

Comparative investigation of Two Paintings of the Women in the Safavid and Mughal Eras

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Received: 04 August 2018 / Received in revised form: 02 May 2019, Accepted: 09 May 2018, Published online: 25 April 2019
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Abstract

This paper is a comparative study of two paintings depicting the women in the Safavid and Mughal eras during the reign of Shah Abbas and Shah Jahan, which are contemporaneous in Shah Abbas and Shah Jahan era in the 16th century. During the reign of these two kings, there occurred a great transformation in arts especially in the painting of human figures during which the painters gradually took distance from the elaborate methods of the past and adopted realistic and simpler designs. Shah Jahan era is considered as an important foundation for Indian miniature in which like that of Shah Abbas, the artists practiced face painting. The art of miniature in India includes the Persian miniature and the local miniature (Hindu) and also has been influenced by western paintings. Also in Persia, due to the widespread relations with Europe, the arts especially miniature underwent a great transformation so that a school with the name of Esfahani was formed during Shah Abbas era which was represented by Reza Abasi and his In this paper, while introducing the two Persian and Indian kings and explaining on the painting features in these two schools, the author selects two paintings of women as a comparative review in an effort to compare their pictorial characteristics in terms of quality and depiction of clothes and garments. It is worth mentioning that contrary to Shah Jahan, there was hardly any portrait of Shah Abbas. Thus only the two paintings suitable for this comparison were selected and subsequently analyzed.

Keywords: Miniature, Safavid Era, Mughal Era, Women, Figure, Garment

Introduction

The art of miniature and book design has a long history in Persia, emerging in Persia from the 13th to 17th century and in India from the 16th to 18th century. This era commenced with conquer of Persia by Mughals when the Safavid dynasty was at the peak of its power; it climaxed during the reign of Shah Jahan in India. During the reign of Shah Abbas I, along with the presence of Europeans, the miniature was highly influenced by Shah Jahan who was contemporaneous with Shah Abbas.

These artists wanted to forget the bitter memories and unhappy experiences from invasion of foreigners to this territory. Thus gradually by completing the aesthetic principles of decorating and book illustration and paintings they tried not only to affect the eyes but also illuminate the hearts.

These miniatures have been influenced by Persian artists due to their migration to India, and despite all the historical breaks and the effect of foreign cultures and combination of heterogeneous elements it has kept on flourishing, inspired by the cultural soul and aesthetic essence present in the paintings. (Moin, 1982, 176). This research aims to conduct a comparative study of the figures of women in two paintings during Safavid and Mughal eras. It also investigates the similarities and differences of women's visages and the design of their garments in both Safavid and Mughal eras. The art of miniature is a school of art and a combination of Persian miniature and the local miniature of India, influenced by the art especially in Shah Abbas and Shah Jahan eras which has been studied in this paper by comparison of two paintings of women's figures in Safavid and Indian Mughal era during the reign of Shah Abbas and Shah Jahan.

Miniature in the Safavid Era (1575-1628)

The paintings in the Safavid era are characterized by covering the face and head by a veil. One of the great painters in this era is Master Mohammadi the master of drawing. His works are characterized by the portrait of the tall people with a round and little face; he was proficient in painting the rural landscapes. He is among the painters who have greatly influenced the succeeding painters; he is called Reza Abbasi. During this era, several painters were living under the name of Reza Abbasi. Reza Abbasi pays attention mostly to a human being than its surrounding environment. This point is even fully evident in his emphasis on working on human beings rather than on simple backgrounds in his works.

