, realist, symbolist, impressionist styles emerged on the scene. At the advent of 18th century, Europe was passing through grand transformation from primarily agrarian societies to the industrial societies due to industrial revolution, with considerable changes in the socio-economic-political and cultural milieu. All these developments took away the prominence of fine art for the time being. However, Mural decoration reemerged in three distinctive phases at the dawn of 20th century: (a) Abstract and expressionistic (Pablo Picasso, Henri Matisse, Fernand Leger etc.), (b) frescoes (Jose Clemente Orozco, Diego Rivera, Rufino Tamayo etc.), (c) American Mural movement of 1930s (Ben Shahn, Boardman Robinson, Thomas Hart Benton etc.).

1.1.1 Evolution of Painting Traditions in Asia

When Europe was recording tremendous development in the evolution of paintings in general and Mural art in particular, Asian civilizations were also witnessing remarkable development in these different forms of art. Such development in East Asia, in particular China, can be roughly divided into three periods: Ancient (ca 2000 BC-500 AD), Medieval (ca. 500-1500), and Modern (ca 1500- till date). Unfortunately, not much is available on record to elaborate on the progress of arts in ancient China except for few fairly realistic as well as heavily stylized cast bronze sculptures, and Terracotta Army (the most famous of Chinese sculpture). After the arrival of Buddhism in China in the late ancient period, sculptures and Murals in the rock cut monasteries became common, although wooden palace architecture style also gained ground. However, outstanding contributions came in regard of sculptures, paintings and architecture during the reigns of Tang (618 – 907 AD), Song dynasties (960 – 1279 AD) which together share most of the medieval period, and Ming dynasty (1368 – 1644 AD). While the early Chinese paintings comprised patterns made out of dots, zigzags, spirals, and animal figures, it was only during the Warring States period (481-221 BC.), the artists began to focus on the world around them. There appears to be a very heavy influence of calligraphy on the Chinese art precisely because of their penchant for the same ('Chinese art', Encyclopedia Britannica Accessed May 2015). An overwhelming proportion of Chinese paintings include Murals, illuminations, and screens and scrolls of paper or silks have been extensively used as canvas for them. Most of the Chinese paintings had three types of subject: Figure Painting (figures are the main object), Landscape Paintings (painting of the natural environment), and Bird-and-Flower Painting (close up natural scenes) ('Chinese art', Columbia Encyclopedia. Accessed May 2015).

The common understanding is that Japanese and other Far Eastern nations' art which have evolved with a unique fervor over the last two centuries has common roots in Chinese arts. The Korean paintings, independent of other East Asian influences, starting emerging by CE108, in particular during the reigns of Goryeo (918–1392 CE) and Joseon (1392-1910 CE) dynasties. Most common thread running across paintings and Murals all through East Asia and Far East Asia is the extensive use of Calligraphy and printmaking with water-based techniques. Besides, gold on lacquer was also used. The subjects appear to be far more stylized with graphical depiction.

1.1.2 Evolution of Painting Traditions in India

Although India does have the history of rock paintings dated as back as 30,000 years in Bhimbetka rock shelters comprising over 500 caves and small rock shelters containing numerous paintings, the documented first instance of paintings (1st century BC), with a professional understanding and appreciable creativity is the Jogimara Cave in Indian state of Chhattisgarh, where neither the religion nor the court life were the subjects. Instead these paintings display dancing couple, fish and elephant figures, chariots etc. However, the most vivid, lively, and sophisticated form of Mural paintings emerged in 4th century AD when monks during their stay in rainy seasons undertook the creation of large tempera Murals with vibrant mineral colours in a place called Ajanta in the Indian state of Maharashtra. The work amply reflects the skills of the experienced, observant and professional artists. The subjects of these Murals largely comprise.

Buddhist 'Jataka' (related to the various incarnations of Buddha), Hindu deities, demi-gods such as Yakshas, Nagas, river goddesses like Ganges and Yamuna, contemporary court life, hunting, family scenes, and the figures of human beings and animals, hunting, family scenes, court life, deities and stories from Buddhist 'Jataka'. The awe-inspiring details of costumes, human and animal figures, decorative motifs through Calligraphic lines depicting variety of hair styles, nose, eyelids, lips & chin, human emotions, wide range of ornaments & jewellery indicate that skilled artisans in various portraits, narrative illustrations and ornamental decorations are remarkable. These paintings were composed in two phases: First, developed in 2nd century BC (Caves 9 and 10), and then works again began around 5th century AD. The paintings discovered in Bagh caves (6th-7th century) in the Indian state of Madhya Pradesh which are also similar to Ajanta Murals points towards the high-point of art and aesthetics of India of that time. With the disintegration of the Gupta Empire towards the end of the 5th and 6th centuries and Islamic invasions and successful conquering of a major part of northern India beginning from 8th century led to the advent of medieval period in India (c. 8th-13th centuries CE). While arts and aesthetics took a dip in the northern India during early Islamic vandalism, the most beautiful Indian cave paintings were created in Southern part of India. Some of the remarkable works include: paintings in royal Badami Cave Temples (6th -7th century) in Karnataka, rock-cut Jain temple Sittanavasal Cave (Tamil Nadu). In 7th - 9th century, Armamalai Cave (Tamil Nadu), Thirunadhikkara Cave Temple, and Olipathivishnu Vishnugraham. The Ellora caves in Maharashtra comprising 34 rock-cut temples and monasteries belonging to Buddhist, Hindu and Jaina faiths were built between the 5th and 10th

centuries. The most glorious of all the Ellora caves is the huge rock cut monolithic temple of Kailashanatha (cave 16) built during circa 760-860 AD by the Rashtrakoota ruler Krishna. The majority of the earlier caves were Buddhist, while caves constructed in the 9th and 10th centuries were Hindu and Jain. The caves contain many different elaborately carved rooms as well as figures of gods, stupas and decorative work, all carved in stone. Frescoes on the walls and ceilings of both the Ajanta and Ellora caves are believed to date from the early medieval period, between the 8th and 10th centuries, and illustrate various Hindu, Buddhist and Jain themes ('Early Medieval Period', Boundless Art History. The paintings of Ajanta have now become an essential point of reference for the study of not only subsequent.

Indian art, but also the Buddhist art in rest of Asia' (The Imprints of Ajanta in Tibetan Art by Eva Fernandez del Campo Barbadillo). It can be reasonably presumed that Indian Mural traditions, especially of Buddhist origin such as Ajanta, must have travelled through Silk Route to Central Asia (Chakravarti 1991), Tibet, China, Japan, Korea and other nations of south east and East Asia and influenced the Mural art in these nations, as is evident from technical and stylistic similarities between lamaistic and Ajanta Murals. The marks of this style can also be traced to Indian states of Himachal Pradesh and Kashmir where Murals on the walls of some of the very old monasteries (Tabo and Alchi) appeared to have striking similarities with Ajanta style (Deshpande 1973). The oldest monasteries in Tibet such as Jokhang and Dratang bear the best testimony to this fact. It also appeared to have also made deep imprints on the Mural arts and other forms of paintings in the southern part of India especially during Pandyas (600 BCE to first half of 17th century CE) Pallavas (3rd – 9th century CE), and Chalukyas (6th-12th century CE) reigns. During this period and particularly in the 9th century, a very distinctive style of painting (in terms of elegance, rich colours and detailing) known as Tanjore style was evolved in the town of Tanjore in Tamil Nadu which later on became an important constituent of classical South Indian painting. The subject of most of such works was the Hindu mythology. In sharp contrast to western Murals, Indian Murals made in temples, especially made after 8th century AD, and also incorporated the images of romantic couples, acrobats, flutists, drummers, dancers, and musicians, besides that of a wide range of deities. Interestingly, some of the temples such as Khajuraho, Konark, Bhubaneswar, and Kakathiya of Palampet, built after 10th century AD, also displayed very sensual and erotic images and Murals.

One remarkable development in the history of painting in India was the advent of miniature paintings, within the size of 2-4 inches, started in 10th century in the form of illustrations etched on palm-leaf and wooden boxes. Interestingly, many of Indian miniatures were deeply founded

in Ragmalas (moods associated with different ragas). Through the deft use of colours, abstract finishes etc. the artists have been able to highlight certain hidden nuances which are otherwise difficult to portray. The earliest miniatures comprise Ogha-niryukti and Dasavaikalika, and Pandit Ramchandra written Savagapadikkamana-sutta-cunni in the 13th century. This form of painting became far more popular in western India, in particular, Rajputana (mainly modern day Rajasthan) comprising many small kingdoms. The initial theme of these paintings and Murals was religious in nature (depicting events of epics viz., the Ramayana and the Mahabharata, Krishna's life etc.), but later on beautiful landscapes and the lives and styles of royals, royal courts etc. became main subjects. Another interesting development was the fusion of Central Asian, Arabic and Persian miniatures with Indian arts largely popularized by Mughal rulers due to which this style is largely referred to as Mughal School. Humayun was first to introduce Persian artists who blended with the locals to produce what we now know as the classic Mughal style. His tomb, built by his widow Baga Begum in 1565-1569 is the earliest example of Mughal architecture-not just the building itself but the large gardens with water channels and fountains which can be seen as precursor to TajMahal 70 years later. During the governance of Akbar (1556-1605), this style was further evolved and enriched in the reigns of Jahangir (1605-1627), and Shah Jahan (1627– 1658). This style then was diffused across numerous princely states spread over contemporary

India. After the death of Aurangzeb, the Mughal Empire was a shadow of its former self. Hindu Maratha princes had established independent states for themselves; Muslim governors of Mughal provinces such as Awadh and Hyderabad in effect were rulers in their own right. The Mughal Empire was exposed to invasions from the west: Nadir Shah 1747, Durrani Afghans late 18th century to 1818. After the first Indian war of independence (1857-1858), the Mughal Empire was abolished, and Delhi was annexed by British India. Given below is Map 1 to show the shrinking of territorial control of Mughal Empire over the period of time.

