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THE EVOLUTION OF DECCANI PAINTING IN TELUGU SAMASTHANS

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Abstract
The Deccani Sultanates had traditionally a cultural link with Persia, resulting in flow of ideas and artists from there. After the defeat of the Vijayanagar kingdom, some artists moved to the Deccani courts. In the beginning the paintings produced at Ahmad Nagar, Bijapur and Golconda produced excellent paintings Deccani school miniatures. These magnificent paintings distribute all over the world. We usually associate the paintings done in sultanates of Ahmadnagar, Bijapur and Golconda are the principal centers of painting in the Deccani during the 16th and early 17th centuries.

Introduction
After decline of the Delhi Sultanate in the hands of Baber Mughal ruler the Bahamani kingdom in the Deccan came to birth in 1347 C.E. late in the 15th century, once again Delhi Sultanate began to over-take the Bahamani kingdom. Later provincial governors declared themselves as independent rulers.

Malik Ahmad governor of Jummar, declared himself sovereign in the year (1490 c.e.) and founded the Nizam Shahi dynasty of Ahmad nagar. Yusaf Adil Shah, the governor of Bijapur declared himself independent in the same year (1490 C.E.) and founded the Adil Shahi dynasty of Bijapur.

Quli-Qutb Shah, a Turk was governor of Telangana which was the old Hindu kingdom Kakatiyas of Warangal annexed by the Bahamanis in 1424C.E. the declared his independence in 1518 C.E. and founded the Qutb- Shahi dynasty of Golconda.

From the very beginning, the above three kingdoms were continuously at war with one another. In 1565 C.E., they united for a concentrated attack on the Hindu kingdom of Vijayanagar and defeated it in (1565 C.E.) i.e. (Tallikota Battle). The unity of these kingdoms was short lived Ahmadnagar annexed Berar in 1574 C.E. and Bijapur took over the Baridshahis' capital of Bidar in 1619 C.E. a few years later, the Mughal king Shahjahan seized Ahmadnagar in 1633 C.E. and his successor Aurangzeb annexed Bijapur in 1686, and the Golconda of Qutb Shahi dynasty in 1687 C.E. hence forth, the Deccan was ruled Mughal governors Titu 1724 C.E., when one of them Nizam-Ul-Mulk Asaf Jah annexed the Deccan. His dynasty known as the Asaf Jahi' ruled over a major part of the Deccan Until 1948 C.E.

DECCANI MINIATURE PAINTINGS

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1. AHMAD NAGAR (earliest examples of Deccani paintings)

Hussain Nizam Shah I of Ahmadnagar- died a few months of after the battle of Tallikota 1565C.E his lovely chief queen Khanzade Humayun (1565-1569 C.E.) became regent of his young son Murtaza I.

This enlightened widow sought to perpetuate the memory of **b**al deceased husband commissioning the historical biography **in** verse of the head of the Ahmadnagar dynasty in Persian; devoted many poems to the beauty, dignity and sewer of queen Humayun. The poem remained unfinished. It was during her regency of five years, from 1565 to 1569 C.E. that a Persian Nizam Shas was composed and illustrated at Ahmadnagar.

This is the Tarif-i-Hussain Shai now in the collection of the Bharat Ikishasa Samshodak mandal, Pune. These illustrations reveal the facile Persian idiom of the Mandu Nimat Nama central India. There are twelve miniatures, illustrate battle scenes of Hussain, and some marriage scenes depicted with gorgeous color and sensation. Douglas Barret in his pioneer study, painting of the Deccan (16^{th}-17^{th} C.E.) traces the influence of the Nimat Nama (cookery book) paintings executed in Malwa about 1500 C.E. under Sultan Naseer-Ud-Din in the city of Mandu.

The pictures in the Tarif Hussain Shahi, Hindu tradition has played a dominant role. The costumes of the ladies here are the saree. The ladies of Ahmadnagar wear a north costume with Choli (bodice) and long pigtails braided and ending in a tassel. only the very long scarf passing round the body below the hips is a southern fashion, to be seen in Lepakshi frescoes. The male costumes are the Jama (coat) with pointed tails and caps are in fashion north India. The Hindu festival of Dohada; if a woman embraces or touches a tree, it begins to blossom, but the lady has to be the most beautiful and the most virtuous of all. In Ahmadnagar paintings certain Ragini pictures were painted, one of which the Hindola Raga, is justly famous.