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Shah Esmail II (1575-1576)

The monarchy of Shah Abbas I is among the brilliant eras in the history of Persia. Shah Abbas built the foundations of his monarchy on the ruins of the previous eras, and not only the art but all other aspects were highly enhanced. However, the direction of miniature in Shah Abbas era was strongly affected by the artistic atmosphere during Shah Abbas II and Soltan Mohammad Khoda Bandeh. Despite of all personality deficiencies and weakness of Shah Esmail II, an unfinished and (now) sparse Shahnameh is attributed to his statesmanship. While this Shahnameh is not comparable to that of Shahnameh-e-Sha Tahmasebi in terms of greatness and beauty, it clearly reflects the features present in the works of the artists of his court including Tahmaseb Mirza, Ebrahim Mirza, and Ali Asghar. In respect to the method of work, the linkage between the paintings in Esmaili'e Shahnameh with those of its predecessor is not broken. Comparing them with the more exaggerated works during Ebrahim Mirza era, the paintings of Shahnameh (1575-1576) and Garshasnameh (1571) have simpler compositions, more robust drawing, and brighter coloring by an emphasis on the main colors. (Azhand 1995:181).

It is here necessary to mention two other artists in relevance to Reza Abbasi' school. First, there is the son of Reza Abbasi, Muhammad Shafi Abbasi, who completed most of his father's works after his death, and subsequently in the time of Shah Abbas monarchy, created various works. The great work of "Yousef and Zoleykha", in case of being original, maybe the very wall painting which was created for the Chehelsotoun palace, commissioned by Shah Abbas II in 1664. Though the paintings in Chehelsotoun palace contain a limited number of figures, they are only the drafts from which the final design has been derived. The working method in these works is compatible with the common styles in 1641, where there is limited use of shades yet far from being European (Karimzadeh 1983:124).

The Painting of "distribution of Nowruz Festival Gifts" is an appropriate gravestone for both Safavid dynasty and for the methods of miniature paintings. What began in the 16th century as an outcome of court style, went beyond the criteria of the painting school in the Timurid era. The illustration for Divans, of course, was still conducted and the artists were painting in purulent to Behzad Naghash. However, the stylist artists such as Reza Abbasi preferred to show the characters of their paintings in the contemporary garments rather than those of Rostam and Bahram-e-Gur. In the 17th century, when the artists followed the European methods, the traditional painting of Persia was more transformed. By two centuries later, the Persian painting became an unfortunate mixture of Persian and European methods. In the 1619s, Reza regarded the works of the artists before him for getting inspiration and in addition to duplicating a lot of works from Behzad, painted according to one of Behzad's works, maybe in commemoration of Master Muhammad. In this work, contrary to other works of Reza in 1682s, a young and thin man is seen while putting one of his feet on the other foot, sitting behind an elaborate table. The sloe-eyes, joined eyebrows, and decorated borders characterize this work as belonging to 17th century (Gary 2000:231).

Miniature in the Mughal Era

Most of interest expressed to the art in the monarchy of Shah Jahan (1628-1858) was focused on architecture. The court is placed at the top side, with a vacant space in the lower part of the throne. The faces are in profiles, the realism in images is evident from the labels of the court. Some parts have been sketched by the skin of deer, and soft powder of coal has been scattered on it. Recording this kind of official situations has been done in static and stylized manner. In single face at the center, coloring and the paper lines have been carefully constrained, however, the heat and homogeneity in the foregoing faces led to the appearance of a jewel-like surface. India is a land which has seen many changes and always has adapted itself with these transformations without losing its integrity and has attracted many elements. Meanwhile, the establishment of an Islamic state in the 18th century is considered a milestone in the history, culture, and art of this country (Azhand 1997: 763).

In the painting also the combination of these two cultures and arts from traditions are observable. The painters of the Mughal court, influenced by the prominent Persian painters such as Kamal al-din Behzad followed by the painters like Mir Abdul-Samad Shirazi and Mir Seyed in the court of Hodayun, expanded this art, thus creating a new style in the Indian miniature. One of the salient characteristics of Mughal miniature since the death of Hodayoun up to the end of his monarchy was the gradual extinguishment of Persian style elements, an event that occurred in spite of the continuous efforts of the courtiers of Shah Abbas in Esfahan to revive the elements. Arguably, Akbar can be considered as the founder of the Mughal painting. The first decade's paintings of Akbar (1556-1605) contains the album sheets showing a wandering Dervish with blue eyes dressed in strange clothed which could remind us of the monarchal album figures in the name of Turkmen related to the Tribe of White Sheep (Agh goyunlou) in Tabriz in the late 15th century, now kept in the Top Kapi Saray library in Istanbul. The first and biggest commission for Akbar was executing and illustrating a version of the epic story of "Hamzeh Nameh" derived from the life of Hamzeh, the uncle of the Prophet Muhammad that was well-known in India. (S. Farhang, 1983, 468)

