

HINDU



MUGHAL EMPIRE AND LATE HINDU

p. 133-212 Hindu Art

INDIA REVIVAL 15TH TO 18TH CENTURIES

At the very end of the 12th century Northern India was overwhelmed by Muslim invasion from Afghanistan and Central Asia.

What little temple building existed harked back to earlier traditions so are considered to be 'revivalist' in spirit.

Mughal architecture was also integrated into Indian Temple building.

Layouts of temples become more complex.

Varadaraja Temple.



HINDUISM_MUSLIM INVASTION

Islam came to India as early as the 7th Century. But it wasn't until the 12th century when Mughal rulers dominated the north.

The Mughal Rulers were Muslim but unified the diverse people and beliefs in India in about the 16th century.

At the very end of the 12th century Northern India was overwhelmed by Muslim invasion from Afghanistan and Central Asia.



We have discussed this before. The Mughal Empire was important for art and culture but notice how it began.

Even in the 1500's it occupied a small part of Northern India, even Pakistan. By 1707 it encompassed almost the entire country of India.

INDIA REVIVAL 15TH TO 18TH CENTURIES

Just over 100 years later most of the country was under the control of the sultans in Delhi and all temple building stopped. It does not return until the 17th century.

The tendency to absorb the Muslim idioms is seen in miniature painting as the two cultures mix in these forms.

Just as the religion of Islam embodies a way of life and serves as a cohesive force among ethnically and culturally diverse peoples, the art produced by and for Muslim societies has basic identifying and unifying characteristics.



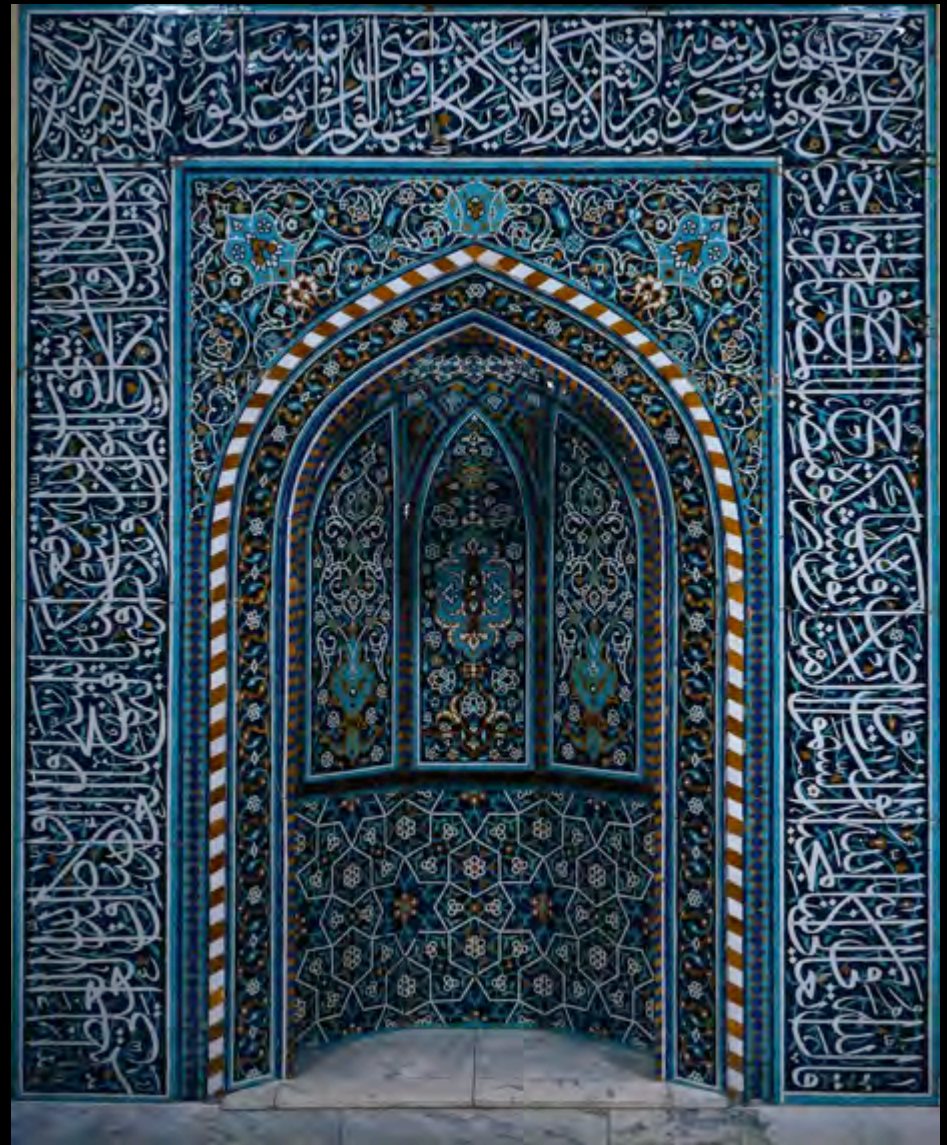
The most salient of these is the predilection for all-over surface decoration.