It may be pertinent to point out here that when the Europe had begun to wake up to renaissance in the arts and aesthetics, India was undergoing just the opposite under the shadow of Islamic prudery. Most of northern India very strongly eschewed decorations in the temples for the fear of Islamic vandalism.

Map 1: Expansion of Mughals in India (1565-1772)



Source <http://www.zum.de/whkmla/region/india/xmughalempire.html>

During the colonial era starting with the occupation of a large Indian territory first by British East India Company and later on by the British government itself, western influences started to cast its influence on Indian art. While some of the artists used Western ideas of composition, perspective and realism in the context of Indian themes, others kept on drawing inspiration from the folk art. The most famous artist that represented the latter category was the Jamini Roy.

Prior to independence, there appeared at least two distinctive schools of arts i.e., the Madras School and the Bengal School. While the Madras School encouraged 'creating' new styles, arguments and trends, the Bengal School represented a strong reaction against what was taught in the British arts schools as Indian art, and the academic art styles of Raja Ravi Varma.

In the post-independence India, Indian artists were, by and large, divided into two major streams: one influenced by western styles (Francis Newton Souza, Tyeb Mehta), while another developing its own indigenous style (Ganesh Pyne, Maqbool Fida Hussain etc.). However, the modern Indian art appears to have a large influence of western style put in the context of Indian themes.

At present, Murals have become very popular as part of interior designs in public places, hotels, homes and professional establishments. The major themes for creation of Murals now-a-days are the illusory effects of 'open space', and 'living with nature'.

1.1.3 Colour Material used for Murals

The choice and use of material appears to have largely been dictated by the availability of the material, socio-cultural influences and climatic variations across Europe, Asia, and America which house some of the most illustrious Murals created over centuries. Interestingly, with evolution of this form of artistic expression, the materials used for

creating them have also undergone transformation. Most of such paintings were made in fresco and tempera techniques but what made huge difference to the quality and durability of these paintings was the preparation of surface and laying the plaster. The processing of the surface, preparation of the colours and application of the same suggest that such artists had profound knowledge of the natural pigments, their reaction to other materials used for preparation of surface and their endurability. This knowledge must have been evolved over a long period of time as chemical testing facilities did not exist those periods except for experimenting and learning from the same.

In ancient Europe, the rock paintings were done by spitting or blowing the pigments onto the rock. At a later period, encaustic colours applied in a cold state were extensively used (SelimAugusti. *La tecnicadell'anticapitturaparietalepompeiana*. Pompeiana, Studi per il 2° CentenariodegliScavi di Pompei. Napoli 1950, 313-354, and Jorge Cuní, Pedro Cuní, Brielle Eisen, Rubén Savizki and John Bové. In Tempera painting, the pigments were bound in an albuminous medium such as egg yolk and egg white diluted in water. By 16th century, Europe moved to oil painting which though did not find much favor with the critics for the reason that they lacked in brilliance, pigments were yellowed by the binder and rapidly deteriorated with atmospheric conditions. The canvas itself degenerated fast.

In the Far East Asia such as China, Japan and Korea, jade was extensively used material for decorative purposes. The far eastern Murals were characterized by water based materials on silk or paper scrolls during the medieval period, with stylized subjects and graphical approach to depiction. Gold on lacquer also appeared to be another mostly used medium. In south Asia which was practically India at that point in time, the colours for Murals were largely extracted from the natural materials like terracotta, chalk, red ochre and yellow ochre mixed with animal fat. For instance, in regard of Ajanta caves, colours, mostly of red and orange shades, were derived from minerals. Frescoes in Ajanta Caves were made through especially careful preparations. First, the surface was prepared - stone surface was chiseled to make rough surface holding the plaster. Then there was laid plaster consisting of clay, lime, hay and dung. Plastering in Ajanta was done by very skilled artisans - often sculptures were plastered to get effect of smoothness. Unusual shine was achieved by adding powdered conches and seashells - such polished plaster has glassy surface. It was because of the skillful preparation of surfaces and use of the enduring paints, much of their original glory is still preserved despite a tropical climate. In regard of Ellora caves, the colours were primarily obtained from local volcanic

rocks, animal glue and vegetable gums for Murals. Mud plaster was used to fill the pores of the rocks, followed by the application of lime plaster on it. Different shades of colours were used to provide lively expressions on the faces. Brilliant shines were added to the paintings by using powdered conches and sea shells which provided these paintings a glossy surface. In other places, such as lively and beautiful Bagh caves in the Madhya Pradesh of today, Murals were prepared with tempera technique. The base of the painting was first covered with a thick mud plaster mostly in orange colour which was further covered with lime priming. It was after these processes were complete that finally paintings were done. The miniature paintings of Rajputana were primarily drawn with the colours extracted from certain minerals, plant sources, conch shells, and even derived by processing precious stones, gold and silver were used. The preparation of desired colours was a lengthy process, sometimes taking weeks. Brushes used were very fine.

Another notable school of miniature painting in India was the Pahari School which flourished in Kangra, Jammu and Basholi. The central theme of these miniature paintings was the romance and they were vivid and lively.

1.2 Mural as a Form of Art

It is not possible to define art by any singular definition or interpretation. What we do in our daily life is an art, as talking, swimming, cooking, and walking. Art is a medium to show our feelings through any means as dance, painting, sculpture, acting and other allied fields. It is a framework for the presentation of a work of art with its all dimensions of aesthetic by an artist. According to Beardsley M (2005) “An artwork lies an arrangement of conditions intended to be capable of affording an experience with marked aesthetic character”. So the work without aesthetics does not describe as an artwork. “Art is not stone, brick, words, or tricks of trade; it is above all the reflection of the artist’s soul, the visible expression of the forces which drive him” (Godard 1965). It may be any technique or medium also. Mural decoration is one of them.

In Latin language (Mural= Murus) means related to the wall. It is a part of art. Paintings per se can be fundamentally classified as the miniatures and Murals. A Mural is technique of art to paint or applied directly on a wall, ceiling other permanent surface by an artist. “A Mural is an extremely large work of art most often applied to the surface of a wall, ceiling, or floor for

aesthetic and didactic purposes” (Wisegeek, 2012). It may be applied directly on wall or may be any type of hard surface.

“Mural maybe executed on wooden panels and fixed on walls or may be painted on canvas in the artist’s studio and glued to walls or ceilings, interiors or exteriors of buildings.” (Howard & Asare 2012).

Adams (1999) refers to Murals as fresco and explains that a Mural can be applied to and made integral part of the surface of a wall, ceiling or floor. So according to Tarantino Mural may be

“any tile or fired clay that is glazed with a design or a number of such tiles that are individual segments of a larger design and fixed to a wall or floor can be referred to as a Mural” (Tarantino 2011).

Mural are not only related to the decoration, but also a medium to show something. It was a medium, to present daily life activities, in ancient time, to display symbols from religion and tell the stories of God and Goddess, in medieval time, to present court-scene and in modern time, to advertise and to get popularity as well as to decorate the plain wall and break the boring ambience by creating illusion. Public commissions of Murals in schools, hospitals and retirement homes can achieve a pleasant and welcoming atmosphere in these caring institutions.

Interestingly, Murals have many variants due to difference in the techniques used for preparing them. “Mural technique includes encaustic painting, fresco, oil painting and tempera. Some modern Murals are made of photograph and mosaic. Fresco is the most commonly used technique, However, Mural, based on fabric and textile techniques, seem to have limited application probably because of their susceptibility to deterioration with age. (Howard &Asare 2012). For further clarity, Murals are described below.

1.2.1 Mural Painting

In this technique Murals are painted on the wall with some colours. Before applying the colours, artists have to prepare the surface of the wall first. There are some different technique such as Fresco secco, Fresco buono and Tempera. Some paintings are painted on large canvases, which are then pasted to the wall. Whether these works can be accurately called "Murals" is a subject of some controversy in the art world, but the technique has been in common use since the late 19th century. Details has been discussed in next chapters. Below Fig 1.1 is the best example of mural.



Fig 1.1 Painted Mural collection by Richa S.P. Gupta
Source <https://www.google.co.in/search?q=Mural&source>

1.2.2 Relief

Relief is derived from the latin word ‘ relevo’ its mean to raise. Stone or wood uses to this project. It may be in high relief, low relief and medium relief work, the design looks detached from the background. “In mediaeval times, colour rather than relief mouldings in nature were the general rule; now relief work in embossed paper, papiermache, and other materials, has become popular, treated with polychromatic colouring. (Sheth 2008)



Figure 1.2 Relief Mural in Swami Bagh Agra
Source: Photograph by author

1.2.3 Inlay

Inlay is a decorative technique of inserting pieces of contrasting, often coloured stones fitted into the hard surface as stone or wood. Inlay is commonly used with marble in Mural form, in production of decorative furniture, where pieces of coloured wood or metal are inserted into the surface. In the present time inlay is the most popular and usable art. Not only in India but this art is also the point of attraction for foreigners. These foreigners are impressed by the beauty of Mughal inlay decoration



Figure 1.3 Inlay Mural in Swami Bagh Agra
Source: Photograph by author

1.2.4 Emboss

“Embossing is a technique that enhances aesthetic beauty, superiority and sensuality to any paper or surface. It relates to relief which creates an impression of design, decoration, lettering or pattern on another surface like paper, cloth, metal and even leather. In regular printing or an engraving, plates are pressed against the surface to leave an imprint. In embossing, however, the pressing raises the surfaces, adding a new dimension to the object. Embossing thus makes things more beautiful than they originally are. A synonym of repousse it means any process including costing chasing and carving, used to make a relief, usually in metal, leather or paper (Sheth 2006)



Figure 1.4 Copper embossed painting “Dragon in the Nguyen Dynasty” and Tiger by Le Van Phu Source: <https://www.google.co.in/search?q=emboss+painting&tbn>

1.2.5 Encaustic

A painting technique practiced in antiquity, involving the use of wax as a binder. The pigments were mixed with wax and painted on to surface, being fixed by heating with hot irons or similar methods, which would serve to permanently bond the colour to the surface.



