

### Deccanī Style

Surviving examples of miniature painting in the Deccan date from approximately the second half of the sixteenth century. Influences from the court of Akbar, together with local elements carried over from the art of the Hindu Vijayanagara dynasty, led to the development of a distinct style at the sultanates of Ahmednagar, Bidar, Golkunda, and Bijapur. The various schools have not yet been clearly differentiated, but Bijapur, under the cultured Ibrāhīm 'Ādil Shāh II, played an important role. With the extended campaigns of Aurangzeb in the Deccan during the late seventeenth century and the subsequent establishment of the powerful kingdom of Hyderabad in 1724, Bijapur, close to Golkunda, became the most important cultural center of the Deccan. A vigorous school of painting flourished there for over a hundred years. Other local centers also grew up in the Deccan, notably at Aurangabad, Kurnool, and Shorapur. The art style patronized by the rising Maratha power, often in conflict with Hyderabad, was an adaptation of the Deccanī style. Rājasthānī influences also played a strong part in the evolution of the style. The contact with the Mughal school was always maintained.

60.

An entertainment in a garden  
Deccanī Style,  
early seventeenth century  
 $5\frac{1}{2} \times 3$  inches

The painting is considerably damaged and the color has flaked away from large areas. It was originally part of a double-page composition, the left half, preserved here, depicting two noblemen sitting beneath *chinar* trees near a stream. The foreground is filled with numerous retainers, both seated and standing, carrying trays.

61.

A lady pouring wine  
Deccanī Style,  
early seventeenth century  
 $6\frac{5}{8} \times 3\frac{1}{2}$  inches

A lady, dressed in European fashion, wearing a ruffled collar and a hat decorated with a feather, pours wine into a cup. Dark indigo background interspersed towards the bottom with delicate flowering plants, the leaves of which are touched with yellow.

62.

A *yoginī*  
Deccanī Style,  
early seventeenth century  
 $5\frac{1}{4} \times 2\frac{3}{4}$  inches

The lady clasps her hands above the head. She wears a long *jāmā* with pointed ends reaching to the ankles, a narrow *paṭkā*, and a green shawl swirling over her shoulders and flaring out at the ends. Her hair is dressed in a plain topknot and, in addition to the crossed necklace and numerous strands of pearls, she has on a garland of white flowers. The background is unpainted.

63.

Lady with a peacock  
Deccanī Style,  
late seventeenth century  
 $5\frac{3}{4} \times 3\frac{5}{8}$  inches

The bird is painted stiffly, as though it were a toy. The head is repainted.



61



62



64.

A lady receiving an attendant  
Deccanī Style, mid-eighteenth century  
 $5\frac{5}{8} \times 3\frac{1}{4}$  inches

The lady, seated on a stool beneath a weeping willow in an open landscape, converses with a male attendant.

65.

Rāginī Varāṭī  
Deccanī Style,  
early eighteenth century  
 $9\frac{1}{8} \times 5\frac{3}{8}$  inches

A lady, her hands clasped languorously behind the head, sits on the porch of an elaborate two-story building and listens to the song of an attendant. She is approached by a maid carrying a bowl. The garden is divided into rectangular panels filled with flowers. Cloudy sky.

66.

The Emperor Aurangzeb  
and a nobleman  
Deccanī Style,  
early eighteenth century  
 $5\frac{7}{8} \times 4$  inches

The aged emperor, one hand resting on a sword, is faced by a nobleman holding a rose and a chain of beads.

67.

Ladies relaxing on a terrace  
Deccanī Style (Hyderabad),  
early eighteenth century  
 $9\frac{1}{4} \times 5\frac{3}{4}$  inches

Two ladies are conversing, one of them combing her hair, the other sipping from a cup. They stand on a carpeted terrace at the edge of a pool filled with fish. In the background are elaborately ornamented buildings, and trees and flowers beyond the parapet. The drawing is elaborate and studied, almost to the point of hardness.



68.

Lady picking pomegranates  
Deccanī Style,  
mid-eighteenth century  
8 × 4½ inches

The lady, holding a flower vase in one hand and a pomegranate in the other, stands in a hilly landscape by the edge of a stream. She is accompanied by a dog. Birds hover around the bush which is loaded with fruit. A bank of craggy rocks on the horizon.

69.

Lady conversing with a duenna  
Deccanī Style,  
late eighteenth century  
6⅞ × 4⅞ inches

A lady, leaning elegantly against the trunk of a tree with pale-green leaves, converses with an aged duenna who supports herself with a crutch. Pale yellow background, with a narrow strip of blue clouds and sky on the top. Flowering plants in the foreground.

Several versions of this painting are known to exist, some of them painted in the Deccan and some in Rajasthan.



70.

