

**AWADH-CONGENIAL HOME FOR NURTURING  
ARTS - IN HISTORICAL PERSPECTIVE OF  
PAINTING AND MUSIC (1722-1856)**

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## **“Awadh-congenial home for nurturing arts; in historical perspective of Painting and Music (1722-1856A.D.)**

The period from 1722 and 1856 was indeed a fascinating phase which witnessed a peculiar Northern culture evolving from a provincial state of Awadh under able guidance and patron ship of Nawabs of Awadh for about 134 years <sup>1</sup>. The Nawabs of Awadh could be distinguished as a class apart because instead of bloodshed and expansion of the geographical boundaries, they opted themselves into a life of pursuing finer aspects of life and thus arose a system of patronage of fine arts that even survives to this day. Being a resident of the region, I always felt that Lucknow’s Nawabi Tehzib, mannerism, so called cultural legacy is popular in theory but in real form, the contributors are neglected upon. There is a treasure of unnoticed styles of art and music which require its undue recognition. The Nawabs, during the period under study, patronized various art forms, but it’s really difficult to sum up about all changes in a single thesis. Scholar has emphasized on two most distinctive artistic expressions of the Nawabi era – Painting and Music. Main objective to explore these two art forms was to explore treasure of art and music which manifested with changed political situations in the provincial state of Awadh and attained a state of perfection.

On the basis of the collected reference material related to the period under study i.e. Awadh during 1722 to 1856 was indeed in a state of transformation which not only affected the political equilibrium but social and cultural aspects were also touched upon. This research work has attempted to establish connections between a range of concurrent events, availability of art pieces which prove existence of an ‘Awadh School of Painting’ along with list of musical inventions conducted during the historic age under Nawabs i.e. 1722-1856. It has also tried to establish a connection between contemporary ruling nobility with number of artists who came to Awadh in search for patronage and

ultimately established a cultural capital marked with an example of Hindu-Muslim unity. Keeping all the evidences of all references, personal interaction with a number of people related to the topic under study, I have analyzed that the Nawabi Era was an experimental phase but in an unique atmosphere of unity between Hindus and Muslims which is classified as “Ganga-Jamuni Tehzeeb” of this region. This research work attempts to break new ground with an extensive survey of different stages involved in the development of Awadh School of Painting and Lucknow Gharana of Music. With reference to the trends in the art of painting, the artists who came to Awadh in search of patronage belonged to different caste, creed and religion. For example, eminent painters like Mihr Chand, Sitaram, Gajraj ,Bahadur Singh, Raja Anand Dev, Pathak Chand, Raja Dhruv Dev and Ram Sahai, Mul Chand, Miskin, Uttam Chand, , Jagannath, Govind Singh and Sital Das were from Hindu section and Mohammad Afzal ,Ghulam Raza from the muslims. Patronage was extended not only by Nawabs but the royal atelier too. Zamindars and Taluqdars supported art forms and helped in establishing trade centres in and around Lucknow and Faizabad which is still thriving but missing its glorious past. While the Mughal painters endeavored to develop the means to record accurately what they perceived around them, The Awadh painters expressed in pure water colours and freely used white colour in the background; used tempera colours to show natural expressions on face with elaborate work on the border ; introduced the ‘Nimqalam style’ on various art samples created during that age. Awadh paintings have always been a source of attraction for me because of its captivating beauty and fineness in detail. These paintings also present a different way of representing the political, social and cultural atmosphere that is distinctly different from the conventional Mughal style or the European style of perspective drawing that we are used to seeing. It is a traditional Indian art form in which considerable importance was given to symbolism, rich detailing, use of tempera colors which were not bright as that

of Mughal Paintings and intricate drawing. The style of painting and subject matter varied in between historical and natural veracity, miniature as well as portraiture with realistic details. While analyzing these art works, you come across a significant process that Awadh art manifested itself with a change in its patron ship. Initially, under first three Nawab Wazirs of Awadh, it was more like in a conventional Mughal style but with a difference. Instead of bright colours to show facial expressions, which don't look real, painters opted for tempera shades which appeared dull but were natural. With the change of hegemony and interaction with Europeans, local painters learnt the technical details of perspective and use of oil colours. They applied their ancient knowledge of detailed line work with shading and thus created artistic works which could be utilized by their patrons as survey maps, souvenirs and atlases. In its third phase, local painters became fully trained and created copies of world renowned painters in such a way that it was difficult to identify which one is the original master piece?