Figure 1.5 Encaustic painting, by Binky Bergsman
Source: http://www.bergsmanfinearts.com/BB_statement.htm

1.2.6 Mosaic

1.2.6.1 Glass Mosaic

Mosaic is the art of creating images with an assemblage of small pieces of coloured glass, stone, or other materials. It is a technique of decorative art or interior decoration. One of the ancient forms of wall and floor decoration. Mosaics are highly durable because of the hardness of the material used in their making. From the crude stones of the early pavements to the machine-cut square of ceramic tile favored by contemporary artist as Vidya Bhushan (work with oil, egg tempera, water, etching, Murals in mosaic and frescos) (Chakravarty has produced paintings, ceramics, relief in various metals, stone carvings, mosaic, photographs, sculpture and enameled copper and steel: both abstract with lines and raw colour).



Figure 1.6 Mosaic Mughal monument Agra

Sources by researcher (photograph)

Figure 1.7 Glass mosaic by Don Spencer, Mexico

Source: <http://www.donspencerartglass.com/>

In present time, Mural arts have taken many more dimensions and include Frescos, Glazed brick or Tile decoration, Mosaic, Ceramic Decoration, Glazed Earthenware Relief, Enamel, Wood Work, Wood Carving, Inlaying, Burnt Wood Work, and Ornamental Carpentry etc. Murals have become an integral and very popular expression of arts and aesthetics. For example, Murals have even been used for decorating walls in Hollywood. One such Mural is shown below for ready reference. (Fig 1.8)



Figure 1.8 Mural on the wall the city of West Hollywood
Source <http://beverlypress.com/2011/07/shepard-fairey-Mural-creates-hope-for-bright-future/>

Shepard Fairey's work in US was widely appreciated and was even part of the presidential campaign during last 7-8 years. His work now stored in The Andy Warhol Museum in Pittsburgh, PA, and Contemporary Arts Center in Cincinnati, OH. Is shown in (Fig. 1.9)



Figure: 1.9 Artist Shepard Fairey painted one of three Murals at the West Hollywood Library.
(Photo by Matt Wilhelm)
Source: <http://beverlypress.com/2011/07/shepard-fairey-Mural-creates-hope-for-bright-future/>

1.2.7 Characteristics of a Mural

A distinguishing characteristic of Mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Another characteristic of the Mural is their large sizes (Hubbard 1987). Hiller (1981) explains that “Mural design subjects are made in large dimension, particular aesthetic limitations, function and may cover entire walls or selected area of a building to enhance its beauty.” Contemporary Urban Wall Murals bring the essence of the city in a boring wall of a building or inside our home. Graffiti tends to get a bad rap when randomly done on public buildings, street signs, road structures and vehicles. But graffiti can be really beautiful and artistic inside a home in the form of wall art. Graffiti wall Murals are perfect for contemporary designers because they bring a bit of the urban feel into a room, combined with beautiful colours and artistic license. Often styled with a brick wall background, these unique, urban wallpaper images make a room appear like an inner city setting. The Murals have a dramatic impact whether consciously or subconsciously on the attitudes of viewers. Furthermore, the presence of large Murals adds emotional quality to the daily lives of those who have the privilege of viewing it.

1.3 Mural Art and Architecture

Mural Art plays an important role in architecture.

“When first the architect opened to the painter the door of a recently finished edifice, and showed him the walls, which were to be adorned by his skill as an elevated art arose, the essential principles of which were at once defined by the conditions of this union. This art may be called Mural or monumental painting.” (Baldry 1902).

In all the arts of a country which help to reflect the soul of their patron architecture stood straightforwardly and without any exertion. According to Nath

“Architecture is the mother of the arts of sculpture, painting and the allied decorative arts, and is a continuous evolution.” (Nath 1976).

So there is a clear relationship between Mural art and architecture. The Mural is not only for the decoration purpose of a building, but through the graffiti Mural style a building can be easily able to recognize as a school, hospital or a shopping mall.

A Mural may be also helpful in creating an illusion, as a small room may be seen in large and due to some colours scheme the ambience of a room may be changed. Mural is the only form of painting that is truly three dimensional. They make space appear more confining and alter the viewer's perception by creating an illusion of depth in walls, ceilings and floors.

“Murals may be done in silhouette, realistic or abstract forms with harmonious colours to create transparency, solidity, depth or perspective.” (Howard & Asare 2012).

According to Encarta (2003) explain the most Mexican Muralists have used this art form to promote politics and have a large number of government buildings, libraries and school decorated with Murals based on political themes. The present time Muralist is much more concern about the wider of space due to the decoration of the Mural. On the other hand, when they planned to make a Mural for a public place they keep in mind what will attract the people. Now at in the present time Mural can serve any other purpose of the society. In the view of Donitz (2004) the new generation Muralist is much more concerned with wider issues of civil right and social justice, so theme such as life and death, youth, education, relationship, and cultural identity are portrayed in modern Murals. Nonetheless, religious matters are the most influential and common theme usually depicted in the Murals.

1.4 Mughal Dynasty

The supremacy of Mughal dynasty is gone. The court and respected slogans chanted by their followers is no more. However, their physical appearance is not here, but their soul is present through the decoration as it is called that they have their power in famous monument. They were not Indian still they enriched the height of Indian architecture and its decoration. Perhaps this power of art came in their decoration due to cosmopolitan characteristic which has been forced by geographical changes. Mughals have their route from Persia, where Persian traditional art and living survived. The Mughal rulers reigned India from 1526 to 1858. The founder of the Mughal dynasty was Babur. He ruled in India only for four years and after that his son, Humayun was the second ruler from 1530-1543, but due to political turmoil he took refuge in Persia and in 1555, he again took the power in his hand. In 1556 he died and Akbar, his son seated on the throne. In his time he spread love and peace. Jahangir, Shah-Jahan and Aurangzeb were the next ruler one by one. His son Akbar (1556-1605) introduced a policy of religious tolerance and expanded the empire by conquering Sindh, Gujarat, and Bengal.

Aurangzeb (1658-1707) terminated the policy of religious toleration and so caused rebellions. He pursued a policy of military expansion, attempting the conquest of the Deccan.

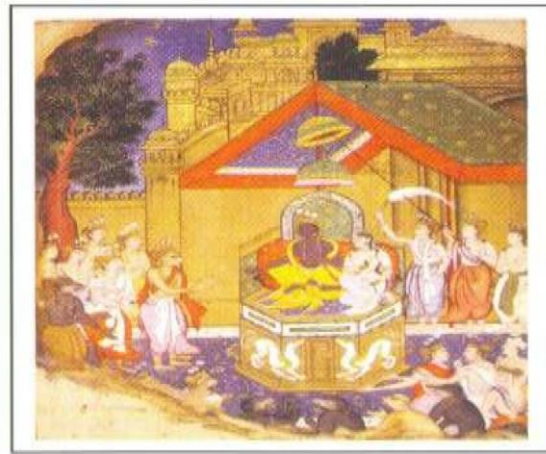


Fig 1.10 Rama Durbar, (Proventual Mughal style, Orchha-Bundelkhand), National Museum, New Delhi

1.5 Mughal Architecture

Prior to Mughal dynasty (1526-1857 AD), Delhi was ruled by Sultanate starting from the Slave dynasty (1206-1290 AD), the Khilji (1290-1320 AD), the Tughluq (1320-1413 AD), the Sayyid (1414-51 AD), and ending up at the Lodidynasty (1451-1526). This era, in particular, saw a good number of works such as Qutb Minar (1193-1368), Quwat-ul-Islam Mosque (1199), Tomb of Iltutmish (1235 AD), Alai Darwaza (1311 AD), Khirki Masjid (1375 AD), Moth-ki Masjid, the tomb of Ghiyas al-Din Tughluq (1325), Sikandar Lodi's Tomb (1517), all in Delhi, where influence of Indian art on Islamic sculptures and arts was quite perceptible probably not because the then rules were interested in the fusion of Islamic art and architecture with Indian art and architecture, but because almost all of these structures used materials obtained from destroyed Hindu and Jain temples, and also most of the artisans employed for building up these structures were predominantly Hindus. The Islamic art was also being simultaneously developed in Bengal, Ahmedabad, Mandu (Malwa style), Gulbarga, Bijapur by Muslim rules who had declared their independence from Delhi Sultanate. It, however, had an overwhelming influence of contemporary art and architecture in Delhi Sultanate. The art and architecture developed during these years of Sultanate had profound impact on the Mughal art which is referred to an era of fully matured Indo-Islamic art spanning for 130 years starting from first emperor Timur Zahir-al-Din-Muhammad Babur and ending up with Abul Muzaffar Muhi-ud-Din Mohammad Aurangzeb.

In 1526, the descendent of the Iranian house of Timur Zahir-al-Din-Muhammad Babur and his successors who ruled North India until 1858 were known as the Mughals. Most of the Mughals were fond of different arts like painting, music, gardening and architecture. In the realm of architecture, the Mughal achieved a high points of architecture by conceptual and constructing the Taj Mahal, Buland Darwaza, Tomb of Etimad-ud-Dulla (known as the mini Taj), and the tomb of Akbar. Interestingly, although Mughals came from Central Asia, were also connected to Iran, still they had very quickly and willingly adapted to the culture and life styles of contemporary India. The first Mughal ruler Babur, in fact, was never comfortable with the tropical climate of India, however, in view of the fact that he had to stay in India to defend and look after his empire, he created gardens and palaces near canals for fresh and cool air. Inside the palace, the walls were full of porous construction materials. Many Indian designs and forms were also adapted to sync with overall objective of the construction. Mughal art and architecture was the first to make an extensive use of cosmopolitan motifs and techniques. Table 1.1 sums up the major works of art and architecture built during the reigns of different Mughal rulers.

