



Glimpses Of Women In Indian Painting During Sultanate Rule

Dilip Maity Research Scholar, Department of History, Dr. A.P.J. Abdul Kalam University, Indore M.P., India.

Dr. Vandana Varma Professor, Department of History, Dr. A.P.J. Abdul Kalam University, Indore, M.P., India.

Abstract:

Paintings have long been recognised as valuable sources of information since they give visual information to the viewer. For our current project, the rich Indian paintings add greatly to our understanding of the diverse position of women in the Sultanate of Delhi. Women are praised for their conventional female roles of beauty, humility, and virginity. On the other hand, we see kids doing serious things like sorbet distillation, perfume making, bread and cake baking, and transporting water in a pitcher, among other things. These paintings transport us through time, allowing us to comprehend aesthetic culture, trends, and dress-ornaments as well as the painting style. There are very few paintings from the Sultanate period in India because art blossomed during the reign of the Mughals. However, we currently have a collection of remarkable Sultanate paintings for the study of women.

Keywords: Women, Painting, India, Sultanate.

INTRODUCTION:

The purpose of this article is to focus on paintings depicting women. Historical paintings aid in the reconstruction of people's lives and the material culture of their time periods. They are equally as valuable as modern chronicles since they convey information in an illustrated way. These paintings reveal social status, present practises and habits, and insights into a complex civilization. These visuals inspire curiosity and a desire to learn more about the people depicted in the painting.

Kalpasutra and Kalakcharya Katha from Gujarat (1370-1380 A.D.), Kalpasutra painted at Mandu (1439 A.D.), Kalpasutra painted at Jaunpur (1465 A.D.), a folio from Amir Khusrau's Khamsa (Late 15th Century), folios from Hamzanama (Late 15th Century), folios from Sikandarnama (Late 15th Century) (1500-1510 A.D.). In these paintings, we can catch glimpses of women in various forms [1-4].

GLIMPSES:

A variety of early mediaeval artworks feature outside scenes. They cover a wide range of issues that have an impact on everyone's lives. Women at work are shown in these works of art. They also helped males with a variety of day-to-day tasks. Sanchi Stupa I, which dates from 50 B.C. to 1000 A.D., depicts women engaged in household tasks such as husking rice in a mortar with pestle, breaking grain with a stone pestle, winnowing rice, and kneading dough for cake. Obtaining water from the community well and carrying the pitcher were additional tasks performed by women (Plate- V). Rajput females drawing water from the well are also mentioned in *Waqiat-i-Mushtaqi*. A Jain picture from approximately 1500 depicts women milking cows and clarifying butter. According to *Khair-ul Majalis*, women make a living by caring for cows. These paintings are also an excellent source of information on clothing and accessories. In the ensuing debate, these components of painting description, i.e. its stylistic features, are highlighted in a complete critique.

Muslims successfully governed Northern India from the early thirteenth century A.D. to the early fourteenth century A.D. Immigrants from Central and West Asia adapted to Indian customs and cultures over time, coming from a range of cultural, social, and political backgrounds. This resulted in a mingling of external and indigenous components in the domains of art, architecture, literature, music, technology, and social and political institutions. As a result of this mingling, a synthesis of the best qualities of art emerged [5-7].

Iran appears to have had a strong and pervasive influence on Islamic art. Throughout Islamic history, Persia has been a major source of inspiration for Islamic civilisation, particularly art. Miniature paintings, architecture, ceramics, elaborate structures, roofs, walls, and other works of art, as well as all other Persian elements, have left an everlasting influence on Islamic art.

In the realm of miniature painting or portraiture, V.A. Smith remarked of the Indo Persian School, "The special glory of the Indo Persian School, distinguishing it above all other schools of Asiatic art, is its high attainment of portraiture."

When Sultanate control was established in Delhi, Baghdad, Bukhara, and Samarqand were recognised as centres of Muslim learning and culture. The centres withdrew to India for safety after Hulagu Khan, the Mongol chief, devastated Baghdad in 1258. Later, during the reign of Khalji (1296-1320 A.D.), there is a resurgence of cultural and commercial links with foreign centres, particularly Persia. Under the Tughluqs' rule, the link between the Delhi Sultanate and other centres of Muslim civilisation outside India increased dramatically, including towns not only in Persia, but also in Iraq, Egypt, and Central Asia.

Many illustrated manuscripts, such as *Al-Maqamat*, *Hirari's Bidpai's Fables*, *Rashid-ud-Jami-at-Twarikh*, *din's Nizami's Shahnama*, and others, were brought to India as a result of improved cultural and commercial ties with Iraq, Persia, and other countries. For Indian painters, these paintings provided as a source of inspiration. Hindu and Muslim art differ

more in terms of socioeconomics than in terms of race. The former is a skill that both peasants and rulers can master. The latter is essentially a court connoisseur's craft due to royal backing.

The Sultans' private chambers were said to have wall murals during the Sultanate period. Several references to painting during the Sultanate period can be found in the *Tarikh-i-Firozshahi* of Afif, a contemporary of Firozshah Tughluq, who writes that Firozshah Tughlaq (1351-1381 A.D.) stopped this practise and issued an order prohibiting these ateliers (Karkhanas) from producing pictures because it was un-Islamic. Artistic endeavours were promoted under the Sultans, with calligraphy receiving special attention. The canons of beauty were expressed in terms of mathematical order in the static idea of geometry. Rawson's remark that there is no Islamic painting in India that can be attributed before 1500 is critical in this situation [8-10].