The research work “Awadh congenial home for nurturing arts (1722-1856)- in historical perspective of Painting and Music” is divided into-

- **Chapter 1** outline brief historical aspects of the Nawabs and Kings of Awadh.
- **Chapter 2** deals with development of painting under the Nawabs and impact of European influence. Initially, under first three Nawab Wazirs of Awadh, it was more like in a conventional Mughal style but with a difference. With the change of hegemony and interaction with Europeans, local painters learnt the technical details of perspective and use of oil colours.
- **Chapter 3** deals with development of painting in Awadh under imperial patronage where the style of painting and subject matter varied in

between historical and natural veracity-Miniature as well as Portraiture with realistic details.

- **Chapter 4** outlines methods of painting which were used to execute classic collection of Awadh paintings in the form of miniature, portraiture, ‘nimqalam’ style, sketches of maps, costumes, head gears, carriages, RagRagini Paintings.
- **Chapter 5** deals with musical evolution of Awadh. Whenever North Indian Classical forms of singing as well as instrumental music will be discussed, contribution of Lucknow Gharana during the period under study would act like strong pillars in the growth of Indian music.
- **Chapter 6** deals with Awadh-cultural hub for classical artists (Dhrupad and Khayal).
- **Chapter 7** covers ‘Development of light classical forms of music’- Thumri and Tappa .
- **Chapter 8** deals with Experimentation and creation of new instruments like Lucknow Gharana Tabla , Lucknow Gharana Sitar, Lucknow Gharana Rabab, Lucknow Gharana Sursringar.
- **Chapter 9** covers “An Era Of A Melodic Recitation” under Sozkhwani, Doms and Dharis, Bhands and Qawwali. Last chapter is the conclusion of this research study.

The historical significance of Awadh goes back to its ancient past, when 'Awadh' and 'Kosala' (popular form of Ayodhya) were synonymous, whose capital was Ayodhya. During a brief time period in between (1399-1479), it was a part of the Sharqui kingdom of Jaunpur, but again came under Delhi Sultanate during the rule of Lodi dynasty. When Babar defeated Ibrahim Lodi (1526 A.D.), Awadh became a part of Mughal Empire. 'Babarnama' mentions that Awadh and Bahraich were in the occupation of Babar who appointed Shaikh Bijid in Awadh, and Ayodhya was the seat of provincial

administration. Mughal ruler Shahjahan (1627-58) reorganised the Empire and put Awadh in Eastern Hindustan, which was subdivided into five Sarkars. Under Sa'adat Khan 'Burhan-ul-mulk,' who took charge of Awadh as the Governor<sup>37</sup> and later as Nawab –Wazir, Awadh included five districts - Khairabad, Faizabad, Gorakhpur, Bahraich and Lucknow. The prestige and authority of Sa'adat Khan rose enormously and the whole of Awadh stood in awe, as it had never done before. He, then, evolved the imposing fabric of bureaucratic administration on the model of the Mughal Empire. It is ironic that a foreigner – Sa'adat Khan was responsible for bringing them together as part of an organized administration and Awadh got re-associated with the Mughal court under Sa'adat Khan and broke away from the Mughal court to find its own niche in history at a later date. By 1728, under Nawab Safdar Jang , the area of influence was pushed further east and south by the inclusion of fertile regions of Benaras, Ghazipur, Jaunpur and Chunargarh. The western borders of Awadh kingdom were extended upto Kannauj by the use of armed power against the hereditary Rajput chiefs. Emperor Ahmad Shah conferred upon Safdarjang the office of the 'Wizarat' and assigned him the province of Ajmer in 1748 but the Wajir exchanged his new assignment with suba Allahabad. It is also true that maximum limits were attained by the Awadh kingdom under Nawab Shuja-ud-daulah. It comprised the Mughal province of Awadh and much of the province of Allahabad (barring the Bundelkhand region) Rohilkhand and mid-Gangetic Doab including Etawah. He raised the prestige of Awadh during his time to an amazing height. He won a reputation among country powers that has not been equaled by any rules of Awadh. He aroused a dread in his English contemporaries which is not doubt a tribute to his personal power and a testimony to his sagacity. On 21<sup>st</sup> May 1775. , Nawab Asaf - ud- daulah was made to sign the 'Treaty of Faizabad'. It paved the way for the disintegration of the kingdom of Awadh. As per the Treaty of Faizabad, the entire region of Benaras was ceded to the company and the fort of Allahabad was annexed by