Table 11. A list of the year of the completion are given below in their chronological order

Year	Monument	Ruler	Situated in
1560-1573	Agra Fort	Renovated by Akbar	Agra
1576-1577	Buland-Darwaza	Akbar	Agra
1571-1572	Fathehpur-Sikri	Akbar	Sikri
1571-1585	Salim Chisthi Tomb	Akbar & Jahangir	Agra
1598-1613	Tomb of Akbar	Jahangir	Sikandara
1618-1622	Etimad-ud-Dulla	NurJahan	Agra
1628-1658	Taj-Mahal	Shah-Jahan	Agra

The major difference between the art and architecture of Delhi Sultanate and Mughal dynasty is that the latter produced many masterpieces in mausoleums than in mosques and other structures, probably for the fact that mausoleums provided far more flexibility in the application of different motifs and decorations as compared to mosques.

1.6 The origin and the Development of Mural Art in Mughal Architecture

The zenith to which art and architecture reached during the Mughal period amply testifies to the passion of Mughal emperors. For instance, the first Mughal ruler Babur had brought two Persian artists with him who introduced and tried to undertake a fusion of Indian and Persian art forms. In 1506, Babur paid a visit to Herat, the residence of his uncle Husayn Byqara. Babur was fascinated by Herat and his descriptions of the city still make interesting reading. There was a pavilion with a Mural depicting the heroic deeds of Timurind Abu Sayeed Mirza. Later, during the Mughal reign in India, Murals became prominent features of castles and palaces. (Schimmel 2004). His son Humayun was an art lover and under the supervision of two Iranian artists and the great Khurasani painter Bihzad, Humayun established an atelier at his court and patronized the Persian style of painting that continued to evolve until the reign of Shah-Jahan. The Mughals were inspired by Persian art and they had applied this art to many Mughal monuments in India in the form of geometrical and other shapes. Jala-ud-Din Akbar (1556-1605), in particular, had deep interest in arts and was instrumental in further involving Islamic artist, mainly Iranians, who preferred to use geometrical patterns, floral inscriptions, conventional floresque and others as against the traditional animate figures of the Hindu artists. The Mausoleum of Humayun was the first masterpiece of Akbar which combined red sandstone with the white marble. Other master pieces constructed during his reign are Red Fort (1565-73), Fatehpur-Sikri (1569-82), and his own mausoleum in Sikandara where he merged Islamic architecture with Hindu style containing wooden-like post and beam structure. The splendid structure of Tomb of Etimad-ud-Dulla (1628) built by fourth emperor Jahangir (1605-27 AD) is also referred to precursor to the building of Taj-Mahal by Shah-Jahan (1628-58 AD). Besides TajMohal (1632-1642 AD), some more important contributions from Shah-Jahan were Red Fort, Jama Masjid, Moti Masjid (1655), and Nagina Masjid at Delhi. In sharp contrast to the predominant use of red sandstone, Shah-Jahan preferred to create splendour with the palaces, mosques and mausoleums made up of white marble. The most notable contribution of Aurangzeb (1658-1707 AD) who was the son of Shah-Jahan, are Badshahi Mosque (1674) in Lahore and Bibi-Ka-Makbara (1678). With this emperor the sun of Mughal Empire started setting fast.

1.7 Murals under Mughal Empire





Like Architecture, Murals during the Mughal Empire reflect a fusion of Indian and Persian styles. For the development in Mural decoration some Mughal rulers and their relatives played important role as shown in table Figure no. 1.2. The personal liking of such rulers is shown through Mural decoration as different religious motifs may be seen in Akbar, Persian elements in the period of NurJehan. In the time period of Mughal emperor Akbar Many renowned painters were patronized as Sayyad Ali Tabrez (Dastan-i-Amir Hamzah), Daswant, Barwan, Khwajah Abdul Samad, and Kesu. The penchant of Mughal emperors starting from Babur for writing diaries with richly decorated texts, scenes from court life, hunting adventures, battle scenes (depicting royals, others, horses and elephants used in wars), and wild life with the Persian style of richly decorated borders, promoted the miniature paintings significantly. The brilliant works of Mir-Sayyid Ali and Abd-us-Samad in the court of Humayun and the commissioning of 'Khamisa of Nizami' (with 36 illuminated pages) which carried the outstanding works of contemporary artists are the living testimony of excellent miniature art during that period.

His commissioning of two miniatures showing him with his family also demonstrates his patronage of arts. Mughal style of painting registered phenomenal growth under the reign of Emperor Akbar. The royal court of Akbar was just not the hub of administrative authority overlooking the entire empire but was also a centre of cultural excellence. Some of the notable illustrated manuscripts containing paintings under his patronage include: the Ain-i-Akbari, Tutinama, Hamzanama, Gulistan, Darab Nama, the Khamisa of Nizami, Baharistan etc. It is believed that Akbar hired over 100 artists during his reign who worked under the close supervision of Persian painters namely Mir-Sayyid Ali and Abu-ud-Samad. Owing to strong liking of Akbar, some of the paintings have also depicted tales from Persian and Hindu epics. The most notable feature of these paintings was the microdetailing of the designs of jewels and clothes. The enhanced sense of naturalism with the painting of landscape, animals etc also became prominent features of paintings during his reign. The settings were of general nature with the distance and horizontal perspective. The style emerging out of all these works also influenced Hindu rulers who went for producing Hindu epics such as Ramayana and Mahabharata, decorated with miniature paintings.

During the reign of Jahangir, the fourth Mughal emperor, the painters started using lighter and much subdued colours. The major work of painting is witnessed in Jahangir-Nama, his own

autobiography, in the form of many durbar scenes and portraits. The most notable painters under his patronage were Ustad Mansur, Abul-Hasan and Bishandas. His son Shaha-Jahan also encouraged art during his reign. The most notable painters of his time were Mohammad Faqirullah Khan, Mir Hashim, Muhammad Nadir, Manohar, Anup Chhatar etc. The change in themes of paintings became far more conspicuous as the most of the paintings of this era were found to have focused on lovers on terraces and gardens, musical parties etc. The decline of Mughal painting was set in during the reign of Aurangzeb, the sixth Mughal emperor, due to his different temperament and attitude towards arts and aesthetics. After his death, the Mughal Empire started disintegrating faster which had most adverse impact on the various forms of arts. While discussing on the development wall decoration on Mughal monuments we cannot forget their family members. The present table 1.2 shows the contribution of relatives in Mural decoration.

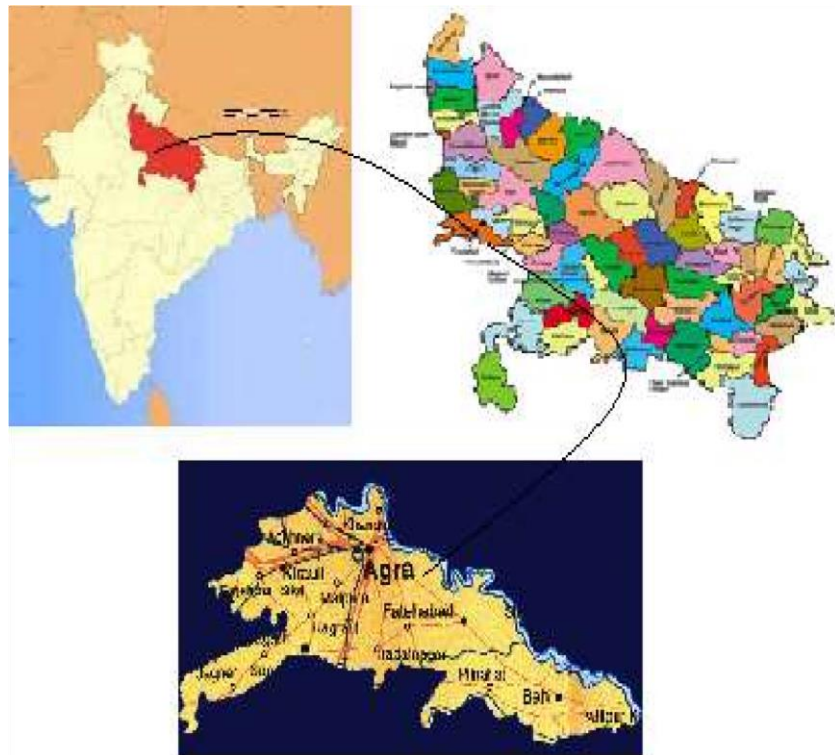
Table 1.2 Contribution of Mughal rulers and Relatives

Sr.	Mughal rulers & contributors	Time period(Ruled)	Famous Monuments of the contribution
1.	 <p>Jalal-ud-din Muhammad Akbar</p>	(1556-1605)	Red Fort Agra, Jama-Masjid, Sheikh Salim Chisti Tomb, Buland Darwaza
3.	 <p>Nur-ud-din Mohammad Salim Jahangir</p>	1605-1627	The Tomb of Akbar Sikandara, Renovation of Salim Chisti Tomb, Tomb Of Itimad-Ud-Dulla
4.	 <p>Nur-Jahan (Meher-un-Nissa)</p>	(1577-1645)	Tomb Of Itimad-Ud-Dulla (Father of Meher-un-Nissa)
5.	 <p>Shahab-ud-din Muhammad Shah-Jahan</p>	(1628-1658)	Added New Ornament In Red Fort (As Diwan-I-Am, Diwan-I-Khass, Shish-Mahal, Moti-Masjid), and Taj Mahal

1.8 Focus of Research

Agra is the most popular city of Uttar Pradesh. The detail may be seen through map 1.2. The artistic work of Mughal architectural decorations enhances the importance of Agra. Many visitors, from India and abroad, go to Agra for the architectural beauty of the Taj-Mahal, Red-Fort, Fatehpur-Sikri and the Tomb of Itimid-Ud-Dulla.