This carpet design is an example of Muslim design.

HISTORY_MUSLIM INVASTION

The most recognizable design characteristic is the predilection for all-over surface decoration. There is no blank space.

The four basic components of Islamic ornament are calligraphy (usually text from the Qur'an), vegetal patterns, geometric patterns, and figural representation.



Prayer niche. Notice the patterns and calligraphy around the three sides. These are words from the Qur'an.

HISTORY_MUSLIM INVASTION

Born in Mecca, in western Arabia, Muhammad (ca. 570–632), last in the line of Judeo-Christian prophets, received his first revelation in 610.

Muslims believe that the word of God was revealed to him by the archangel Gabriel in Arabic, who said, “Recite in the name of thy Lord ...” (Sura 96)

These revelations were later written down in the Qur’an.

While the *Dome of the Rock* is in Israel, similar Muslim design tendencies can be seen.



The Dome of the Rock.

I went to Jerusalem to visit the Dome of the Rock a number of years ago.

It is located on the top of a hill in a very sacred spot. The outside is covered in marble and mosaic with gold covering the dome on top. It is one of the most beautiful buildings I’ve ever seen. While only Muslims are allowed to enter the mosque, I was allowed to peek inside.

HISTORY_Mughal Empire

The Mughal dynasty, founded by Babur, ruled over the greatest Islamic state of the Indian subcontinent.

But it was Akbar who succeeded in consolidating the empire and establishing a strong administrative system. He was deeply interested in spiritual and religious issues, and in 1582 formulated a new code of religious behavior.

Akbar was the first great Mughal patron of the arts.

He used painting to portray historic events, stories of the various religions and to document and honor his court. Notice the use of space. There is almost no empty space.

The Defeat of Hemu, 1572 The painting depicts an important battle in which Akbar established his claim to the throne.



ART_Mughal Empire_STYLE

The main Hindu art form during this period was in miniature manuscript painting. Earlier we have seen mostly sculpture.

Based on earlier Jain Palm leaves, these miniatures incorporated Mughal taste and style.

We looked at these palm leaves before.



They were also based on a Persian style of painting. We can see this style is somewhat flat, linear and compact with images. There isn't much empty space.

You might recognize this painting as being Hindu. The color of the body of the main character is blue. Do you remember who this is?

Persian Miniature, 1551, Krishna and Gopies



ART_Mughal Empire

Akbar had weekly discussions at court documented in illuminated manuscripts. They included not only representatives of various Muslim religious communities but also non-Muslim theologians including Hindus, Jains, Christians, Jews, and Zoroastrians.

Illuminated Manuscripts:

Before the invention of printing, all books were hand-made and images were hand drawn (illuminated). Illuminations in the books were decorated letters, borders and figurative scenes that are called, miniatures (because they are small enough to fit in the book).



The emperor Akbar receiving Sultan Adam Gakka in which Akbar established his claim to the throne.

[See the Khan Academy info:](#)

Click on the link above.

ART_Mughal Empire

The artists who worked for Akbar, the first great Mughal patron of the arts of the book, included Persians as well as Indian Muslims and Hindus.

This collaborative process helped to foster the development of a specifically Mughal style.

Remember, the stories of Rama are not simply stories. They are designed to present ideals for Hindu relationships, like the ideal father, Ideal husband (Rama), ideal wife (Sita), ideal brother (Lakshmana), etc. They are designed to teach morals.

From the Ramayana: Sita with the Monkey King,

Mughal paintings produced in the Rajput courts focused on epic stories of Rama and Krishna.

In Mughal art we see evidence of a combination of the Persian style and the Western but with stories of the Hindu gods, in particular, Krishna and the stories of Rama and Sita.

In this painting the king of the monkey army comes to see Sita.



ART_Ramayana

The story of Rama is one of the oldest Indian stories and the subject of one of the great Sanskrit epics of Hinduism, the 'Ramayana', attributed to the poet Valmiki.