It can be argued that the use a combination of Indian and Muslim painters together was a factor in the generation of a specific nature for Mughal painting, and Jahangir, as the successor of Akbar, was also interested in painting the daily events and nature. The view shift in

Jahangir's era transformed from a sequence of images to separate pages, and familiarity with the European painting brought a kind of naturalism to miniature, thus leading to reduced poetical sense in the paintings.

The determination of identity which was added to figures in the elementary phases of drawing was not particularly for the painters as the completed pages of the monarchal landscape, it is also contained in *Padeshah Nameh*. In many pages carried out for Jahangir, or in their duplicated versions added for Jahangir (for example in the album of "Kurkian" existing in New York) and additives and manipulation conducted in them, has affected the natural state of these works and the artificial luster has resulted in a situation where the intended naturalism by Jahangir to gradually become a secondary subject. (Azhand 1999: 234)

Women in the Safavid Era

In this research, the woman is the main subject that can be observed in various forms in miniature works. Then, with a look at the history, status, structure, and the characteristics of some of the works of painters and analysis of the effect of women in these painting, the fundamental space is addressed, with woman as an integrated part of it. Therefore, to make visible the face of a woman as well as her internal and external characteristics, the visual images are used in order to make her process evident.

The traditionalist painters always base their work on the link between themselves and the predecessors. To present the existence of woman on the canvas of painters, the painting plays a crucial role. No one thinks about the reciprocal relationship between the artists and society (Rezazadeh, 1992, 345).

Here, to understand the soul and face of the woman in the artists' paintings, the history of this art and its status and finally, the special features of painters are studied to be able to address the face of the woman on the canvas.

Theoretically, the face of the woman has received limited attention, thus needs to be widely addressed. Here we are going to recount a little about this identity, hoping that this category receives an in-depth exploration. In the 17th century, Esfahan flourished and due to its new situation as the capital city of Persia, attracted a huge monarchal capital. The distinctive feature in the monarchy of Shah Abbas I in Esfahan in artistic terms was its magnificent architecture and active galleries of monarchal artists, where Reza had superiority over others. The city of Esfahan provided a ground for a major transformation in the painting style of Reza which followed the initial periods of adaptation and personal crisis. Five paintings and a drawing from Reza depict one of the social groups in Esfahan that very probably had benefited from this city's abundance in 17th century (Pop, 2002: 279). A woman with a purse of gold and another woman covered in veil are similar in terms of execution to the painting of a man dressed in a fur cloak. The green headscarf of the first woman which covers her hat has the same color of the man's cloak, and the golden rocks and grass are the same in all three paintings. The careful and fine execution of the details in figures, the hair on the head, and their fine hands are so similar that prove the simultaneity of the paintings. Using red color for lines of cloth is an introduction for a technique that appeared in the paintings of the 17th century.

The painting of a barefooted woman is associated with the painting of the man with fur cloak as if they were complementary to each other; that is, one is shown in summer garment and the other in winter dressing. In each of these painting, the sitting position of the figure is such that their face is to left and one knee is twisted on the ground while the other one has been placed separated from it. Both figures have one of their arms leaned against a brocade pillow placed in front of the golden trees. Even white and red turbans and the thick red sashes in both figures are also exactly the same. Although the angular folds at the edge and curve of youth's elbow relative to the arcs in the painting of the man with a fur turban creates a kind of balance in the more complex composition, Reza here again has used an unconventional color scheme; warm colors, beige, and orange for youth's cloak, the red color for the shirt and pillow and blue color and monarchal golden color for other pillow, the red-brown color for the sash and the lime green for the headscarf. This color scheme is essentially different from red, green, and light blue color used by Reza in his initial works such as paintings (catalog 1, 6). This new color scheme probably is the reflection of the shifts in the taste of the time or reflection of the presence of Europeans in the Safavid court. seen in the works of Reza after this date. Here, Reza have to some extent returned to bright and saturated colors like those used in images in *Shahnameh*. The most remarkable thing here is the red robe and stripped black and white cloak belonging to the left side figures. Miniature is, in any case, seeking the truth. It is not looking for a pure perspective. But the soul and mind of the objects are important. The element of line is the basis of traditional painting. In fact, all forms and constructs are inspired by nature which has been transformed. The Safavid era in Persia after Islam, in many respects, is similar to the Sassanid era in pre-Islamic Persia. This magnificent era is characterized with the unity and centralization of the Persian land during this dynasty and paying attention to the Persian customs and traditions, the emergence of the great and powerful kings, and the development and prosperity of the land of Persia and the formation of luxurious courts and the progress of various fields of Persian arts (Pop, 2002:104)