Map1.2 Agra in Map of Uttar Pradesh



Source: <http://www.zum.de/whkmla/region/india/xmughalempire.html>

For the purpose of this study, the Mughal Mural decorations of Agra were selected because of the grandeur of beauty and significant influence that they had cast on India's painting styles. It accounts for art work that was created during the reigns of Akbar, Jahangir and Shah-Jahan. The specific monuments that were selected are: Taj Mahal (Fig.1.11), Buland Darwaza at Fatehpur Sikri (Fig.1.12), Tomb of Etimad-ud-Dulla (Fig.1.13), Tomb of Sheikh Salim Chisti (Fig.1.14), Red Fort Agra (Fig. 1.15), and (Sikandra Fig.1.16).



Figure 1.11 Taj Mahal



Figure 1.12 Fatehpur-Sikri



Figure 1.13 Tomb of Etimad-ud-Dulla

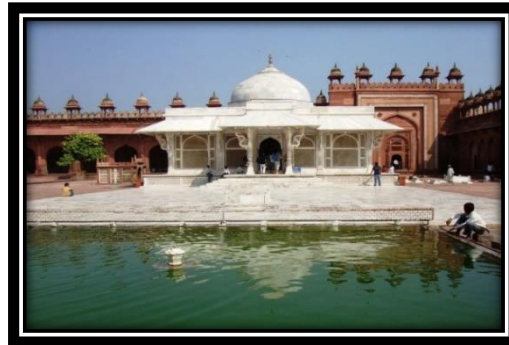


Figure 1.14 Tomb of Sheikh Salim Chisti



Figure 1.15 Red Fort Agra



Figure 1.16 Sikandra

Source: <http://www.google.co.in/search?hl=en&q=red+fort+agra&bav=on.2,or.r>

1.9 Objectives of the study

The objectives of the study are mentioned here.

1. To examine the origin and development of different Mughal Mural decorations.
2. To examine the sources of peculiar Mural works carried out in specific monuments created during the reign of Akbar (1556-1605), Jahangir (1605-1628) and Shah Jahan (1628-1658).
3. To identify major themes, design fundamentals, aesthetic philosophy and techniques used in the Mughal monuments of Agra and Fatehpur-Sikri.
4. To assess the impact of Mughal style Murals on the modern Mural art.

1.10 Methodology

The study extensively uses primary and secondary sources for relevant information, besides interviewing different stakeholders, material (narrations, critical reviews, detailed analyses etc.) have been gathered from most credible sources such as Lalit Kala Academy, I.G.N.C.A, and National Museum. Delhi College of Art, J.N.U., Agra College (in Agra), Jaipur Museum (Albert Hall Library & Museum Jaipur), Library of P.U Chandigarh etc. The interviews of experts (Artist, Teaching Faculty, and Art Restorer) and also of other stakeholders such as traders in and around the specific monuments, students and visitors shall be undertaken in order to understand and analyses the subject better. As is most common to the evaluation of the art work, close observation along with the methods has been adopted to accomplish the objectives.

1.11 Need and Purpose of the Study

The present work is an attempt to provide a complete picture of the Mughal Mural decorations created between 1556-1658 A.D. The decorative arts have been analyzed by different scholars with their own judgments and the interpretations, which have radically varied from each other at times. Although there is every possibility of occurrence of such variations even in future when the arts is examined from the prism of ideologies, degree of professional knowledge, and objectivity of the evaluator, a thorough examination of the same from different angles, at times, significantly improve understanding of the subject.

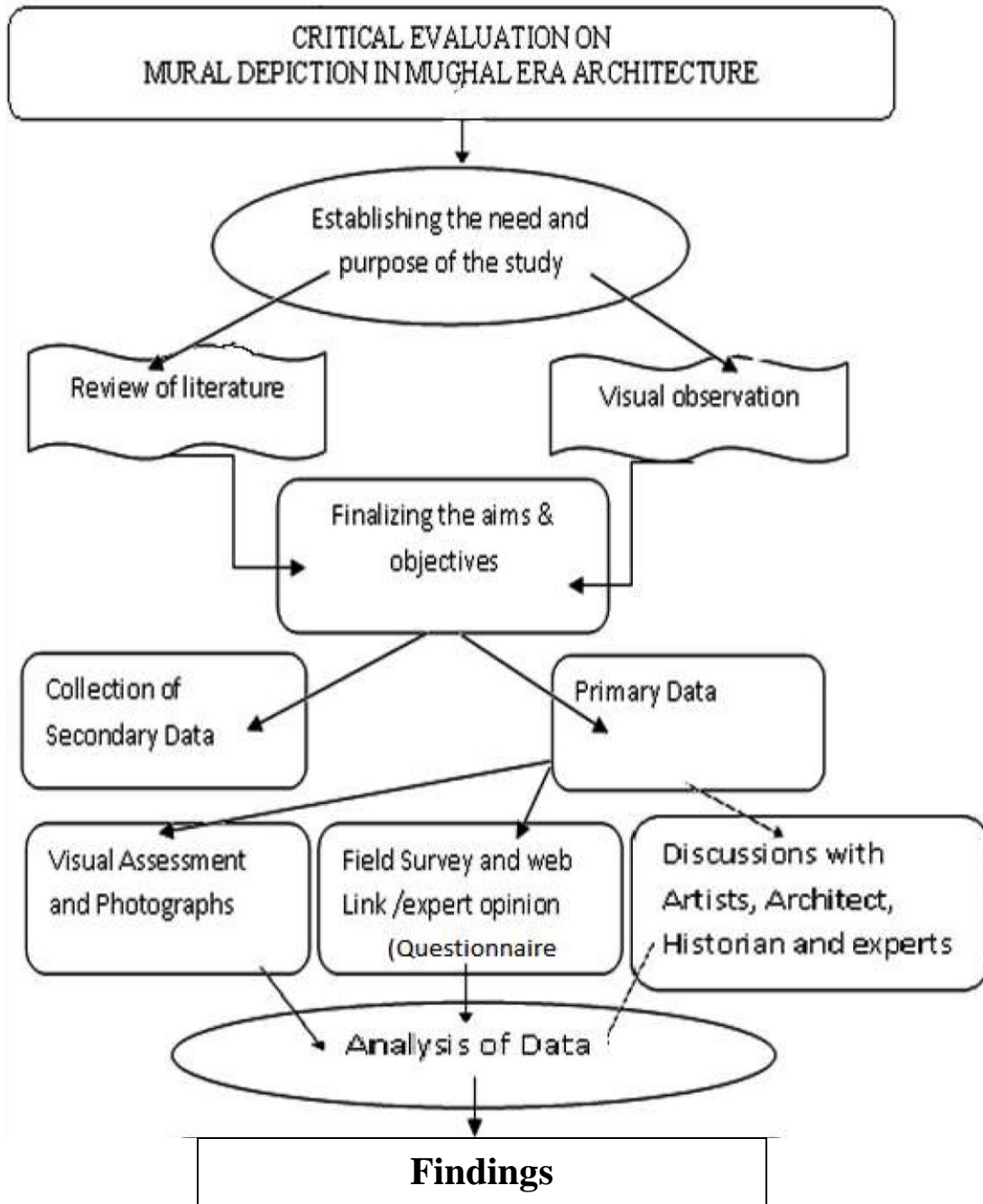


Figure 1.17 Research Frame work

1.12 Organization of the Study

The study has been organized in the following stages.

1. Introduction
2. Literature review
3. Murals in the Monuments of Agra (Factors responsible and applied)
4. An analysis of Mughal Murals (Design fundamentals, themes, aesthetic philosophy and their placement in the monument)
5. Impact of Mughal Murals in the contemporary period
6. Summary and Conclusion

Chapter 1 consists of an introduction to the historical perspective of different forms of art mainly in Europe, Asia, and India. There would also be a brief discussion on the forms of Murals that have come up over centuries. Thereafter, the state of development of art, architecture in general and Murals in particular, would be discussed starting from the dawn of Islamic conquest of India till the dusk of Mughal Empire. This chapter also lists the objectives, discusses the need, objectives, scope and limitations of the study, besides methodology.

Chapter 2 comprises extensive review of literature on the subject under study. **Chapter 3** explores the different Mural decorations created in the Mughal monuments of Agra and Fatehpur Sikri, the tombs of Salim Chisti, Etimad-ud-Dulla and Akbar, Sikandara, Red Fort Agra and the Taj-Mahal. This chapter traces the origin and flourishing of the different types of Murals created from Akbar to Shah-Jahan. The changes in style, material used, patterns (geometrical, arabesques), depiction of birds, fruits, flora and fauna etc. during the reigns of these different rulers of Mughal dynasty shall also be examined and evaluated. **Chapter 4** provides an analytical study of Mural designs, techniques, and material in the monuments of Agra and Fatehpur-Sikri. This chapter has largely been designed based upon the visual observations, and responses of experts to a pilot tested and well-structured questionnaire. **Chapter 5** examines the impact of Mughal style Mural decorations on the contemporary Indian Mural. **Chapter 6** The sixth chapter deeply analyses the overall findings of the study and sums up findings and recommendations for protection of the priceless monuments.

1.13 Research Methodology and Sampling Techniques

1.13.1 Sampling

In view of objectives of the study, a purposive sample has been taken for the study. This sample includes artists, students, and Art restorers, fine arts academicians of Agra and Jaipur, Fine Art traders, and the visitors. The Artists, interviewed for this study, belong to Jaipur and had their forefathers working in the courts of the Mughal emperors. However, due to persecution during the reign of Aurangzeb, they fled away from Agra and Delhi and took refuge in Jaipur. These artists now work for contractors and some of them are also working for the art restorers. Given their knowledge about history and Mural arts they were found to be a good source for obtaining relevant information. The academicians involved in teaching and research of fine arts, in particular Murals were also interviewed at Agra and Jaipur (Banasthali). The views of fine arts students and traders dealing with the items of fine arts were also obtained as part of the information. One of the most important sources of information had been the Art Restorers. Personal interviews were conducted with them while closely observing how they restored the old art works.

