Mughal hybridity Part 2

Mughal Miniature Paintings as a Form of Hybridity
According to Dahejia:

Mughal miniature paintings, treasured among Indian art forms, were cultivated & nurtured by Mughal king Akbar.

Akbar believed that the passion and dedication a painter pours into their work is no less than an act of love and devotion; it is akin to a spiritual or religious act because it brings pleasure, knowledge and an experience of something bigger than oneself.
According to Dahejia:

Islamic law says images that try to represent living creatures are blasphemous - yet Akbar contended that painting would actually serve to deepen faith.

This miniature style of painting was so called because of the minute-and fine detailed brushwork involved. The paintings themselves were not miniature.
According to Dahejia:

The painters who developed the Mughal miniature painting style were deeply influenced by court painters from Persia (Iran). They blended this style with Hindu court painting styles. They also adapted & incorporated representational styles from Chinese and European sources. It emerged out of a lot of creative experimentation, supported and patronized by the king and his court.
According to Dahejia:

The painters made their own brushes and painting surfaces. They also ground their own paint from mineral, metallic, & earth pigments, along with pigment made from animal and insect matters.

The making of the painting was not an individual effort nor a quick one. A master artist supervised the work which emerged from collaboration.

There were specialists in line drawing, tracing, coloring, varnishing and burnishing, and finishers who decorated the borders & mounted them in books or albums.
According to Dahejia:

Each painting could take 50 days or more to complete.

The paintings often served as illustrations in illustrated manuscripts.

Dasavanth, Basavan and Abul Hasan were famed artists who specialized in this technique.
According to Dahejia:

Some key elements of Mughal miniature paintings are:

- The images seem to “burst from their boundaries” and depict scenes from stories.
- They are dramatic in nature.
- Foreground figures are often cut off by the lower margin.
- Interior & exterior scenes are depicted simultaneously using the convention of multiple perspectives in Indian & Iranian art.
- Horizon lines are usually placed high in the composition often beyond the upper margins.
According to Dahejia:

Some key elements of Mughal miniature paintings are:

- The work favors naturalism in drawing and coloring. These characteristic were not often seen in Iranian or indigenous Indian techniques.

- Miniature paintings serve as an excellent source of documentation of the time. They document interpretations of Hindu, Christian texts and teachings in the Mughal court.

- They also document important battles, mythical tales and mythological allegories, as well as depictions of everyday life in the court and kingdom.
WATCH...

- A short video on the Royal Splendor of Mughal courts: https://www.youtube.com/watch?v=4NxpBk-j2ok