Among this progress, such as special attention to clothes and weaving of precious materials, and also the creation of varied ornaments, all of that show the Persian style and the style of that era.

From the history of that day and the travelogues written by the European tourists concerning the folks and lands of Asian country throughout the Safavid era, and from the paintings and miniatures and samples of vesture and materials and ornaments that have survived to the current day and, luckily, they're high amount of these too, it seems that the women in the Safavid era were dressed in precious and fine clothes, and their garment, like men's garment, was typically one-piece, the higher one wasn't knitted separately from the skirt, and in a very few cases, It was not terribly totally different from men's garment.

The women's clothes in the Safavid era detached from the bottom and reached to the ankles. They didn't fasten their waists tightly, and their sleeves of cloaks were tight such that they attached to arms and hands, making lots of folds on the wrists.

Most of the women put on small hats in the form of a castle or skullcap and fastened the white kerchiefs and turbans in a very attractive manner. Hats and skullcaps were usually held under the throat with a band, and everyone decorated his or her hat and turban with feathers, jewelry, ornaments, and pearls, and added to its beauty, depending on his or her dignity and wealth.

Some women put a mesh or a silk scarf underneath a hat on the head, releasing the hair behind it on their shoulders.

The women's trousers, like those of men, were the result of cotton and colored materials that were connected to the waist by a silk scarf, which was usually woven from striped fabrics or coverings, had a pretty border it completely was until the gliding joint.

The women were usually dressed in jackets, usually with silk, and conjointly the royalties typically had a pair of jewelers, left and right, in their shoulder bands, whose pockets were packed with a scarf (Gardner, 1977, 54).

Socks were not common at that time, and alone in the winters, there was a kind of socks knitted from the material. These socks were usually knitted out of narrow-headed, short stalks, organized around the leg and tip, and the toe with decoration and embroidery. The shoes were usually nylon or usually imitation sandals in the fashion of "wreaths" that were seamed from vibrant sweaters or thimble. Once exploit the house, the girls were sporting a very cabbage butterfly or violet tent, exploiting the front of the face alone. In general, people of this age, every man and woman showed a nice interest in vibrant, floral, silvery and silk rugs, and their scarfs and waists were chosen to come to a decision on luxurious floral materials.

An important issue of them is, and the qualitative analysis of them back to the seventeenth century. This text of religion in many types of Indian art also manifests itself (Hosseini.1993.154) (See Fig 1).



Fig. 1: A Picture of Women in Mongol Style of India

Women in the Mughal Era

Mainly, due to the dominance of Brahman temples, the Buddhist rituals showed higher consistence with making sculptor. Making of sculpture was an important part of the old Indian art, and most of the ancient BC paintings have been devastated. The most recent Indian

paintings that a history can be considered for them, are a number of wall paintings, located in the temple of "Agenta", which was built along the mountains, belongs to the fifth and sixth centuries and is nothing more than an expression of the beliefs of the Hinduism, although images from texts Buddhists have been chosen. One of the beautiful motifs of this cave is the story of "Belohar and Bouzas", which is the softness of the movements and the prominence of the "Sanchi" Which is, in fact, the ancient heritage of Indian art. This artistic feature can be found after a era of carvings of Hindu temples built in the caves of the Elwara. The dancing figures on these walls are engraved in lively manner. According to the author, this is the way that Mani (Persian painter) has shown his works in this magnificent way (Chinese layer). He has also worked in India for many years in such works as in the style of "Guita" It is famous for its gradual appearance in this era. At the time of the Timurid era, the design of India was thriving. (Gita, 1999: 118).

