

10

Deccan School of Painting

10.0 INTRODUCTION

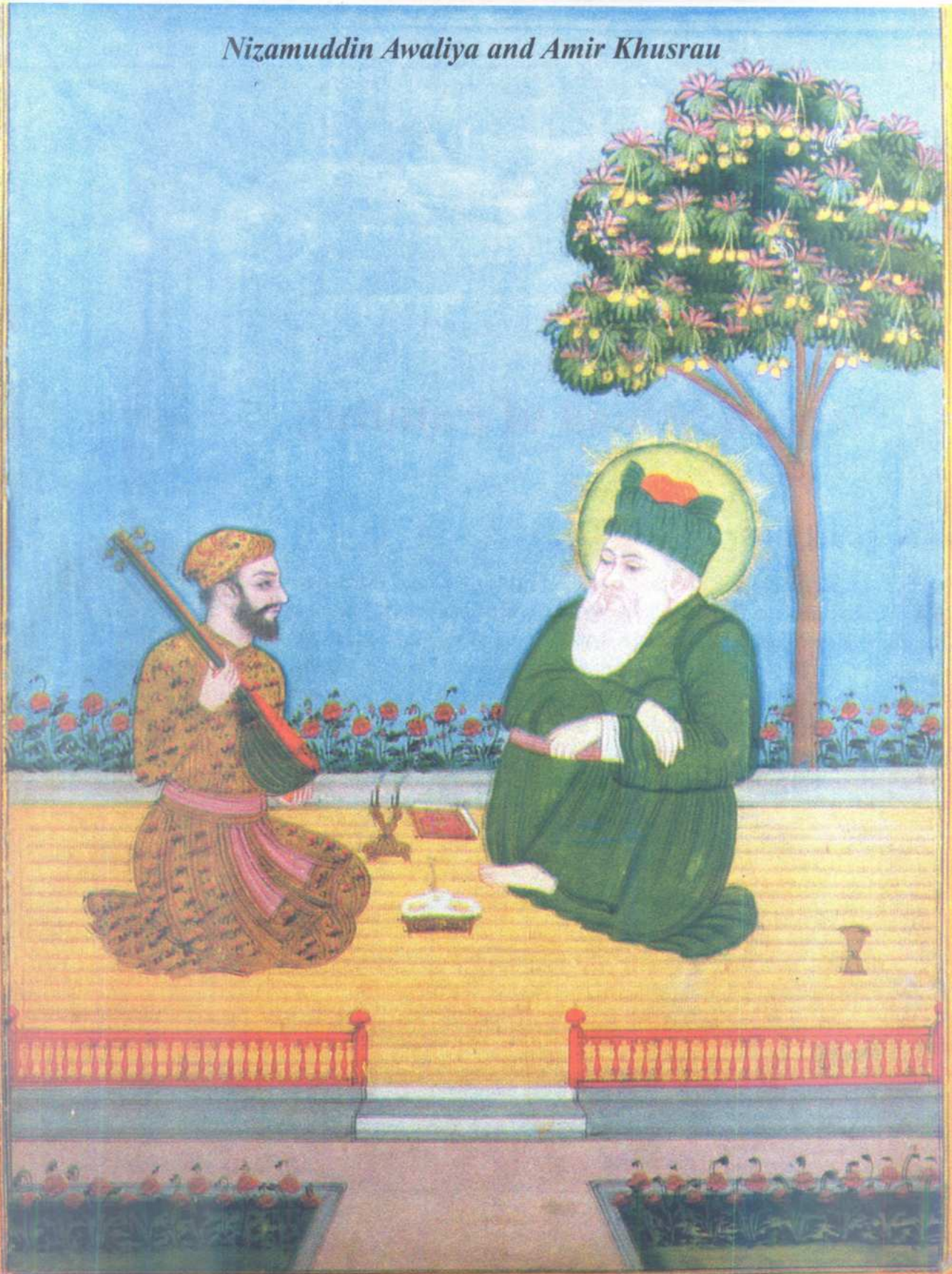
The plateau region in South India between the Narmada river and Krishna river is called Deccan. This region continued the indigenous Hindu tradition under the powerful rule of the Vijayanagar kings, while Muslims dynastic were ruling the Northern part of India during 14th C.A.D. Heritage of the painting style is rooted both in the Deccan and South. Art of painting flourished also under the Bahmini ruler in the Deccan. Nagara, Bijapur and Golconda style of painting are also rooted in this region. All these painting style shared the stylistic features with painting traditions of Western and Northern India. The Tanjore school of Painting, on the other hand, develop an original style with a difference.