1.14 Sample Size

A sample of 130 comprising practicing Artists, fine arts academicians, art restorers, students, visitors, and others were taken from Agra and Jaipur Only. Personal interviews of the aforementioned constituents of sample were carried out with the help of pretested and structured questionnaires, although some of the interviews were also taken without any structured questionnaire. Figure 1.18 highlights the distribution of sample among different stakeholders.

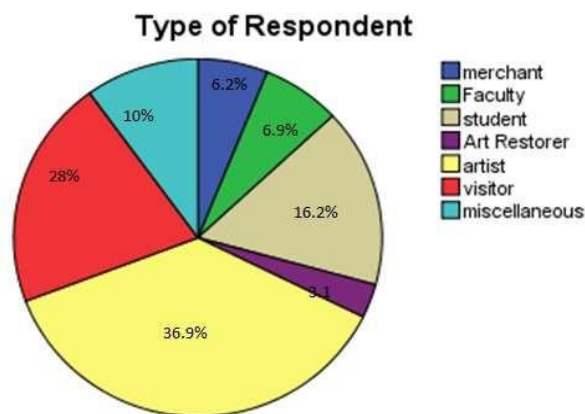


Figure 1. 18 Types of Respondent

1.15 Limitations of the Study

Although every possible caution has been taken to procure the required information with a fair size of sample, yet subjectivity of the sample units and their biased personal opinions on the issues have posed problems. This was tackled by further discussions with the experts. The constraints with respect to time and resources have also limited the scope and the depth of the study.

Chapter 2

REVIEW OF LITERATURE

2.1 Background

Indian art, culture and aesthetics are so deep and vast, that even after the innumerable discoveries and research, the art scholars could not explore all its dimensions. Most of the important art objects have been hidden from the eyes of research scholars. Many great and learned scholars give conflicting evaluations and interpretations on the appreciation and actual meaning of a number of art objects. After a long study, as well as visits to some important museums and a thorough study of stand and works by Indian and foreign scholars on Indian art, it is felt that Indian artists cared for certain fixed idea, their artistic creations whatever may be the theme, was inspired by the realities of life. In the subjectivity of Indian art, religion and social life have played vital role. In addition, the patrons of artists also affect the artist's creation. During a royal stag the artists for their livelihood were depended to the patrons who were the ruler of the state, where the artists was portion of the society. Being a component of society, artists has also been influenced by these entire elements and the opportune time, when demanded by the patron he gave a visual shape to the same.

Mughal artist were admired in this field .The artists of that period were from different places and were also influenced by society of that period. Mughal Art of that period therefore a mixture of cosmopolitan ideas and art. The artisans employed by the Mughal patrons probably derived much inspiration from the artistic traditions of the West including Egypt, Mesopotamia, Roman, Byzantine, Turkish and Persian.

There is no doubt that most of the Mughal Architecture in India worked in the line of Indian architectural traditions. However, to decorate the building fscades, the artisans were more inspired from the countries listed above from the medieval period than from the indigenous Hindu decoration. At the same time, they adopted and assimilated new aesthetic elements. They adopted glazed tiling, glass mosaic and other practices for colour embellishment and other ornamentations. To clarify these arts, the researcher went to see some pioneer works by prominent scholars and visited the National Museum New Delhi, the Estate Museum

Lucknow, and the Raza library in Rampur as well as architectural monuments at Delhi, Agra, Fatehpur Sikri and other places. After a study of the preceding research literature by the learned scholar E.B Havel, V.A Smith, E.W Smith, Sir James Fergusson, Ram Nath, Percy Brown and others, the researcher felt it necessary to know more about them. Research is never completes in itself. There is a vast field of research. No doubt, a learned scholar can discover many mystical and historical aspects of this art. Even then, some aspects of this artwork have escaped scholar's eyes. Because of this, scholars remain confused in evaluating and interpreting the aesthetic and creative qualities of art and architecture. In this chapter, a comprehensive review of literature on various aspects of Mughal mural art is acknowledged, through journals, review of relevant studies conducted in India and Pakistan, along with authentic books from famous researcher like Ebba coach, and Mira Seth. The literature review has been discussed under the various levels.

- [1.] Historical review of Mughals
- [2.] Mughal Architecture and Mural decorations in the Mughal monuments
- [3.] Impact of Mughal art on other Schools (Pahari, Rajasthani and Sikh)
- [4.] Other decorative arts (Textile, Carpets , Tapestry, Embroidery, and Miniature paintings)
- [5.] Mythological aspects in art and architecture
- [6.] Contemporary architecture and Indian Tradition (Wall Decoration)

2.1.1 Historical Review of Mughals

There are many autobiographies and biographies detailing the daily life and life styles of the Mughal. Sometimes, the ruler appointed an honorable person to bear the expense their activities or after the death of ruler, the person who was closest was commanded to write the ruler's biography. These books were written in different languages, such as *Persian* and *Arabic* and were later translated.

Babur Nama was known as *Tuzuk-I Babri*, the name that was given to him in the memoirs of Zahir-un-din Muhammad Babur (1483-1530) founder of the Mughal Empire. It is an autobiography written in *Turkey* language. During the period of Akbar, the work was completely translated into Persian by a Mughal courtier, Abdul Rahim. Later, in September

1928, Annette Susannah Beveridge translated this document in English. In 1996, Nath wrote the book “India as seen by Babur” is dedicated to the memory of A. S. Beveridge. This is a compilation of commentaries and critiques of Babur’s observations.

Haram Sara was written in 1657, and under the direction of Shahzadi Gulbadan Begum. Akbar commissioned her to chronicle the story of her brother Humayun. Gulbadan Begum took the challenge and produced a document titled: *Ahwal Humayun Padshah Jamah Kardom Gulbadan Begum bint Babur Padshah Nmna Akbar Padshah* was known as **Humayun Nama**. It is a biography of Humanyun. Gulbadan Begum wrote it in a simple *Persian* dialect and it was translated by Beveridge in 1901. It also contains a discussion of the Iranian impact on the Mughals.

Akbar-Nama The famous secretary and advisor of Akbar named Allami Shaikh Abu’l Fazal’s composed this well-known book. He wrote this book in 1590 to 1596 and may be illustrated between 1592 to 1594. 16 In this book, he disclosed the life of Akbar the Great, noting in detail his likes and dislikes, his love for Hindu art and astrology, his marriage, the miracle by Salim Baba and the construction of Fatehpur Sikri. This book shows the high and lows in Akbar’s life. This book contains three volumes. The first volume deals with the birth of Akbar. The second volume gives a detailed history of the reign of Akbar until 1606. *Ain-I Akbari* is the third volume that provides a detailed study on the administrative system of the empire as well as containing a famous account of Hindu astrology. Allami Shaikh Abu’l Fazal’s Akbar-Nama was translated in English by Beveridge.

The Tuzuk-I-Jahangir

It was fashioned In the Mughal period, to compose the history of a ruler’s life. *Jahangir* composed the history of his own ruling period. Besides his daily life and journey of different places, he also described the political issues and power of the zamindars. Mr. Roger translated the memoirs of Jahangir several years ago from the edition that Sayyid Ahmad printed at Ghazipur in 1863 and Aligarh in 1864

Padsha-Nama or Badshanama is often called ShahJahan-Nama or Tarikh-I-ShahJahanni Dah- Sala and was written by Mummammed Amin Bin Abdul-I-Hasan Kazwini. This is a

book on the history of his ten year reign and appendix. In 1678, Mir Ala-ud-Daula Qazwini also highlights the history of FatehpurSikri, which was written in Persian language.

The Badsha Nama of Abdul Hamid Lahori is the history of the first twenty years of the reign of Shah Jahan. It describes the site of the Taj Mahal as being full of magnificent and green gardens in the south of the Agra.

2.1.2 Mughal Architecture and Mural Decorations in the Mughal Monuments

The Mughal dynasty covers a colossal period of time in India. In this time period, the Mughals made many monuments, Mosques, gardens and graveyards from an architectural point of view. The Mughal era became well known for its many wonderful arts. Due to their work and abilities, many authors cannot stop themselves from writing about their magnificent works. There are many books, papers studies on their memorable effort. Here is Literature review from 1901 to 2011 on various arts and architecture

1904: Havell (*A Handbook to Agra and the Taj, Sikandara, FatehpurSikri and the Neighbourhood*), wrote an introductory information about the Mughals, from its foundation to its fall. The study provides an aesthetic description of monuments. The researcher claimed that the monuments showed some Italian or European elements. He gave a little bit of information about the wall decoration of Mughal monuments. Havel described the Mughal monuments of Agra and Fathepur Sikri.

1934: Datta explained that architecture reached its zenith during the Mughal era. The main reason was the implementation of different styles. Most of the Mughal's buildings are influenced by a Gujarati style. The researcher pointed out its symbolic meanings. Regarding the Taj Mahal, Datta wrote that its four minarets and dome in center resemble an inverted lotus.

1953: Goswami (*Glimpses of Mughal Architecture*) examined the Mughal foundation from its beginning, rise and zenith to its decay and extinction. According to the author, the first two successors were not interested in Indian craftsmen and so they adopted a Persian style. The third Mughal emperor, Akbar, was fascinated with Indian art and did not adopt the style of the Persians. The scholar also shows the different aspects of Indo-Muslims architecture, their

construction and planning. Goswami illustrated the remains of Mughal architecture by an extensive survey, measuring and copying the Mughal decorative details. He showed mosaics, inlay and painting, but not in detail. He did not talk about the motifs or symbolic meanings of these arts since they were Hindu.

He presented a book on Mughal architecture. He made many sketches of mural decorations; mosaics, colours, decorations, inlay, and stucco, each in reference to its beginning, foundation, development to its decay and extinction. The researcher started with Babur and his love for nature, praises the remarkable skill of the Indian workmen and was highly impressed by the architectural grandeur of the city of Gwalior. Babur saw a lack of regularity and symmetry in the designs of Indian buildings. With the Mughal, however, there was a strict formality and balance, which represents the essential qualities of a good composition.