Muslims have shown that they can reach everywhere: Granada (Alhambra), Cairo (Grand Mosque of Sultan Hasan), Jerusalem (Mosque Omar), Turkey, Morocco, and Baghdad. The establishment of the Islamic state at the end of the 18th century is a turning point in Indian history and culture. At the time of the rule of Akbar-Shah (1556-1605 CE), a national culture of stability was founded that embraced Indian and Islamic traditions. Each had a profound effect on the issue. Persian and Indian subjects mingled together without losing their essence. It was a product that was derived from Persian calligraphy and the art of Islamic illumination and the nature of Indian art. This achievement provided its original form in the visualization of manuscripts He was one of those who had a great contribution to painting. If we believe in the promise of Abolfazl al-Myami, at the end of the reign Akbar Shah had one hundred illustrators of the master and a thousand skilled painters in Delhi. (Douri, 1937, 124)

With the promotion of European culture in India, the techniques of painting and the local style also flourished and artists duplicated the works of Europe. The emergence of Rabindranath Tagore in the field of Indian culture and art influenced on a whole generation of artists and writers. Some Bengal artists, under his leadership established a way in Indian art inspired by the freshness of the conventional art of "Agenta", "Alvara", "Mughal" (Timurid), "Rajasthan", miniatures of "Pahari" and "Persian art", as well as the "Far East" art. This was known as the "Bengal School" and became very common throughout India. As from the twentieth century onwards, some of Tagore's disciples managed the management of famous and artistic schools in "San Tinny Cotton", "Lakhenwo", "Jipur", "Madares", and "Lahore". The "composite water" a technique influenced by traditional Indian and Japanese paintings, with the movements of the temporal and pheasant miniatures, the elements of the principal elements A contemporary painting of India. The features of this school are decorative elements and architecture, and flower designs that are associated with religious and social mythological themes. Some of these works are individually the color and the stamped is displayed, which does not go beyond the effects of its own. (Kirshan, 1974, 139), (see Fig. 2)

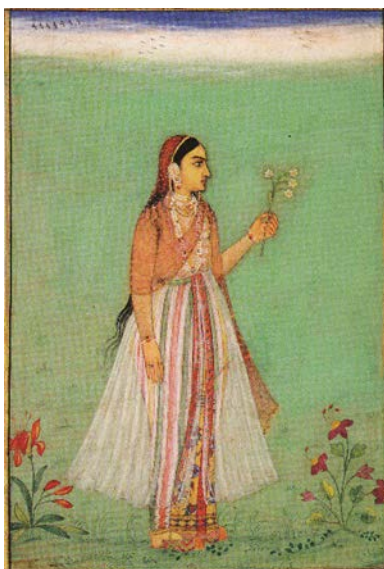


Fig. 2: A Picture of Women in Safavid Era

The Similarities of the paintings of women in Safavid and Mughal Eras

The figures of women in both Safavid and Mughal eras are tall and standing and their long eyebrows is seen on their faces. In both of them, their costumes are woven of golden fabrics. In both eras of Shah Jahan and Shah Abbas, painting has reached a peak in terms of beauty, and women are considered important. In both eras, pearls and diamond are common, and the most important difference between

these eras is just in their clothes. During the Safavid era, as many Persian artists migrated to India, many painters in the Mughal era painted in imitation of the works of Safavid era.

In both eras, the Muslim women put on headscarf and skirt which had an opening in the front part. This opening necessitated wearing trousers underneath. In Gujarat, women used to wear Peshwaz underneath the skirt.

The paintings of Gujarat in this era usually showed the women with trousers with thin skirt on it. In order for convenience in clothing and reducing the looseness of trousers, they usually had a conical shape. In rural areas, it was also common to wear trousers without skirts.