10.1 OBJECTIVES

After studying this lesson the learner will be able to :

- describe the development of the Deccanese art;
- name the titles of the enlisted paintings of Deccan;
- differentiate between the paintings of Deccan with other Indian paintings;
- explain characteristic features of these paintings;
- write about the medium, technique and style;
- state the name of the artists.

Nizamuddin Awaliya and Amir Khusrau



10.2 NIZAMUDDIN AWALIYA AND AMIR KHUSRAU

Title - Nizam-ud-din Awalia and Amir Khusrau

Medium	-	water colour on hand - made paper
Period	-	circa 18th C.A.D
Size	-	29 X 22 cm.
Style	-	Hyderabadi school
Artist	-	Unknown
Technique	-	Tempera
Collection	-	National Museum, New Delhi

General Description

The Sufi Saint Nizam-ud-din Aulia is enjoying a Sufi song from his disciple Amir Khusru. The halo around the head of the Saint expresses his spiritual attainment and wisdom. A serene and peaceful atmosphere is created by the painter with a garden and single tree in the background. The facial expression and posture of the body of Nizam-ud-din give the impression that he is lost deeply into the music.

INTEXT QUESTION (10.2)

Choose the right answer

- (a) One of the paintings of Deccan School show the famous pair of Guru and desciple like
 - (i) Guru Nanak and Mardana
 - (ii) Nizam-du-din and Amir Khusru
 - (iii) Ravidas and Kabir
- (b) The style of this painting belongs to
 - (i) Tanjore school
 - (ii) Hyderabadi school
 - (iii) Bijapur school
- (c) The painting's date is
 - (i) 8th C.A.D
 - (ii) 19th C.A.D
 - (iii) 18th C.A.D



10.3 TANJORE PAINTING

Title	-	Goddess Saraswati
Medium	-	Water colour on board with semiprecious gems/Mix-Medium
Date	-	19th century
Size		
Style	-	Tanjore school
Artist	-	Chitra gara Krishna Appa
Collection	-	National Gallery of Modern Art, New delhi (ACC 2265)

General Description

Tanjore paintings are different from any other painting style because of its embellishment over the basic drawing with precious and semi-precious stone as well as the relief work.

This art originated in Thanjavoor (Tanjore) in Tamil Nadu during 16th C.A.D., but most of the extant works belong to 19th C.A.D. This style became very popular in the surrounding regions, and spread all over the Deccan. The popular theme have been Krishna, Radha, Vishnu and Ganesha.

This is a painting of Devi Saraswati, the goddess of learning seating on a throne. She has four arms. She is playing a "Veena" The painting is highly ornamental and colourful. Classical Indian motifs are used with very minute details.

INTEXT QUESTIONS (10.3)

Choose the right answer:-

- (a) Tanjore paintings are different because of its
 - (i) embellishment with gems
 - (ii) lines and colours
 - (iii) themes.
 - (b) This art was originated in
 - (i) Vijaya nagar
 - (ii) Tamil Nadu
 - (iii) Gujarat
 - (c) The enlisted painting of Saraswati is decorated with
 - (i) Persian motifs
 - (ii) Western motifs
 - (iii) Indian classical motifs
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10.4 SUMMARY

During the medieval period, some states in the Deccan became enough powerful to bring peace in their areas, and developed art and architecture. The kings of Vijayanagar, Behmini and some Hindu rulers patronized the art of painting which was influenced by Mughal miniature and Rajput miniature styles. In the same time few indigenous styles also flourished. Tanjore painting is one of these.

10.5 ANSWER OF INTEXT QUESTIONS:

- 10.2 (a) Nizam-ud-din and Amir Khusru
 (b) Hyderabad School
 (c) 18th C.A.D
- 10.3 (a) Embellishment with gems
 (b) Tamil Nadu
 (c) Indian classical motifs

10.6 MODEL QUESTIONS

1. How did Deccan art flourish during the medieval period?
2. Describe the theme of the enlisted painting from Hyderabad.
3. Why Tanjore painting is different from other schools of painting?

10.7 GLOSSARY

Sufi - mystical muslim sect.

Embellishment - decoration

Motifs - repetition of a form in a design