The 'Ramayana' tells of the heroic deeds of Rama, Prince of Ayodhya, who wins the hand of Sita, Princess of Mithila, but is exiled to the forest for 14 years through the plotting of his evil stepmother. In the forest, Sita is carried off by King Ravana, and Rama gathers an army of monkeys and goes to search for her. Following a battle, and Sita's rescue, the couple return to Ayodhya, inaugurating Rama's rule (*Ram-raj*) and a golden age for mankind

Ramayana, by Sahib Din. Battle between the armies of Rama and the King of Lanka. Udaipur, 1649-53

This image shows a battle between Rama's army of monkeys and the King of Lanka's army of demons, as Rama (together with the only other human, his brother Lakshmana) fights to free Rama's kidnapped wife Princess Sita. Following a gruesome series of hand-to-hand combats, the fortitude of Rama's monkey army wins through.



ART_ Compare to Western Art

Meanwhile in Europe, the Renaissance shifted Western interests to observation of the natural world. Illuminated manuscripts told the stories of the Christian bible with paintings that illustrated the written text.



Christian Illuminated Manuscript, George and the Dragon. 1420s and Christ Among the Doctors, early 1400s



ART_Mughal Empire_SUBJECT

We see many images of the Krishna and Rama stories in Mughal art. As the Persian style shifted to ones more closely connected to Western ones, we see more focus on subjects isolated in a space. The densely filled compositions are gone.



Krishna as Cowherd
1860
India, Delhi-Agra area
guache on paper

Krishna Battles the Armies of the Demon Naraka: Page from a Dispersed Bhagavata Purana (Ancient Stories of Lord Vishnu), ca. 1520–30
India, Delhi-Agra area
Ink and opaque watercolor on paper
7 x 9 1/8 in. (17.8 x 23.2 cm)



ART_Mughal Empire_SUBJECT

The Hindu paintings were taken from the stories of the gods. And the styles changed based on what part of India they were created in and when they were made.

This one is from the Delhi-Agra region. This area was in the northern most area of India directly under Muslim rule. It is also closer to Persia.

Patrons of these paintings were Hindu nobles and wealthy merchants.

<http://www.metmuseum.org/toah/works-of-art/1972.260>

The Gopis Beseech Krishna to Return Their Clothing: Page from the Dispersed "Isarda" Bhagavata Purana (Ancient Stories of Lord Vishnu), ca. 1560–65

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ART_SUBJECT_KRISHNA

We have already learned that Krishna is worshiped as a Hindu god the eighth incarnation (avatar) of Vishnu. As his different incarnations, Krishna is known by different names.

Stories of Krishna come from the Mahabharata, the Bhagavad Gita and Bhagavata Purana.

In these legends we see him at different stages of his life, a young boy playing a flute, a young man with Radha (his wife) or surrounded by women devotees. We see him later in life as a warrior

Some popular Krishna stories:

Krishna battling the horse demon Keshi.

Krishna tames the serpent, Kaliya

Krishna saves the villagers

Krishna swallows the forest fire

Krishna and gopis

Review week 4 for more on Krishna and Rama



ART_Mughal Empire_SUBJECT

This painting, depicting aerial combat between Krishna and Indra, is from a Mughal court in Agra or Lahore.

The Hindu painting of the Deli-Agra region underwent radical transformation in the mid-16th century due to the rise of the Mughal court.

Akbar, influenced by Persian traditions was also expanding his empire.

The violence is emphasized by the cloudy sky and agitated draperies worn by the gods.

Krishna and Indra, notice all the others in the painting like the other gods in the sky and mounts, like the elephant and peacock. Page 135 Hindu Book



ART_Mughal Empire_SUBJECT

In this manuscript, Krishna, with traditional blue skin is holding the mountain to protect the villagers from the storm of Indra.

Influenced by Persian miniatures, linear, rich colors, flat space. Also, some indication of western styles are beginning to emerge as bodies are more realistically depicted.

When analyzing this story it's important to realize the importance of showing the Hindu gods as more powerful than the earlier Vedic ones.

*Krishna lifting Mount Govardhana, from a Harivamsha, Agra.
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ART_Rajput School

What ends up happening is that the styles change depending on which part of the country they come from.

The musical mode Gauri Ragini, showing a maiden with peacocks, from Udaipur in Mewar, 1605. Gauri is a type of music with specific rules as to how many and which notes that can be used.

The legend states that the Mayura was created from the feathers of Garuda, another semi-divine mythical birds Hindu mythology.