the English. Next in line Nawab Saadat Ali entered into a fresh treaty in 1801 with East India company by which he ceded a territory yielding gross revenue of 1.35 crore. With the general deterioration and slackening of central control, Burhan-ul- Mulk (1739 A.D.) and his two immediate successors Abul Mansur Safdar Jang (1739-56) and Shuja-ud-daulah (1756-75) were able to assert their independence from imperial control. The designation of Nawab Wazir was applied to them till 1814 when Ghazi-ud-din Haider designated himself 'king'.

No sovereign of Awadh has conducted the government with great ability as he did for the remaining fourteen years of his life. The result was that Lucknow became the rendezvous for more distinguished people than ever before. Any trended person, wherever he lived, on hearing of Sadat Ali Khan's appreciation of merit, left his own town from Lucknow where he lived in such ease that he never thought of returning home. His personal habits were frugal and economical, so that he earned unjust reputation for parsimony and miserliness. Bt he gained an entirely new character during the latter and greater part of his reign as being the best administrator and the most sagacious ruler that Awadh had ever seem a character which stood but the more sharply against a background of the lavish extravagances of his brother His court became remarkable both for splendor and for agreeable and polished manners. He showed a lively interest in literature and the arts and did much to encourage and support those around him who showed talent. He appointed Mr. Robert Home, to be his historical and court painter, Thomas Denharm as chief mechanic and Mr. Trucket as architect and engineer.

The Nawab desired to present to the governor-general a crore of rupees for the use of the government. Col. Baillie in a letter dated Lucknow 10<sup>th</sup> January, 1815 to C.M. Ricketts, secretary to government, writer-As far as a crore of rupees I shall certainly furnish by way of Loan, but beyond that sum is impossible, and a voucher for this sum must be given. This proves that the

statement, printed and published officially, his highness offered one crore of rupees as a gift to the “company was the a total flashboard published simply to hoodwink the world.” In accordance with Ghazi-ud-din Haider’s wishes, the British government bestowed on him the title of king. It was to hurt the pride of the Delhi Kings that the East India Company conferred the title king on Ghazi-ud-din Haider, who had loaned the British much of his father’s wealth. In 20th October 1827 Ghazi-ud-din Haider’s son Nasir ud-din Haider; took over the reins of the province Awadh. The first part of his reign was characterized by the dashing young king’s paying more than usual attention to the dispensation of justice and army reform. According to his temperament, the king gave poetic names to the cavalry regiments such as Bank, Dandy, Tircha, Fop and the infantry, battalions Akhtari, Lucky and Nadiri. Comparing Lucknow court with the Imperial court at Delhi, Bishop Heber candidly says, This is in fact the most polished and splendid court at present in India, Poor Delhi has quite fallen into decay. At that time in Lucknow Urdu Poetry, there were more poets than in the rest of India. Nawab Wazid Ali Shah started with a new hope and zeal to bring administrative reforms in the state till the English stepped in. When he revamped the military, the English grew apprehensive of his intentions and told him to keep off. He tried to act statesman like, and started correspondence with other rulers, English thought these as acts of sedition. He tried to introduce ‘Ganga Jamuna culture in Awadh, but, the English thought him a man of debased values. He wrote and enacted in dramas and a new culture of Awadh, which was mass oriented, had finally come of age. The East India company officials instead of blaming their own officers for maladministration-who were minting money, blamed the king for all the ills in the state. The flavour of Awadh comprised of famous ingredients of Nazakat, Nafasat and ada, which set its people apart. Even when Muslim rule declined, with the breakup of the great Mughal Empire, Awadh kept up its cultural traditions in the midst of the cultural changes and revolutions. In the surrounding sea of political



decomposition, Awadh remained for long a strong pillar of cultural greatness and cultural leadership in northern India which had shifted its base from Delhi to Lucknow. In such favourable conditions emerged an art form which was a distinct style within itself and that was the 'Awadh School of Painting'. Generally to test the establishment of a particular style of painting, following four criteria can be of much help: (i) Proper specimen of art form in large number, (ii) Connection to its roots, (iii) Patronage to the artists by the Nobility and (iv) Authenticity of evidence due to presence of artist's names on art work

