



INDIAN SCHOOL MUSCAT
SENIOR SECTION
DEPARTMENT OF FINE ARTS



CLASS: XII
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 10(A)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Krishna Lifting Mount Govardhana

Artist: Miskin

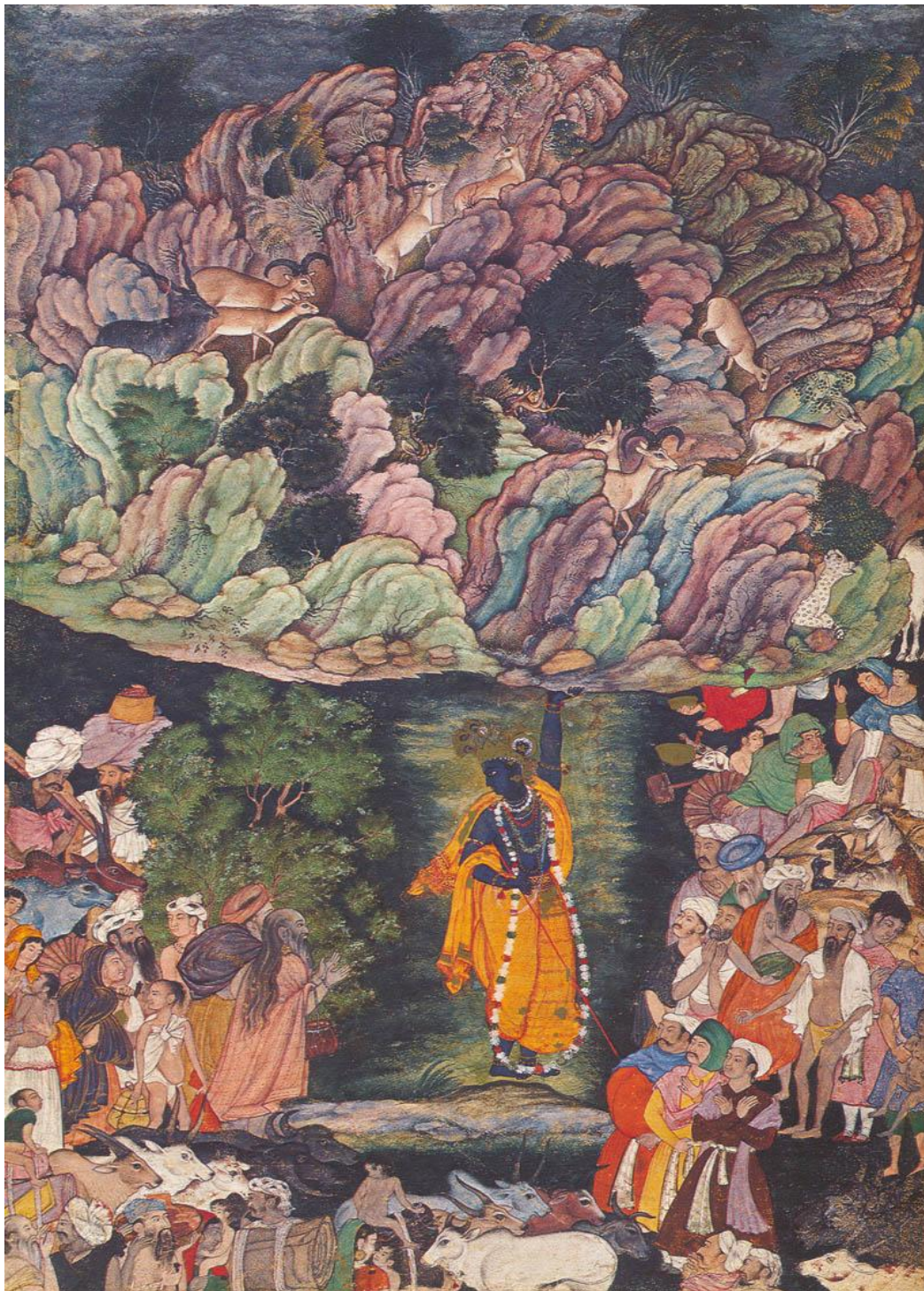
Period: Akbar

Circa: 1585-1590 A.D.