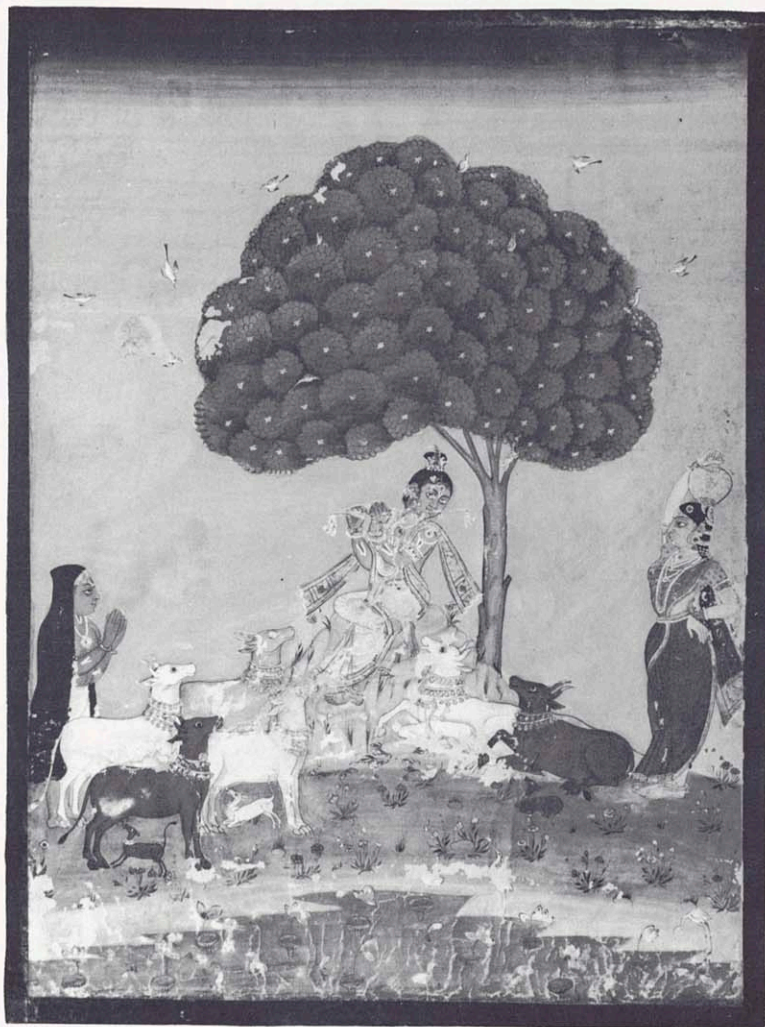
Kṛishṇa playing the flute  
Deccanī Style (probably Shorapur),  
late eighteenth century  
 $9\frac{7}{8} \times 7\frac{1}{8}$  inches

Kṛishṇa, seated beneath a flowering tree around which hover several birds, plays upon a flute. Several cows have gathered near and strain their necks to hear the music. A cowmaid, a pot balanced on her head, stands to the left; a cowherd, with hands folded in adoration, stands to the right. A pool of water with jagged banks is in the foreground.

71.

Lady in an open landscape  
Deccanī Style,  
late eighteenth century  
 $7 \times 5$  inches

The lady, with nimbus, is seated on the forked trunk of a tree. To the left is the grave of a saint which she has apparently come to visit. Clouds in the sky, a stream in the foreground.



72.

Śiva and Pārvatī on  
Mount Kailāsa  
Deccanī Style,  
early nineteenth century  
 $9\frac{5}{8} \times 6\frac{3}{4}$  inches

Śiva, carrying a black antelope and a trident in the upper two hands, sits on his mountain abode with Pārvatī, his consort, on his lap. The couple is attended by their son, the elephant-headed God Gaṇeśa, who waves a fly whisk. The bull Nandi crouches just below the divine couple. The mountain has caves which shelter ascetics and animals. Simple landscape with animals in the background.

### Company Style

With the increasing political domination of India by the British during the nineteenth century and the changing tastes and demands of the new ruling classes, the surviving artists of the Mughal tradition in Delhi and the provinces began to adjust their work correspondingly. A style heavily influenced by the West came into being and flourished, not only at Murshidabad, Patna, and Lucknow where British influence was strong, but also in Rajasthan and the hill states of the Himalayas. This new style, called the "Company Style" because of its association with the rising power of the East India Company, spread rapidly to other parts of India under British control, including the South. Artistically its achievements are for the most part of poor quality, though fine studies of natural life were occasionally painted.

73.

The maker of bangles  
Company Style (Murshidabad),  
early nineteenth century  
 $8\frac{7}{8} \times 6\frac{1}{8}$  inches

A lady, who has taken her seat opposite the craftsman, is trying on bangles. The

various tools of the trade are laid out before the man, including a fire used to shape the lacquer. In the foreground is an aged duenna, the lady's escort, and a woman nursing a child, apparently the bangle maker's wife. In the background is a tiled cottage and a creeper wound on a bamboo scaffolding.

The miniature is still close to the traditional style, but the rather cool colors represent an adjustment to the British taste.

74.

A nobleman listening to music  
Company Style, c. 1870  
 $11\frac{5}{8} \times 16\frac{3}{4}$  inches

The man, seated on a chair, listens to a group of musicians squatting on a striped blue carpet. He is attended by several retainers, one of them about to step out of a door. The walls of the room are plain and painted a bluish white. The clothes of the musicians and the turbans of the nobleman and his retainers provide accents of color.

The carefully worked out perspective and the attempts made at modelling the clothes and the facial features show a keen desire to imitate western painting.

On the reverse is a Persian inscription.