1958: Goetz (*Later Mughal Architecture*) described that many architectural and secular buildings impress the visitor by their grand formation and the richness of their execution. These structures made a free use of contemporary designs, vaults, domes, encaustic tile and cut stucco decorations, but blended with simplified Hindu forms, columns, niches, jalis, brackets, doors and windows. He said that in Chittorgarh, the Jain painting style and Mughal motifs were sometimes mixed and probably developed in Rajputana.

1975: Brown (*Indian Architecture (Islamic Period from 1200-1707A.D)*). presented his view in his book on Indian architecture Brown explained the different periods of Akbar, Jahangir, Shah Jahan, Aurangzeb and their architecture. He concludes that the architecture of Agra and Fatehpur Sikri was influenced by Hindu and Persian influences. However, the researcher did not elaborate the decoration of the monuments.

1976: Nath (*History of Decorative Art in Mughal Architecture*) presented a series of papers that were published independently in a Historical Journal in a form of a book. This study defined various aspects of the growth and development of Mughal architecture and decoration from Babur to Shah Jahan. The researcher remarked that the Mughals were able to build wonderful buildings although they did not have their own vastu-texts,

1995: Nath (*History of Sultanate Architecture*) presented a study on the sultanate of Delhi (1206-1526) with a descriptive catalogue of the monuments up to the death of Sher Shah-Suri (1545). He described the similarities between the Sultanate of Delhi's architecture to Ajmer,

Badaon and Jaunpur architecture. The study also dealt with Indian vastu tradition, inspiration and their effect on the development of Mughal architecture.

1985: Nath (Taj Mahal and Its Incarnation) presented a study on the construction of the Taj Mahal e.g. the identity of its builders, variety, standard and quality of stone used, measurement and a breakdown of the costs. The researcher collected data from many unpublished Persian manuscripts such as Mughal, Bag, Syed Hasan, Imperial-Firmans and court historians. The study is based on the basic history, idea and form of the Taj Mahal.

1994: Nath (Mosque Architecture: From Medina to Hindustan, 622-1654 AD) presented a simple and brief study on the evolution of the architecture of the mosque, from the year 622 in Saudi Arab when the first mosque of Iran was built at Medina in to 1654 in Hindustan when Moti-Masjid was finished in Agra. According to the author, there is no record that Akbar ever built a mosque. Nath described the history of mosque architecture. The first mosque of Islam was built at Madina. A mosque is a place where Namaz can be performed, and worshipping in a mosque is considered more meritorious than worshipping elsewhere. One of the rules was that the mosque should face east because the holy Quran ordains that one has to face the kaba while offering prayers. Only flower designs were supposed to be used for ornamentation with high plinth and pillars. There should be no images depicted in the mosque. Muhammad did not forbid women to attend public prayer in a mosque, but it was pronounced that it would be better for them to pray in private. The Mughal rulers also constructed a number of architectural structures. Mughal architecture, in fact began with Akbar. He was not constrained by any religious bias and had no taboos. There is no Mosque structure were built in the period of the period of Akbar concluded that the most beautiful mosque in medieval India belongs to the age of Shah Jahan.

1991: Koch (Mughal Architecture: An Outline of Its History and Development) presented a detailed theory about the Mughal rulers with their world famous monuments. He described the planning of these monuments with illustrations. He further explained that the Mughal's utilitarian building of Fatehpur Sikri is influenced by Gujarat and other monuments are influenced by Indian art. In 2006, Koch published her book on Taj Mahal titled "The complete Taj Mahal" and as the name suggests it is complete, however the mural decorations remained untouched. There is a little bit information but not enough.

1993: John F. Richard (The Mughal Empire) highlighted the political issues from the foundation to the ending point of the Mughal era. The book starts with the victory of Babur and ends with Mumtaz Shah in Delhi in 1720. In this book, the researcher referred to the life of Jahangir (1605-1627), Shah Jahan (1628-1658) and the imperial life of Aurangzeb. It is a good book on the economy and social conditions.

2002: F. M. Anjum Rehmani conducted a research on the “History and Architecture of Mughal Monuments at Lahore”. This thesis contains the history of the Mughal rulers and their architecture in Lahore. Jahangir declared it second capital of his reign (1622-27).

2003: Raj Kumar edited an essay on India’s art and architecture that shows the influence of Islamic elements in Indian architecture. In the 12th century, Indian architecture took a new shape. Before this, Hindu and Jain art schools were doing work. The art was done according to tradition. In this period, the Muslims crossed the threshold of India and brought many arts with them.

2003: Sharma presents a study on the Ibadat Khana of Fatehpur Sikri founded by Akbar (1576-82) which was often under siege. The actual site had not been traced and its location remained controversial. Using a particular methodology, he identified and established the location of *Ibadat Khanah* with a fair amount of certainty.

2004: Schimmel Annemarie Burzine K. Waghma (The Empire of the Great Mughals) brought to life the verses of Mughals. She wrote a brilliant and detailed account about the person of the Mughal era, their day-to-day life, dress, art, culture, role of women and cooking. “No scholar was better equipped to evoke the cultural achievement of Mughal than Annemarie Schimmel” who died in January 2003.

The present study is focused on the Mural work in the different periods of Mughal emperors.

1901: Edmund W Smith (Moghul colour decoration of Agra, Part 1) presented an entire description of the mural decorations of *Chini-Ka-Roza* or *Kanch -Mahal* and gave some example on the style of decorations that were used on the *Etimad-ud-Dulla* dome with sketches and drawings. He showed the principal style of the colours used in Mughal monumental decorations. He confirmed that Akbar and Jahangir had some similarities, but

Shan Jahan's work has many differences. This research was conducted in 1901 and the work on tile decoration underwent many changes due to a time gap. The present research will evaluate the actual condition.

1928: M. S. Diomand presented a paper on “**Three Indian paintings of the early Mughal period**” in the Metropolitan Museum of Art bulletin. The researcher stated that Akbar was fond of art. In 1569, Akbar built a new city called Fatehpur Sikri for his residence. His palaces were sumptuously decorated with mural paintings. Diomand concluded that hundreds of artists were employed in the State Academy of Akbar and most of them were Hindus. The foundation of Mughal painting is purely Persian due to two artists, Mir Sayyid Ali and Abdu Sammad. In 1550, they came to Kabul and became court painters for Akbar's father Humayun. In many miniatures paintings, it is probable that the figures of the warriors were painted by a Persian artist, while the realistic landscape was the work of Hindus. Both Persian and Hindu elements are found in Mughal period of 1575.

1969: Smith (History of Fine Art in India and Ceylon) provided a wide range of information on the origin of inlay. He also described the nature and personality of the rulers and their love for nature that can be seen in different forms of art. The Mughal rulers passionately loved flowers and plants and placed them in everything, garments, carpets, pottery, painting and murals. He clearly shows the deep affection of Mughals for natural world.

1970: Nath (Colour Decoration in Mughal Architecture) presented a study on the use of colours for decorating monuments in Mughal architecture. He highlighted the glazed tile decoration, stucco, incised, inlay and glass mosaic, with their style, technique and methods. He showed that its origin is from Egypt, Mesopotamia and Rome, and incised and stucco murals are from the local art of Rajasthan. The researcher emphasized that the inlays of the Ranpur temple from the 15th century is the best example to prove that the art was introduced before foreigners came during the age of Shah Jahan.

1972: Nath (The Immortal Taj Mahal: The Evolution of the Tomb in Mughal Architecture) examined the evolution of the tombs in India. He studied tombs based on a historical perspective with reference to the inspiration, plan, construction and ornamentation. Nath also talked about the planning of the Taj Mahal and the ornamentation of tombs of India. When planning a tomb, it is compulsory to make three sets of tombstones. In the Taj Mahal,

one set is in the upper main octagonal hall called the “Hujra marqad Arjumand Banu Begum” and Lahuri is enclosed within an exquisitely inlaid octagonal white marble jail screen. The second set is just below it, in a square basement hall approachable by descending stairs and a long corridor. The third set probably on the actual graves or kachchi (unbuilt) graves. **1976: David Wade’s “Pattern in Islamic Art”** discussed many motifs of the Islamic period, its colours, patterns, styles and shapes. The patterns are interlocked square grids, hexagon, stars, and cross variations. He conclude that these patterns have been influenced by Greece.

1976: R. Sandler’s paper on Islamic art called “**Variation on Themes of Arabesque**” in the book “Introduction to Islamic Civilization” edited by R. M. Savory explained that Arabesques is an ornamental design that is closely associated with art in the Islamic world. This art originated within Arabs and was a new style of ornamentation. So the name of this art is related to the Arabs. He also showed some human figures made by the Mughals in Iran. This means that several Islamic countries used human figures in decoration, even though it is not allowed in Islam.

1982: Crill presented a paper on “**Indian Heritage Court Life and Arts under Mughal Rule**”. He told about flower decorations in architecture. The motifs used in architectural decoration were shared to a considerable extent by the decorative arts. Plants or flowering plant motifs first came into prominence in Jahangir’s period. Mansur was the famous court painter. Flower paintings of this sort were heavily influenced by contemporary European plants and herbs and their combination of naturalistic detail and artistic stylization became a peculiar Mughal feature, which is found in almost every branch of decoration in carpets, borders of paintings, silver cups and covers decorated with rows of flower.

1987: Mittal confirmed that the Mughals best-known motifs are flowers and plants that can be seen in miniature paintings, murals, textiles, metal wares, jades etc. According to the author, the flowering plant was used has a motifs within cusped, arches, cartouches or in original trellis. By the eighteen century, it changed into a more ornamental style.

1990: Nath (India as Seen by William Finch (1608 - 11) presented a series on foreign traveler William Finch, one of the travelers of the reign of Mughal ruler Jahangir. In this book, he also describes some other travelers who came to visit during the time of Akbar and

ShahJahan. He showed the visits of many places and personal views of Finch. According to Finch “the wall of the Gwalior fort are all set with green and blue glazed tile in stone with several gilded chhatris and jharokhas on top. He said these words in his journey from Mandu to Gwalior in 1608, that shows the used of glazed tile decoration before the Mughal era.