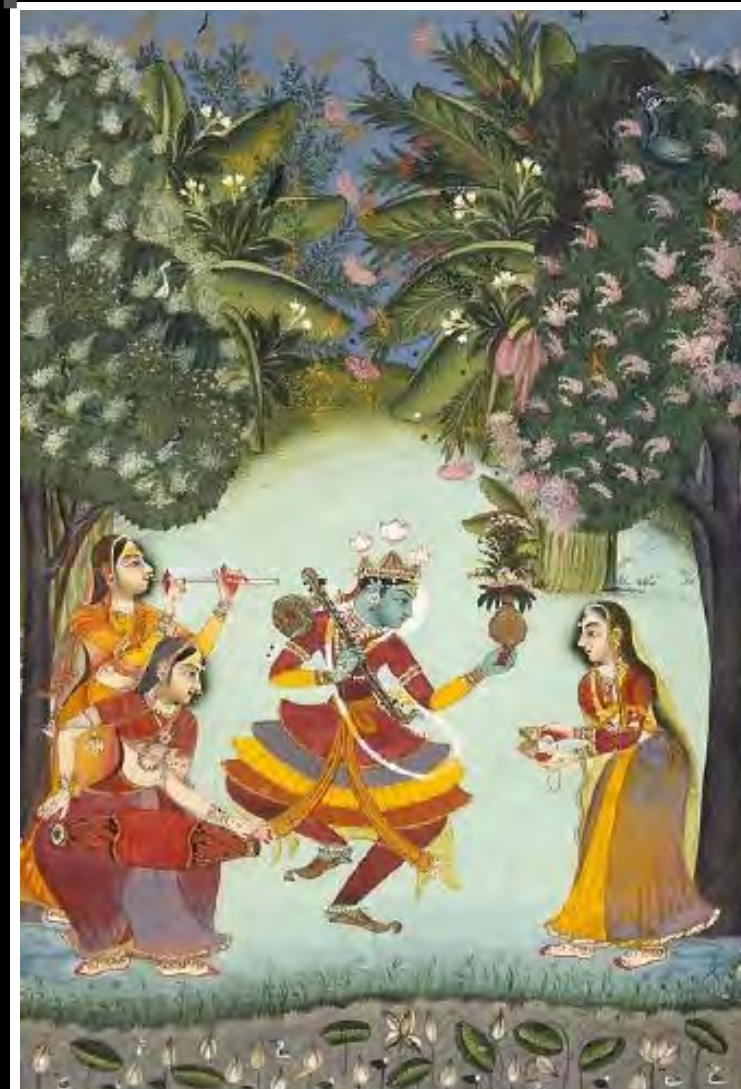
*A Maiden with Peacocks, Udaipur in Mewar
1605
Page 142 Hindu book.*



ART_Mewari Painting

Because India was divided up and different areas favored different styles, we see many different styles emerging. However, the subject matter that is favored is stories from the Krishna and Rama epics. Both are avatars of Vishnu.

Below: Banana tree is used as a spatial divider in Mewari paintings. Krishna dances with the gopis. Kama and consort Rati shoots the arrows of desire.



Vasant Ragini, Ragamala, Rajput, Kota, Rajasthan. 1770. Vasant is the raga of spring.

HINDU_Devi or Durga

Pahari art showing different aspects of the goddess, Devi, Some with weapons, some with fierce expressions, others on a corpse, and also as a beautiful woman.

Unknown to Vedic literature, Durga, appears in the middle ages. She is an incarnation of Devi, and a manifestation of Shakti.

Her legends depict an angry, ferocious aspects of a mother goddess.

She manifests as a goddess with eight or ten arms holding weapons and skulls of demons, and is astride on a tiger or lion.



HINDU_Krishna_Mandi

Another important center for Pahari art is Mandi.

Examples of this style are:

Krishna subduing the water serpent, Kaliya, and the five-headed Sadashiva, with four heads and ten hands carrying various weapons.



Krishna subduing the water serpent, Kaliya,, and the five-headed Sadashiva, with four heads and ten hands carrying various weapons. P. 151 Hindu Art

HINDU_Vishnu

Guler was one of the major centers of Pahari art in the 18th century.

The fight between *Varaha* and *Hiranyakashipu*, indicates some of the diversity of mythological topics covered.

Hiranyakashipu is a demon more usually confronted by an incarnation of Vishnu as half man/half lion. In this case, Varaha, Vishnu as the Boar.

Dark grey swirls suggest the cosmic ocean. ten hands carrying various weapons.