The Kashmiri women who were in contact with the Muslims before the other regions, were the first to use the Peshwaz, but their jacket was not separate from the clothing, and they decorated the very top of the Peshwaz with a beautiful border, accompanied by a wool scarf down to the lower.

The traditional garment of Rajputs during these years remained without change that included Kanchali or headscarf which was dressed on the head.

Under the influence of the Mughals, the skirts, which were previously very short, were transformed into long skirts, and despite the fact that the jewelry stood up with a skirt, women still had a strong desire to wear long skirts. Long skirts with fine folds are seen in the paintings of this era of Rajputs.

Rajputs used to wear a very tight dress with short sleeves. (Pakbaz, 1998, 123) The use of waist scarfs was common in all parts of India.

According to the writings of the eighteenth century, Sari was at that time composed of two parts; one for the lower part of the body was called Lungi, which was a white cotton fabric that wrapped around the body and up to the ankle and sometimes one side was shorter than the other. The other part was a fabric of Val that passed from the shoulder right and below the left arm and wrapped around the body.

In this era, covering the head was a social norm, and even the girls who were brought to court to dance were not without a Maqna, which wore on their faces when dancing. For Indian and Muslim women, thicker cover was a kind of respect. And for a woman of respectable class, appearing in the society without veil was humiliating. Under these circumstances, it seemed that jewelry should not be more common among women, but it was not so, and that women in their homes used jewelry when doing chores, as shown from the poems of this era.

The use of a thin scarf that was on the shoulders meant a person's asceticism, and during this era not only women but men also used this type of scarf. In the winter, these scarfs were used to cover the head.

Differences of Women's Figures in Safavid and Mughal Eras.

Unlike the paintings in 1602, the women of the Safavid era have a standing and tall figure with flat cheeks and eyes are too tight and the eyebrows are tight and joined to the top of the nose with no smile on the rosy lips. The black and curly woven hair curled on the shoulders has demarcated their faces as if they were dancing. On the costumes of women in Safavid era, orange or purple, orange-red gourmet green and purple garments largely were used, and in terms of clothing, it was much similar to the Sassanid era in Persia, and had heavy jewels and used various jewelry. At the time of Shah Abbas, I, under the command of the Russian tsar, a Russian businessman was sent to Persia. According to Gatov, who writes about the clothing of women in Persia, women outside the house wore a thin garment and their faces were not seen. They wear high velvet socks and all women have trousers and their tufts are sometimes tucked up to the up to their waist, and attach wigs to their hair and some women wear gold rings in the nostrils with pearls and expensive jewelry, wearing tight and without embroidered clothes, and pearls twisting around the neck. In the paintings of Mughal era women are shown with long forehead in in profile with joined eyebrows reaching up to their nose with long woven hair and have long trousers with a short blouse covering it that is called Kartiji. (Giti,1999,104)

Peshwaz, as a woman's dress, was actually derived from a masculine dress. Forbes Watson wrote in his 19th century about some of the costumes of the people of India: "Peshwaz is the name of the dress of the Muslims who reaches the ankle. It is usually made of yarns of different colors; the upper part of the back is similar to the Jama and the lower part of the back as far as possible, and the lower part of the skirt is adorned with golden or silver bars and the upper part is decorated also with various methods."

The Tilak is, in fact, a Peshwaz of a combination of different motifs and different parts of the same color. This dress is a favorite of Muslim women in the Banni region of Kuch. It was worn with trousers. And the collar model was "V-neck" (West India, Gujarat, and late nineteenth or early twentieth century).

Abho is a kind of Peshvaz which opens gradually from armpit to bottom. Contrary to Peshvaz, it has no button or ribbon on the front part to fasten (west of India, Gujarat, late nineteenth or early twentieth century).

Kurta is a combination of peshvaz and Abho. It has edging and button beneath the collar, and sometimes ribbons are used in it, and usually extends like Abho from under the sleeve to the bottom (North India (Probably (Himachal Pradesh, early twentieth century.)