The State Museum, Lucknow possesses some unfinished paintings or pencil sketches which were produced in traditional style and bore inscriptions in Persian scripts. The drawings are rather dim and faded and it is very difficult to cover their details in photographs and slides. Most of these have been drawn on the watermark paper imported from England between 1801 and 1826, as revealed from the year given in self impression on the paper itself. These unfinished paintings also bear seals or monograms. The year on the water mark suggests that the paper used for the sketches belongs to the pre Wazid Ali Shah period as he ruled from 1847 to 1856 A. D. and as such we can indirectly infer that the rendering is contemporary. The most revealing discovery which enables us in recognizing the Awadh School of Paintings as an independent style is the mention of seven artists, all of whom were Indians. These were Gajraj Singh, Asaf Ali Khan, Ghulam Mustafa, Mohammad Masud, Mohammad Wazir, Hasan Ali and Jahan Ali Khan. Although the names of seven artists are inscribed on different pencil drawings yet there is a close resemblance of treatment of the subject in this group. The above cited names of the artists further strengthen the case of the existence of the Awadh School Paintings as an independent style.

Awadh School of Painting- under the broad categories of subject, style and technique. , can be divided into two stages:

- (i) Continuation of the later Mughal Court Art from 1750 to 1800.
- (ii) Dominated by European influence (from the reign of Shuja-ud-daula till mid Nineteenth Century).

The first category i.e. Continuation of the later Mughal Court Art from 1750 to 1800, is also referred as the Provincial art form with certain characteristics borrowed from the Rajput Paintings. This style flourished, as a court art and declined after the death of Nawab Asaf-ud-daulah. The second category-‘Dominated by European influence (from the reign of Shuja-ud-daula till mid Nineteenth Century)’, is the result of the interaction between the political, social and economic factors related with the Nawabs and the Europeans. Awadh emerged out to be an important centre for supporting all forms of art so it was an ideal centre to be affected by European influence too. It appeared through two channels: the penetration of British political influence and Frenchmen employed by the Nawab in large numbers. European influence continued to manifest itself in many ways and one such form of art was Painting- the Awadh School of Painting. The second phase is dominated by European influence; it originated in the reign of Nawab Shuja-ud-daula under French and Swiss patrons, especially J.J. Gentil and Antoine Louis Henry Polier who not only demanded the delineation of themes in a naturalistic manner , but took care of the technique and the colour palette as well.

During the mid eighteenth century, experimentation with light and shadows was used. Under the supervision and guidance provided by the mentors, interest in naturalism in both figural and landscape depictions was introduced. The artists learnt how to impart volume to their figures and spatial depth to their compositions. Figures are not merely cut outs, but are carefully

placed to suggest a naturalistic grouping. Even Ragamala illustrations, traditionally a conservative genre, show the women draping their arms across cushions', as in paintings by Ghulam Raza of the early 1780s. All these techniques were further improved in Awadh when Indian artists had the opportunity to interact with Europeans and their art during the third-quarter of the eighteenth century. Awadh had earned a reputation as the 'most important atelier' of the imperial school of Mughal miniatures during the eighteenth century under the patronage of Nawab Safdar Jang (1739-54). This period is marked by the transient revival of the tradition of Mughal miniatures, essentially a court art organized and patronized by the Nawabs. The artists were recruited and worked as per the individual work assigned to them by the Nawabs themselves. The thematic contents of these paintings, therefore, reflect the personal taste and temperament, preferences and ideologies of the individual patrons and their associates. One of the characteristic features of this period was the creation of hashia (margin) with figured scenes. The paintings produced for Nawab Safdar Jung in Delhi display arabesque, geometric or flowered details. These hashias undoubtedly lacked the floral decoration but are elaborate and exhibit the skills of an expert's hand. Hashia went out of vogue during the nineteenth century.

