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Painting of the Hyderabad School (1725-1750) “In the Collection of State Museum of Hyderabad Govt. of Telangana”

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Abstract-- The Hyderabad school of Deccan painting had started evolving in early 18th century with the foundation of the Asaf Jahi dynasty. They were the Nizams of Hyderabad; seven rulers have governed the region. Mir Qamaruddin Khan, Nizam-ul-mulk a Viceroy or subedar of the Deccan under the Mughals declared independence in 1724 A. D. He being a patron of the arts along with the rich influence of the Golconda school and Mughal styles; helped in creating many works of art under the Hyderabad-Deccani genre in Aurangabad and Hyderabad.

Archaeologist Henry Cousens first explored the site in the beginning of the 19th century, and around 1940 the mound was excavated under the supervision of Nizam of Hyderabad. The excavated items were placed in a museum built on the ancient site. In 1952. In 1930, (Nizam VII) Mir Osman Ali Khan, who wanted to preserve the Hyderabad's state's heritage, had named the museum as Hyderabad Museum. The paintings are not just artistic works, but have great historical significance and are great records of history.

Keywords-- court painters, Deccan land, museum studies, mughal artists, miniature style.

The waves of Muslim invasion have crossed the Narmda river during the early 14th century. Of these the Bahmanis established their rule in 1347 from the fort of Bidar in a balance of power against the mighty Hindu Vijayanagar Empire. After about a century of disturbed rule this kingdom was divided by four chieftains-Berar, Ahmadnagar, Bijapur, and Golconda. All the five independent Sultanates managed to cobine in a confedency against Vijayanagar Empire and broke it up after the battle of Talikota in 1556. After their temporary Cohesion, the Sultanates felt out again and Ahmad nagar and Bijapur and Golconda between them swallowed up Berar and Bidar. The three kingdoms survived in a state of turmoil and restlessness until their final collapse at the hands Aurangzeb.

No independent sultanate school of painting has yet been proved to have existed for any of these or the first independent sultanates in the south after 1400 A.D. Kingdoms are the “Tarif-Hussain Shali” from Ahmadnagar of 1565-69 and the illustrations in the “Nujum-al-ulum” of stars of sciences, and enclopedia painted in 1570 from Bijapur. Both illustrated manuscripts display many of the character tics of mature Deccani painting in their love of charming colours-purples and yellows, pinks and greens, browns and blues-their rich and sumptuous character, the traditional Deccani costumes. It has been proposed that, certain of these elements derive from the Vijayanagar frescoes. The influence of vijayanagar, traditions percolated in the cours of Bidar, Ahmadnagar, Bijapur and Golconda. In these kingdoms the indigenou materials in painting had been impressed by the Persian brush work long before the Mughals brought some of the court painters of Shah Tehmsp to work in India. The amalgam of these two streams, and of other minor influence, produced the new traditions of ‘Deccan painting’ with its unique and charming palette of soft colours pink, blue, green, pink brown, gold white and ochre red.

The Deccan painting displays new syntheses of hot colours, emotional fervor and the fine Persian line becoming entwined in intricate curves. Later the Moghul influence softens the colours and the drawing becomes dynamic.

The Qutb Shahis of Golconda and other rulers of the Deccan employed artists for the preparation of portrait illustrations for their books and for the embellishment of their picture galleries. As a matter of fact, we have not come across Golconda paintings which could be assigned to the regin of Ibrahim or of his predecessors. The historical Royal portrait of Quali Qutb Shah by Hasim, the court painter of Shah Jahan is in Mughal influence in all respects except the dress. It bears the imperial autograph.



The kulliyat (book) illustrations with Persian style of characters, here again, the way of dresses are of Golconda tradition.

During Abdullah Qutb Shah Reign Golconda paintings did away with Persian influence and imbibed the charm and elegance of the Deccan. The landscapes showed the Deccani scenery mango trees, squirrels and parrots etc., a painting depicting a long procession scene of Abdullah Qutb Shah (now in south Kensington museum London) is well known for its artistic merit. A number of paintings of this school are preserved in state Museum Hyderabad, Salarjung Museum, Sayidia, Asafia libraries and other private collections. A few paintings of the 17th century have been published by the department of archaeology in "sringaramanjari". In 1687 the fort of Golconda was best siege by the forces of Aurangazeb. One year later, the emperor seduced Bijapur. The tradition of the sultanas was broken, only to survive in the later Hyderabad school with its allied kalam of Shorapur, Kurnool cuddapah Gadwal, and Wanaparathi.