Medium: Watercolour

Technique: Tempera

Collection: National Museum, New Delhi



Description: The painting “**Krishna lifting mount Govardhana**” is an exquisite piece from Akbar’s atelier. It shows Krishna holding the mount Govardhana on his little finger. The mountain has been made to appear realistic by painting massive rocks, large trees and innumerable animals like deer and monkeys. Shrubs and grassy pastures are painted between rocky ridges.

The rendering of the mountain shows strong Persian influence. A little bit of sky is visible above the mountain. Below the mountain, all folks of Braja have gathered along with their cattle to take shelter from the flood caused by the angry rain-god, Indra. Blue is the predominant colour in this painting. Lord Krishna is painted in his “Virata-rupa” by lifting the huge mountain effortlessly. He is dressed in usual “Pitambar” and a large garland of white flowers hanging from his neck. This painting was painted for the manuscript “Harivansh”.

WORKSHEET No. 10 (B)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Falcon on a Bird-Rest

Artist: Ustad Mansoor

Medium: Watercolour

Period: Jahangir

Technique: Tempera

Circa: 1618-19 A.D.

Collection: Maharaja Sawai Ma Singh, Museum, Jaipur



Description: The Mughal painting ‘Falcon on a Bird-Rest’ was painted by famous bird painter Ustad Mansoor in circa 1618 -19 A.D. in watercolour medium with tempera technique on paper during Jahangir’s rule. A superb falcon brought by Jahangir from Persia later it died. So, on Jahangir’s request, Ustad Mansoor painted.

The tamed falcon resting on a cushioned bird-rest. The falcon is painted in a great realistic manner with a refinement of details. The bird is painted in white against the yellow background which is contrasted with the brownish-black feathers of its folded wings. An isolated figure of the falcon shown on its perch in a rigid profile is centrally positioned in the composition. Black markings all over the wings suggest that it is in the likeness of the pet-falcon of Jahangir.

The expression of cruelty in its eyes is an item of great astonishment to those who have seen it. The sharp beak and round vigilant eye are painted in shades of deep yellow ochre. A patch of light blue marks the feather on the back of its neck. A thin string is tied around the falcon’s neck and hangs loosely to the ground.

‘Jahangir Patshah’ is written at the top, ‘Uttam’ (excellent) at the bottom and ‘Bahari’ (falcon) near the falcon.

WORKSHEET No. 10 (C)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Kabir and Raidas

Artist: Ustad Faquirullah Khan

Period: Shajahan

Circa: 1640 A.D.

Medium: Watercolour

Technique: Tempera

Collection: National Museum, New Delhi



Description: Saint Kabir is painted sitting beside his hut weaving on his loom. His companion saint Raidas is sitting close by. Both are lost in deep discussion on some subject. The painting brings simple and peaceful life in Indian villages was work and worship go hand in hand. The hut of the saint and the landscape represent the rural landscape of Indian villages. The colours used are shades are brown and the border of the painting is blue.

In the painting, refined rules of perspective have been successfully employed in the rendering of the hut and the atmosphere of the background. Light and shade s very expertly used to indicate the ribs of saint Kabir. The painting is painted on paper in watercolour medium with tempera method.

WORKSHEET No. 10 (D)

Unit – II (A) Mughal School of Miniature Painting / Study of Paintings

Marriage Procession of Dara Shikoh

Artist: Haji Madini
Period: Provincial Mughal
Circa: 1740-50 A.D.

Medium: Watercolour
Technique: Tempera
Collection: National Museum, New Delhi



Description: The Marriage Procession of Dara Shikoh' is a large painting done on paper in the watercolour medium by tempera technique. It's a picture of the wedding procession of Dara Shikoh.

The 'Bharat' is received by a large gathering of men, women and young boys of the bride's party. There are lights of fire-works, candle and torches illuminating the whole scene with brilliant light and showing the clapping and singing crowd of the bride's relatives. Most of the distinguished people of the 'Barat' are on horse-back including Emperor Shahjahan himself who has a halo around his head. Prince Dara Shikoh is leading the procession himself. He is wearing a brocaded anrakha and veil of pearls.

The brides' relatives are dressed in brilliantly coloured cloths decorated with golden colours. Dara Shikoh and his father Emperor Shahjahan is painted in profile so are most of the bridegroom's processing only a few figures are in the three-quarter profile.

The women who accompany the Barat are shown riding on an elephant in the far distance near the horizon. The bride's relatives receiving the guests are wearing multi-coloured dresses with golden brocading. In front of the bridal reception party, a boy is seen dancing abandon with the beat of drums.