During the Sultanate period, painting was seen as merely a decorative art form, to be used to liven up the drab surfaces of the bedroom walls. The Sultans of Delhi had a Karkhana (atelier) where they engaged painters (ornamentalist) and calligraphers, which was a unique aspect of the Sultanate period. During Firozshah Tughlaq's reign, Khwaja Abul Hasan was tasked with overseeing all Karkhanas, according to the *Tarikh-i Firozshahi* of the Afif.

Indian art reached its apex in the 14th and fifteenth centuries, flourishing in Northern, Western, and Eastern India. Gujarat, Mandu (Malwa), Jaunpur, and Delhi, among other sites, have several beautifully adorned manuscripts.

The Delhi Sultans ruled over all of India, including Northern, Western, and Eastern regions. As a result, in the fourteenth century, province-by-province investigation was required. From from 800 A.D. onwards, the physiognomy of Western Deccani and mid-Indian painting alters. In the case of the figures, the change is a complete break from the prior design [11].

The Indo-Persian style arose in Indian painting during the Sultanate period in Gujarat. It's a valid issue to examine whether Persian influences influenced the Western Indian or Gujarat style of painting (Western Indian School) [12].

We have a large collection of Gujarati Jain illustrated manuscripts. Because paper was not yet prevalent in this region, we find all Jain writings with drawings on palm leaves prior to the second half of the fourteenth century. Even in the palm-leaf Jain manuscripts of this period, there is a concerted effort to improve the quality of the draughtsmanship and colours. This is not entirely surprising, as the painters of the Twelfth-Century *pattis* (margin) were undoubtedly skilled, and it must have gradually dawned on the more sensitive of the illustrators that even hieratic formulae could be enlivened by superior draughtsmanship, livelier composition, and appealing colouring [13].

The first known Jain illustration is the famous illustrated manuscript of the *Kalpasutra* and *Kalakacharya Katha* at the Chhatrapati Shahu Vastu Sangrahalaya (formerly, Prince of Wales Museum), Mumbai. There are 138 folios in all, each measuring roughly 30.5 by 7.6 cm, with forty photographs. On both sides, red and black lines demarcate the margins, while red

circles appear in the folio's centre. White, red, yellow, black, green, carmine, and indigo are among the colours utilised, with a brick red background [14].

CONCLUSION:

A quick review of the Fourteenth and Fifteenth Centuries reveals that scholars should pay special attention to visual representation while developing the history of material culture's aspects. We have just endeavoured to present all known material in a clear and concise manner in order to allow researchers to pursue the route of discovery that would fill in the gaps in the history of pre-Mughal painting.

We get visual information from these paintings that we wouldn't get from the chronicles otherwise. However, it is true that early mediaeval paintings were stylised, limiting the evidence's value. The unusual juxtaposition of native and foreign components evident in early mediaeval art, on the other hand, formed the foundation for composite culture.

REFERENCES:

Primary Sources:

1. Tughluq Firozshah, *Futuh-i- Firozshahi*, eds. Abdur Rashid, department of History, Aligarh, 1954.

Sufi Literature:

2. Sijzi Amir Hasan, *Fawaid-ul- Fuad*, Tr. Ziya-ul- Hasan Faruqi, Delhi, 1996.

Travellers Account:

3. Zaki Mohammad, *The Arab Accounts of India During the Fourteenth Century*, Idarah-i- Adabyat-i-Delli, Delhi, 1981.

Manuscripts:

4. Khurd Mir, *Siyar- ul- Auliya*, M.S.S., Sulaiman Collection, 609/6, Maulana Azad Library, Aligarh Muslim University, Aligarh.

English Translations:

5. Khan Ali Mohammad, *Mirat-i- Ahmadi*, Tr. Lokhandwala M. F., Oriental Institute, Baroda, 1965.
6. Khusrau Amir, *Khazain-ul-Futuh*, Tr. Habib Mohammad, *The Campaigns of Alauddin Khalji*, D. B. Taraporewala sons and co., Bombay, 1931.
7. Nizami Tajud-din Hasan, *Tajul-Maasir*, Tr. Bhagwat Saroop, Delhi, 1998.
8. Qalandar Qazi Hamid, eds. *Khair-ul- Majalis: Discourses of Sheikh Nasiruddin*

Chiragh-i- Delli, Urdu Tr. M. Ahmad Ali, Delhi, not dated.

9. Rizvi S.A.A., Tr. Tughluq Kaleen Bharat, Vol. I., Aligarh, Department of History, Aligarh Muslim University, 1956.

Modern Works:

10. Hitti Philip K., History of Arabs, Macmillan and Co. Ltd., London, 1970.

11. Husain Agha Mahdi, The Rise and Fall of Muhammad bin Tughluq, Idarah-i- Adabiyat-i-Delli, Oriental Series, No.9, Delhi, 1972.

12. ----Do-----, Tughluq Dynasty, S. Chand and Co. Ramnagar, New Delhi, Reprinted, 1976.

13. Husain Wahed, Administration of Justice during the Muslim Rule in India, Calcutta University, 1934,

14. Husain Yusuf, Glimpses of Medieval Indian Culture, Asia Publishing House, New Delhi, 1957.