*Vishnu as Varaha fighting Hiranyakashipu, P.
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You should remember this story from your Analysis Paper 3.

This is a different way of depicting it than the sculpture with Budhivi.

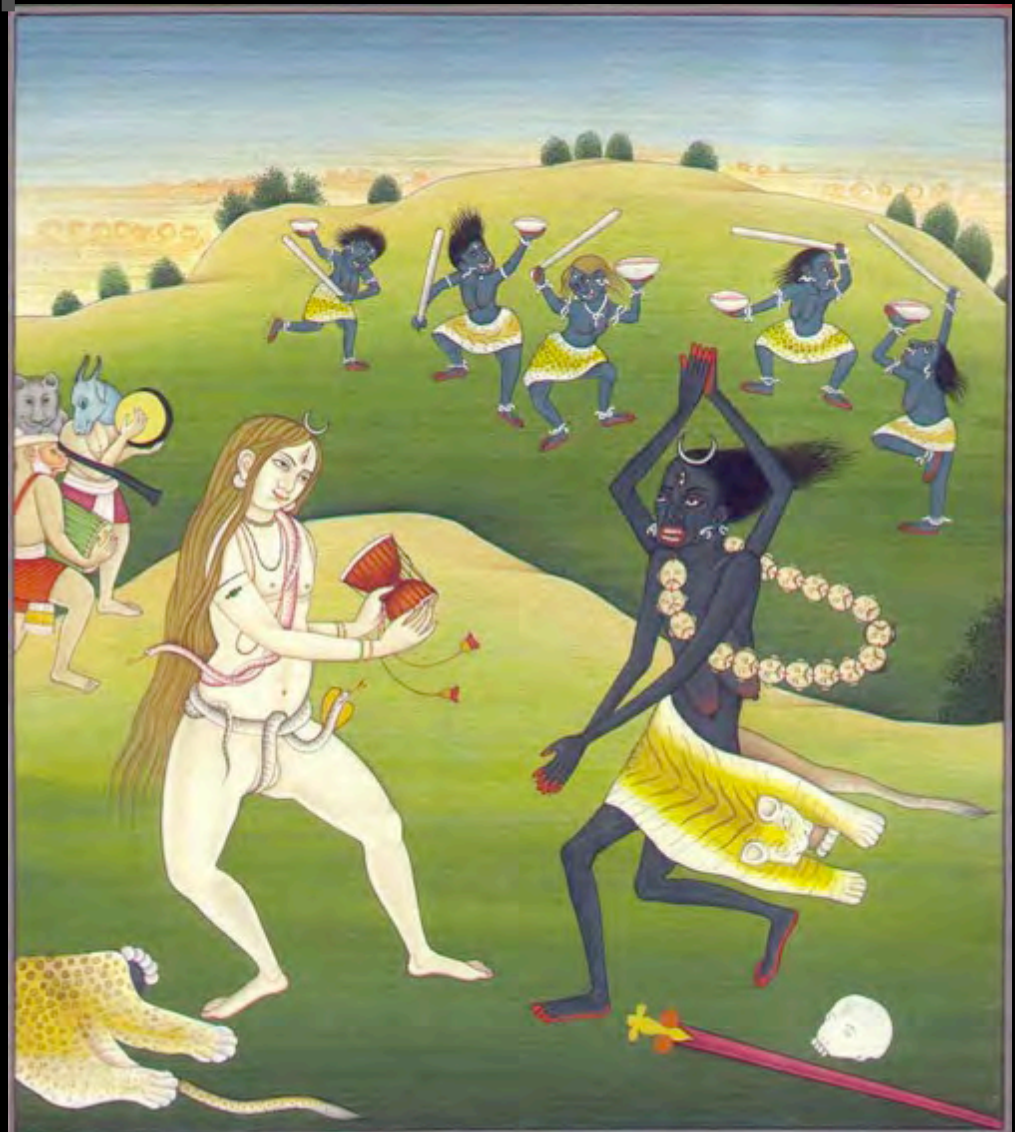
HINDU_Shiva and Kali

Dynamic postures are common in Guler art as in this one from a series depicting Shiva and Kali. In this one, the pale-skinned Shiva plays the drum accompanying the black-bodied goddess who dances frantically.

her fiendish attendants are dancing in the background.

Shiva appears with his attributes: snake around his waist, half moon on his head, white skin and drum.

Kali's savage nature appears from her grimacing face, her necklace of skulls and the tiger skin around her body.



Shiva and with Dancing Kali, Guler, late 18th century.