Sadri Jacket was used to wear on other clothes such as Abho or Kurta (West India, Gujarat, in twentieth century).

Sadri Jacket was used to wear other clothes such as Abu or Kurta (West Indies, Gujarat, and Twentieth Century).

Mirzaee blouse is another kind of saddle blouse that has long sleeves and it is somewhat shorter than other types. Perhaps the bottom part of the jumper has covered a long lapel that swept through the entire body (the twentieth century).

Mughalai Pajama, who was wearing the Peshvaz (India, Gujarat, nineteenth century).

Borga: Muslim women of India now use this type of clothing. One kind of it is a common gown in Persia that is used to cover the body and a kind of Magna for the head and face that sometimes covers the whole face with a meshed cloth and in some cases, a part is added to it form under the eye

In the other type, the dress covers from around the ankle to the top, and in the upper part, there is a chin that Borga starts beneath it. On the face part, this type of Borga has needlepoint cloth hanging from it.

Shalwar Kameez: This dress is very common nowadays, and it's used by all women in India and consists of three parts: trousers, dupatta or scarfs. Usually, it is loose and slippery in the lower part. Dupatta is an integral part of this type of dress, which is usually made of yarn or silk with an approximate dimension of 3 + 1 meters.

The Oriental painter tries to be the role model of feelings, not objects, and before trying to portray things. The line element in the art of the Orient has a more fundamental role than color. The purpose of art in the East is more to create a religious and glamorous emotion rather than renewal The creation of reality, as well as the most engaging artist of the soul or the spirit of human beings and objects, is not concerned with the material form and its realism and realist form and volume, and the art of India has not been far from these parameters, and although it has changed in the course of ancient history, however, he has not lost his ability to adapt to situations. This art without its unity of existence, has accepted and absorbed many elements from foreign arts.

The revelation of the Civilization of the Indus Valley (1800-3000 BC) illustrates the primitive beliefs of the art that was later specifically named Indian art. The hand-crafted works of Harappa and Mohenjo Daro excavations all represent the artistic and mental aspect of the art of that era. The sign of a thinking man who induces yoga practice, smooth surfaces of musical statuettes, and the classical concept of India shows the inner force (meditation), or the divine statue made of clay that is very similar to Shiva's next images. This approach, which forms the foundation of visual arts, is seen in literary tricks, Vedic poems and the hymns of the Upanishads. In fact, the fundamentals of art in the East cannot be distant from the look and feel of being and what. Because philosophy is an integral part of the art of the East, and in Indian art, art is also a living reflection of philosophy. The philosophical school of Buddhism, which runs from naturalism and realism to idealism and mysticism, is the source of manifestation of beliefs in visual arts. The word philosophy in Sanskrit is "Sashkhanah", which in the word means looking or seeing, because "attitude" in the visual arts and the special place.

Conclusion

The painters believe that painting is the result of a certain natural worldview. Painting is not intended to display its pictures to the objective and natural world. it uses the colors and principles used in the figures to find truth and imagination.

Painting, in any case, is looking for the truth rather than a pure perspective; for painting, the spirit of objects and, in fact, all the forms and constructs are important and is away from any mistake.

In the Mughal era, due to the great influence of the Safavid era, the figures are very similar in terms of clothing, figures and jewelry, as fully explained in the text, which includes dresses, trousers, visages, hair, and jewelry.

However, they differ from the Safavid era in terms of the profile of the faces (Indian Mughal). In fact, faces are semi-designed, but the figures are designed in a static and complete manner. During the Mughal era, as the influence of foreign cultures in this era increases; The combination of Persian and English paintings in this country has been very impressive in the paintings. In the Shah Jahan and Shah Abbas era which are totally contemporary, in many depictions of women, paintings have excelled in terms of beauty, and their dress patterns are similar in both eras. At the time of Shah Abbas I, as it coincided with the era of the Shah Jahan, the images are very similar in terms of costumes and dressing.

During the Shah Jahan era, Muslim women used garments like a gown, which was also used in Safavid era as overall clothes like a gown, and even headscarves which also have been seen in the Safavid era.

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