In the last quarter of the eighteenth century, however, European influence began to show itself on the cultural canvas of the Awadh. The munificence of Awadh rulers and their darbars attracted a number of European painters, who influenced the local painters at Faizabad and later at Lucknow. According to Mirza Azhar, "There was in fact a continuous tradition of British artists working in Lucknow till 1856". This comment is not true in its real sense because it continued even after which is evident from the huge, life-size portraits of the Nawabs of Lucknow –showcased at the picture Gallery. Richard Johnson too commissioned local artists, favoured a style more akin to a traditional

‘nimqalam’. Although they modified the traditional techniques in miniature but no essential change in compositional methods i.e. no readily discernible greater European influence than was already present in Awadh paintings before 1772 A.D. He was especially interested in Indian music, manuscripts of important texts. For illustrations, he used the services of Lucknow artists like Mir Kalan Khan, Mihr Chand, Bahadur Singh, Hunhar, Uttam Chand, Muhammad Afzal, Govind Singh, Mohan Singh, Udwat Singh and Ghulam Reza. Ghulam Reza, the strongest artist in the Ragamala series drew fourteen of the subjects including all six of the Ragas.

As European influence in Awadh increased during the late 18th and early 19th centuries, we find reports of foreigners at court required to wear on their bosoms a miniature of the ruling nawab. The miniature gave them entry to the durbar, or refused them entry if they forgot to pin it on. The tradition of the fresco painting was revived during the 19<sup>th</sup> century under Amjad Ali Shah. Von Olrich informs- it was one of the hobbies of the king to get all the palaces in white or in colours and decorate these with scenes of Indian life. This is , however, a singular instance at court level, for which we do not have visual or written details.

As far as the ‘Forms of Painting’ are concerned, the Awadh Paintings can be divided into four sections- Portraiture, Miniature, Calligraphy, and Raga Mala / Raga-Ragini. **The art of Portraiture-** development under the Nawabs can be divided into- (i) North Mughal Style Portraits (ii) Portraits influenced by European Style or Mixed Style (iii) Portraits in pure European style. Although portraiture was a special feature of the paintings of the Nawabi era in Lucknow, it was also an art of considerable popularity in provincial towns. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. The peculiar features of Awadh painting whether its portraiture or miniature, bright colour are used for dresses, white tempera

colours are used for facial features though dull but natural. The Awadh artists achieved a remarkable degree of expertise in the utilization of design. In drawing, Awadh artist does not depend on his memory but takes the help of carefully prepared drawings of the human and animal figures, costumes, jewelry designs etc. If both sides of the design are similar, one half is accurately drawn and the other half is traced. After finishing his painting, the painter used to draw the border-lines and decorated the border with floral scrolls, etc. The painter generally used those colours which either harmonized or created a contrast to the colour scheme of the painting. Portraits of certain dignitaries were made at all stages of their lives; whether it were Nawabs, nobles or the elite class as a whole, faithfully recording the tradition from childhood to youth to old age.

**Miniatures**, done in two styles, both beginning at the outset of Nawab Shuja- ud- daula's reign, continue the Indian miniature tradition. (i) The style generally known as the 'Later Provincial Mughal School of Lucknow', (ii) 18<sup>th</sup> Century Orientalism in miniature (confluence of the Mughal and European trends). The Awadh artists whether local painters or those who migrated from Delhi, while working on illustrations, had to conform to the texts. Though, objectivity was the basis, but variety of themes like the elaborations of various events, the Nawabs' life, included a number of objects to complement his central figure. Animals, hills, trees were introduced to intensify the landscape; commoners, camp auxiliaries and buildings are included to intensify the situation, attendants, the royal insignia which was a fish, decorative objects to complete the environment. The rule of King Nasir-ud-din Haider marked the confluence of the Mughal and European trends. The period of the Nawab Asaf-ud-daula to Nawab Amjad Ali Shah saw the ascendancy of European trend but in the reign of Wazid Ali Shah, the indigenous style was considerably revived i.e. use of dull colours, short statured male but elongated delicate and slim female figure, mostly based on scenes obtained from day to day life that

involved commoners too. Among the prominent Indian painters during the later Nawabi period were Thakur Dass, Mirza Ghulam Hussain who were actively involved in painting during the reign of King Ghazi-ud-din Haider and Muhammad Ali Shah respectively. Durga Prasad's painting of a majlis of Mir Anis was painted during Amjad Ali Shah. Nawab Kazim Ali, a descendant of Nawab Shuja-ud-daula, who died when Wazid Ali Shah was the king, was himself an accomplished painter and an expert in making sketches of animals. Miniature paintings in Lucknow reflect both a new openness and a confusion of identity. During this period, miniaturists were encouraging a bewildering array of influences. So many of Mughal Emperor Muhammad Shah's painters moved from Delhi to Awadh that there was some continuity of style until around 1760.