The next Ahmadnagar image of significance is the portrait of Burhan Nizam Shah II. Burhan rebelled against his brother Murthala the mad and fled to Fatepur Sicri. The painting of Burhan Nizam Shah II, the brush work is influence of the gold sweep of the southern wall-paintings. This is the larger size of the drawing of all four figures against the golden buff back-ground- in the fashion of Deccan. The three – fourth view of the face the further eye may have influenced from the Jaina –ma nuscribs of western India.

Finally, the Ahmadnagar school of paintings drawn, with the Persian, the Hindu elements, the Mandu tradition and the Mughal influence hence the fusion has resulted – best paintings of a the Ahmadnagar.

2. BIJAPUR

At the same time as painting flourished is Ahmadnagar there was great activity under the patronage of the Bijapur Sultanate further south. The first of the great aesthetics had been Ali-Adil Shah I (1558-1580 C.E.) who was responsible for the paintings of the Nizam-Ul-Ulun; the second patron was a nephew of Ali; name Ibrahim Adil Shas II (1580-1627 C.E.), A renaissance prince of great taste and sensibility, more devoted to the arts than to state craft. He improved upon the wonderful capital built by Ali-Adil Shah after the victory at Tallikota.

This school of Bijapur was patronized by Ali-Adil Shak I (1558-1580 C.E.) and his successor Ibrahim Adil Shah (1580-1627 C.E.) both of whom were patrons of art and letters. Ibrahim Adil Shah was an expert in Indian Music and author of a book on this subject 'The Nauras-Nama'.

He was the owner of the Nujum-Ul-Ulum, manuscript. A richly illustrated encyclopedia, had 876 miniatures. This manuscript illustrating weapons and utensils, others the constellations are a relief illustrating the spiritual rules of aspects of the earth.

Bijapur had a close connection with Turky, and all the astronomical illustrations in this book may well derive from the ottoman Turkish manuscript such as the work of Fuzuli. Ibrahim Adil Shah II- the portrait of him leading a troupe while he plays the clappers in his right hand is well known. Ibrahim's love of music led to the painting of many musical modes based on the tradition of illustrating Raja and Ragini's (Ramaala paintings).

The later portraits of Bijapur show influence of the Mughal school including the slain-green background and fine finish of the profile. Shah Jahan was to take Dowlatabad in 1633 C.E. and he extended his empire up to the northern part of the Bijapur and Golconda. Finally, the two small states exist until Aurangzeb reduced them in 1686 and 1687 C.E

GOLCONDA SCHOOL

The tradition of painting of Golconda which had attempted a similar synthesis to that of Ahmadnagar and Bijapur.

The heritage of the crafts of Vijayanagara had been absorbed more keenly in Golconda. Thus, many arts flourished here, including the weaving of brocades, printed cottons, leather work and jewellery. Under the Ibrahim Qutb Shah (1550-1580 C.E.), the Golconda kingdom has spread to the south and east, and the sea trade flourished. Muhamad Quli Qutb Shah (1580-1611 C.E) made the kingdom prosperous and patronized culture. The Charminar in Hyderabad was built during time. Some of the painters of Ahmadnagar and Bijapur migrated here and there had been exchanges of painting traditions Ahmadnagar and bijapur idioms.

The arrival of the Dutch and English in Machilipatnam port brought the influence of European art. The painting 'Lady with myna bird' attributed to Golconda early in 17th century is a piece of the time of Muhamad Quli Quli Qutb Shah. The colors of the Deccani palette are specially use of gold in the background. The treatment of rocks derived by Persian influence.

The art of portraiture flourished in Golconda and have a series of pictures of this genre, the exquisite group scenes of Muhamad Qutb-Shah (1611-26 C.E. and good portrait of Abul Hason Tana Shah (1672-1687 C. E were painted in Golconda. Abul Hason Tanasha (1687 C.E) THE LAST Qutub Shahi ruler collected a number of Persian and Mughal illuminated manuscripts and be also patronized the skilled craftsmen in his capital (Hyderabad). portraits of Tanasha are in the collection of SalarJung Museum, state Museum Hyderabad and in the collection of Ratan Tata can be seen.

The magnificent colors used in these pictures-gives a monumental quality.

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