Painting in Hyderabad starts with the foundation of the Asaf Jahi dynasty by Mir Qamuruddin Khan (Chin qilich Khan) Nijam-ut mulk in 1724 A.D. he was a Mughal Subedar of the Deccan since 1712, but by 1720 he established his supremacy over the Deccan and later on declared himself independent of the mughal rules in the year 1724. According to the famous art historian Jagadish Mittal, who had greatly contributed the work on Indian Miniature painting history, particularly on the "Deccan Miniatures" writes that "The tradition of later Golconda painting of Abdullah Qutub Shah (1620-1674) and Abdul Hason Tana Shah, ended in 1687 at the hand of Aurangazeb. We find several qualities of the later Golconda painting intact in the work of early eighteenth century painters at Hyderabad. Although the painting, during this period could not rise to equal either the glory of the Mughal or the migrated artists, it resulted in a prolific production for which this school is well known.

Despite the Mughal and Rajasthani influences the painting of the Hyderabad school survived with its peculiar characters of its own. The subject matter, costumes, Jewellery, coloring, flora and fauna plus the landscape all have a Deccani aura in them. A majority of paintings done between (1725-1750 A.D.) are portraits of Asif Jahi, his son Deccani Modules, women in garden or on a terrace, saints, dervishes and Raga Raginis. The indigenous Hindu intetest in Sadhus, fairs and women began to appear at the same time as the noble me and princess in all their scenery. Since of the Ragini picture of the period (1725-50) reproduce the inner substructure of Deccani life. The deep of love for rhythm of the natives is considerably modulated by the formalism impasse by the Asaf Jahi dynasty.

The strong colors and lavish use of gold fowd in Tana Shah period paintings are absent in most cases. The colors used especially in the portraits of this period are subdued and dry. The portraits and other compositions apart from a very compliant draughts men ship. Mango and coconut trees laden with fruits and flowering Champa trees with peacock or other birds' perches and the trees add a atmosphere which is typical Deccani in its flavor the peacock blue colours with golden streaks and with colorful birds flying cranes them also a joyful richness. Finally, cost bed carpets cussion, and these show the refined taste and rich life of the Deccan nobles-but like this lovely gorgeous men is absent both in colours and in back grow dums the Hart Jab fint (Asaf Jahi) portrait.

The best works of the period (1725-1750) are the Ragini paintings in the Johnson album in the India office, London. Prince of Wales Museum Bombay, Indian-Museum Culcatta, Jagadish Mittal collections. Their fine drawing, lyrical quality careful finish. Variety of clouds and trees rich colours and campact compositions. Make in their in the selected list of good Deccan arts are exhibited in their respective museum.

I. CHARACTERISTICS OF THE HYDERABAD SCHOOL

School continued to develop independently of the Mughal style in the beginning, however following characteristic

1. The color used in the painting being rich and brilliant are different from those used in the northern painting.
2. the Persian influence can be seen in the high horizon, golden sky and the landscape.
3. the profuse use of golden colour, some flowering plants and arabesques on the top of the throne are derived from the Persian tradition.
Golden colour has been lavishly used in painting the architecture, costume, jewellery, vessels.
4. Mostly painting are decorative, a typical characteristic of the Hyderabad painting like the flowerbed ,rich colour.
5. tall, fair complexioned and emotionally charged males and sensuous looking females, buildings.

II. CONCLUSION

Paintings of the Hyderabad school depict flowers and trees like the palm tree, coconut, plumeria, champa etc. Flowering plants, terraces and parapets made of marble with *jaali* (trellis) work, doors in brown are seen.



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Some paintings depict peacocks, ducks and fishes. The sky is blue or blue-green with touches of indigo to depict clouds. Carpets and rugs are seen in some works. The human figures are tall and have sharp features. Women are shown wearing stringed pearl necklaces.

The school was influenced by other styles but had its own characteristics. They can be seen in its treatment of subjects, costumes, landscape, flora, fauna and the general coloring have Deccan influence. Scenes from gardens and courtyards have been captured other than the main themes which included portraits of the rulers and their families, noblemen, women on terraces, saints and *Raga-raginis*, and local style.

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