It was not however until the Mughal period that the art of **Calligraphy** attained the highest development in India. But, with the downfall of the Mughal rule, the patronage of the Nawabs of Awadh induced many Iranian Calligraphers to immigrate to India and under the influence of their foreign masters, local men wanted to make themselves accomplished in it. Specimens of the writings of many Awadh Calligraphists can be compared in excellence and beauty of style with the works of Iranian experts. Munshi Shams 'ud'-din, a famous Calligraphist puts his period as before that of Tamarlane. A large number of Nastaliq calligraphists sprang up in every district and province of India. The nephew of Mir Amad at Hasani, famous as a master of Nastaliq in Persia, Agha Abdur Rashid of Deylam came to India at the time of Nadir Shah's invasion. He had hundreds of pupils, who are called the Noahs of Calligraphy in India. Three of his renowned pupils came to Lucknow - Hafiq Nur Ullah Qazi, Nemat Ullah and Abdullah Beg, came at the time of Nawab Asaf-ud-daula. Qazi Nemat Ullah was appointed to improve the princes hand writing and Hafij Nur Ullah was attached to the court of Awadh. The Johnson album no. 34 at India Office Library, London, presumes that this Ragamala was made on

commission by Richard Johnson. It is the work of two Lucknow painters, Udwat Singh and Mohan Singh, who also contributed to Johnson's Album no. 42- picture no. 98. The inscriptions are quotations from the chapter on music in the Persian book 'Tuhfat-al-Hind'.

In the **iconographies of Awadh school**, we find a motley mixture of Rajasthani and Mughal tradition, often with a high rate of mix ups, a good number of compositions with no traditional ties to earlier Ragamala paintings, some very outspoken erotic scenes, and an occasional portrait of a patron in the role of the nayaka. Ragini Bhairavi of Awadh School of music was now recognized all over Hindustan.

The paper which the Awadh artists chose for their work was either imported and was designated Irani and Isfahani, was produced in this country. Paper of fine texture produced in the factories at Sialkot and Kashmir was in great demand. Various raw materials such as bamboo, jute, flax were used for making paper. The best paper came from Kalpi and was manufactured from the old nets of the fisherman and hence called mahajal, was perfectly water bleached.

Here is the detail in brief about the **technique used for making various colours** to execute paintings in Awadh. To begin with - **White** :- The only white used by the painter was 'Safeda' (Zinc white), which was thoroughly ground and sifted through a muslin, then, put in a porcelain cup and gradually dissolved by adding a thin solution of 'dhau' gum as per requirement. It is needed by the thumb by adding few drops of water, and then it is poured in another cup. The uncrushed particles which remain deposited at the bottom is impurity, it is continued till it is free from all impurities. Finally the water is drained and the dried powder is ready to be used. White lead was extensively used in painting, firstly by local artists, then by European painters, but it had a

drawback, it may be blackened by sulphur gases in the air. **Black** : Lamp black served as black pigment for the Awadh painter who used it from very ancient times. Black from the lamp black soot was prepared in the following way - A lamp filled with the mustard oil is lighted and kept inside an earthen pitcher and covered with a bowl. The lamp black sticker to the bowl, was also burnt to obtain lamp black. The soot is then rolled into balls mixed with gum Arabic and cooked on fire, the oily portion is absorbed in the dough. **Red** : Such clays, where oxide of iron is rich, was choosen for getting this colour. Red ochre, widely used by painters because its hue is light and warm. Indian red, produced from Ochre obtained from Persian gulf, its shade was dark, cold and purple. Orange lead was widely used by the painters for yellowish red, produced by roasting white lead in open air till it attains deep red colour. **Blue** :The colour was extracted from indigo reface. Lapse Lazuli was the source of the ultramarine agree. Ultramarine was an expensive colour and no doubt, it could be used at the command of the royalty and rich people. In Italy in the 14th century, powdered trap was fixed with a paste of wax, oil and resin, and kneaded in water. It was brought in Awadh by Europeans. **Yellow** : Yellow Ochre -ramraj also yields a brownish yellow. Garbage obtained from 'Sare-revan', was used by the painters of Patna and Awadh School as yellow. **Green** : 'Harabhala' is a kind of silicate of ferrous oxide. Zangel or verdigris was a favourite green of the Awadh Painters. It is acetate of copper prepared by treating pieces of copper with vinegar. **Gold powder** : The painters used gold powder for the purpose of painting. A light coating of honey, glue, thick syrup or the yellow portion of the eggs was applied to a porcelain dish, a gold leaf is imprinted on it. Then it is reduced to power with light motion of hand. The process continued, and liquid is strained through Muslim, and then allowed to settle for 15 hours. The month of the vessel is covered and bottled. The required amount of gold is taken from it, used with the size as binding medium.