2003: G. Misbah conducted a study on “**The Floral Decoration in Mughal Building Lahore**” The researcher described flora and fauna and its placement with various subjects.

The excellence of artist is also discussed.

2010: Nath presented a study on the different parts of India; Chittorgarh, Gwalior Fort, Chanderi Sasa Ram, the importance of the minar in Hyderabad, glazed tilling and picture halls of Lahore and flora and fauna. In glazed tilling, he described the Lahore Fort in terms of its colours, designs, animated motifs.

1983: Mitter wallner presented a study on a Hindu temple in Goa from the 16th century to 1961. He highlighted different aspects. One of them is that the Hindu temple of Goa is decorated with graffito frescos. The graffiti technique seen in Goa’s Hindu temples may have been introduced by the Portuguese. It was popular in Italy for instance, during the renaissance and is still encountered nowadays in the home decorations in Engadin and Bergell (Switzerland and other part of England).

1988: J.N.Nagpal made an arduous work by searching for murals in different places and gives the area or location of almost all the mural paintings in India. He also covered Mughal era mural decorations, its placement and condition, but other parts are untouched. His book is a navigator for anyone interested in Mughal mural decoration

2.1.4 Impact of Mughal art on other Schools as (Pahari Rajasthani and Sikh)

1982: Khandalawala showed that the Mughal School of art influenced paintings all over India. This influence can be seen in Rajasthani, Pahari and Deccani paintings.

1983: Ashvini Agarwal (Studies in Mughal History) presented a study specifically deals with the relations of the great Mughals with the contemporary powers in India and outside of India. He sketches an outline of the nature of Mughal rulers and their relations with the Afgans

and Rajputs. The researcher deals with the foundation of Maratha and decline of the Mughal Empire.

1983: R. P. Srivastava “(Mural painting in Punjab)”, presented a systematic and well researched study of the art of His analysis concluded that Punjabi murals are influenced by Mughal art through Rajasthani and Pahari styles. Many places in Punjab have Persian influenced tile-decorations from the Mughal era, some of which are now in Pakistan.

2.1.5 Other Decorative Arts (Textile, Carpets, Embroidery, and Miniature paintings)

1982: Rudolf von Leyden's presented a paper on Ganjifa “the playing card” of India, which first appeared in Yusuf ibn Taghri –Birdis’s annals of Egypt and Syria. Ganj is a Persian word meaning treasure, treasury or hoard. Playing cards and the games played with them probably came to India with the first Mughals from their ancestral homeland. The traditional ganjifa cards were handmade and hand painted, each single card being a work of art. The rich or darbar cards were made of ivory, tortoise shell, mother of pearl and were even inlaid or enameled precious metal. The bazaar cards were made of fabric, peppier, leather, fish scales, and style - graphed palm leaves.

1987: Singh (Jaipur Minakari: A Delicate Artistry ”Journal Indologica Jaipurensia) presented a study on the Nandi crafts of Rajasthan, hand-made jewellery embellished with gold minakari. He described that the craft of enameling or minakari came to India from Persia. “The moneylenders, jewelers and rich traders as well as artist and craftsmen of Agra and Delhi consequently migrated to Jaipur.” A perfect symmetry and balance is always discernible in the products of standard craftsmen.

1987: Munshi presented the development of miniature painting. Humanyun was immensely impressed by Persian miniatures. He brought to India two master artists from the court of Shah Tahmap. Humanyun was responsible for starting the Indo-Persian school of miniature painting. Akbar encouraged painting as a visual aid. The Hamza Nama, the Razma-nama or the Mahabharatha and the Ramayana were commissioned by Akbar for illustration. In the period of Jahangir, Mughal miniatures reached its zenith and a part from his love for architecture, Shah Jahan patronized a great number of painters. Hunting and darbar scenes, visits to Sufis and saints and women’s portraitures were the favorite theme of this period. The

Mongol barbarism had been finally shed and the warm sensuousness of India became its predominant characteristic. In the period of Aurangzeb only few painting were made.

1987: Singh (Jaipur Minakari: A Delicate Artistry) presented a study on the Nandi crafts of Rajasthan, hand-made jewellery embellished with gold minakari. He described that the craft of enameling or minakari came to India from Persia. “The moneylenders, jewelers and rich traders as well as artist and craftsmen of Agra and Delhi consequently migrated to Jaipur.” A perfect symmetry and balance is always discernible in the products of standard craftsmen.

1991: Nath translated Amir Khusrau’s observations on India. This is an English translation of the third chapter of Amir Khusrau’s famous work Nuh-Sipihir written in year 1318. Khusrau was a patriot to the core and this work is definitely an excellent work of Persian literature. He wrote about India, its people, their knowledge and learning, art and sciences, its fauna and flora and all most all good points that made India a paradise on earth. Mughal art is full of

Indian elements. Khusrau’s observations will be helpful for pointing out Indian influences on the Mughals.

2.1.6 Mythological Aspects in Art and Architecture

1928: Beer presented a study on the various objects or motifs used in different styles of painting. The researcher expounded on clouds, water, trees, leaves, horses, animals, dragons, and flowers. He showed that flowers are a universal symbol of love, compassion and beauty. They are open giving their glory and fragrance and they attracted and nourish. He also described the geometrical motifs designs and patterns.

1999: Birrell presented a study on Chinese mythology. He demonstrated the wide range of Chinese mythic themes; cosmogonic myths, creation myths, etiological myths, myths of divine birth, mythic metamorphoses, myths of strange places, people, plants, birds and animals and myths of the semi-divine heroes who founded their tribe, city or dynasty at the dawn of history.

1982: Gupta S.K Elephant in Indian Art and Mythology presented a study on elephant motifs from ancient times. In the period of the Mahabharata, the banners of the heroes are described as decorated with animals figure. The dhavja of karna and duryodhana was adorned by a jeweled elephant. From that period, the elephant played an important role in festivals,

games and battles. He also linked it to fertility, devotees of Vishnu and Gautama as an elephant.

1985: Murthy K.K.'s book, the sculpture and mural data have been supplemented. The sculptures of Bharhut, Sanchhi, Amaravati, Gandhara, Nagaranjuna-Konda, Mathura and the Mural of Ajanta and mythical animals have been taken. Winged lion, winged horses, winged deer, winged elephants, lion faced cocks and females with the body of a bird with wings. There are some stories behind these winged animals. The presentation of (*kinnara*) is based on this fascinating theme, as they are half-man and half-bird.

2.1.7 Contemporary Architecture and Indian Tradition (Wall Decoration)

As we are living in Independent and globalized modern India, everything is transferring in to new look. Even the rural area are also changing into urban areas. Art culture and theme are also getting variety in its field. The people living in that era have the quality of craftsmanship. The originality of his work is now losing the quality of a particular artistic culture. As to be an Indian it is our responsibility to save our artistic culture. If we see the urban areas like Delhi, greater Noida or Gurgaon and compare it with some artistic cities like Jaipur and Agra then it clears that there is much Gap of artistic quality. To stand with these top most cities there are some theories from contemporary Indian art with its ancient artistic qualities.

1994: Herbert J. M. Ypma India (Modern: traditional forms and contemporary design) explores the modern India and its theme using village craft. The researcher reveals how modern designers are reinterpreting these forms and returning to the indigenous skills of Indian craftsmen and women to produce works that are praised worldwide for their aesthetic quality. He presents artistic developments in modern architecture in India, in particular at the work of architects Charles Correa and Satish Gujral who have returned to the heritage of Indian civilization to design buildings that are both culturally relevant and highly modern. And he shows how important is the Indian heritage and its motifs and style which are now using in all aspects of the contemporary arts, most notably in the textile design of Asha Sarabhai and Shyam Ahuja. This book is a little endeavor of Herbert, together with a team of talented photographers, travelled across India to bring together a collection of astonishing images from ancient and modern India.

2010: Nimish patel & Parul Zaveri (Building construction and Decorative Craft: The Endangered Traditions Edited paper in the book New Architecture and Urbanism: Development of Indian Traditions) present the responsibility of Indian toward saving its culture. According to him a large number of traditional craft persons with their wonderful knowledge, about the understanding and use of traditional material, mediums, are very valuable, but are un-utilised which are going to be ruined. The paper presents the importance of the cultural heritage, in support of need for its continuity.

These studies are covering Mughal Architecture, its decoration, different styles, patterns and impact on the art of other areas after Mughal. These studies are not relating directly the impact of Mughal wall decoration in contemporary period. While it may be seen that Mural decoration was present in Mughal era and reached in different part of India. There is need to develop the points what was the message behind those decoration. Is it for decoration purpose or have symbolic purpose. It is the need of time to know their culture and its message in study of Mural evolution in Mughal era and its impact in Contemporary.

Research Gap: Contemporary period states the period of revolution. Everything is transferring and getting modernity. Rural is changing into Urban and urban is transforming into next step. The present time is running very fast to be contemporaneousness. But due to this people are making distant between their art and culture. These point have certainly affected the life of wall art and decoration. Architecture is also a part of art, therefore a number of studies have been done on architectural decoration and its different perspectives. But we cannot ignore to accept it that evaluation of Mural decoration has not been studied in aesthetic perspective. Beauty of wall decoration is related to architecture without decoration architecture never get completion. In India many studies have been done on architecture but not for its decoration part. In other countries Mural decoration have important in researcher with its different dimension. So it conclude that there is need of this type of research to show mural decoration and assessment on aesthetic pleasure. The aforementioned studies clearly indicates that the concept of mural impact on contemporary period may be recognized as a valuable concept art history.

Title of Thesis

Title (English): A Critical Evaluation of Mural Depiction During Mughal Era Architecture 1556-1658

टाईटल (हिन्दी) ँ क्रिटिकल इवेल्यूऐशन ऑफ म्युरल डिपिक्शन डयूरिंग मुगल ँरा अर्किटेक्चर 1556-1658

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