**Brushes (qalm):** The brush par excellence of the Awadh painters was obtained from the tail of a squirrel because it was easily obtainable. Very fine brushes were much in vogue, as the minute character of the painting plainly shows, some of the finest being prepared from the dowry hairs on the tails of young squirrels. In the very beginning, the painter used to touch his brush to the forehead thanking god and commences work by drawing a sketch with a pointed twig of tamarind tree or arabee plant (arahar ka koyala) or with brush, without caring for the correctness of the drawing. With the help of horizontal and vertical lines and circles, the painter used to create a rapid impression of the desired object. Awadh or the Lucknow qalm-being less opaque, in fact, not infrequently the actual figures are painted in almost pure water colour, although white, as a body is used more freely in the background.

The Awadh painters have represented **water** either by white zigzag lines painted on a grey surface the foams being represented by zinc white. The agitated water is represented by the spirals in zinc-white on grey surface. The Awadh painters adopted mainly two devices for the representation of night scenes- (i) by adding a little indigo blue to all colours and (ii) applied fine powder of the charred tamarind wood with cotton wool to the pictures. The method of shading employed is similar to that in Ajanta Paintings, though the European techniques also begin to show with deep and thick shading. With the influence of European art that is 'encounter and transition of the art forms in Awadh', the most significant of which is the introduction of perspective. The artists realized the importance of the background and the aerial perspective to enliven the scene and broaden the canvas.

**Music** may be said to sublimit all the attainments of the man since his emergence on this earth as it precedes all the arts that afford pleasure, bliss or ecstasy. The appreciation of any thing of beauty or any piece of art depends upon the intellect and the sensibilities of a man. The keener the intellect and

finer the sensibilities the more pronounced is the effect. Distinct Lucknow gharanas were developed in 'Khayal' 'Thumri, 'Tabla' and 'Sitar'. Despite of political and administrative wrangling, Awadh emerged as the cultural centre of India. The Nawab -Wazirs and kings of Awadh gave full patronage to all types of fine arts, specially music, paintings and dramatis.

The period from 1722-1856 also witnessed new assertions in musicology related to modal classification and the 'Shudh' scale which were now recognized and were to become the foundation stones of Hindustani music. After the death of the first Nawab-Wazir Sa'adat Khan 'Burhan-ul-Mulk', his son-in-law Safdar Jang ascended the throne, he got no time to contribute anything for the development of music but it is said, he was a musically trained person. Whenever he felt tired, he used to call musicians to entertain him so that he is relaxed mentally as well as spiritually too. Nawab Safdar Jang's son Nawab Shuja-ud-daula declared Faizabad city as the capital of Awadh. Eminent musicians, dancers, artists, craftsmen started pouring from all over towards Faizabad and it was day and night processions of caravans that entered the city of Faizabad. Nawab Shuja-ud-daula always showed interest in the music and dancing. Ghulam Rasul and Mirja Zani, the two Qawwali singing experts came from Delhi to Faizabad and later to Lucknow they opted for singing Khayal. Ghulam Rasul's son Miyan Shori started singing Tappa. The rule book of classical music- "Usul-ul-Naghamat al Asifia" has been written by Ustad Muhammad Reza. This is one of the popular works of the later medieval period in Persian language. In addition to the above-stated works, numerous other Persian manuscripts on Indian musicology exist at various places in India and abroad. These need to be explored and studied. Some of them are in a precarious condition and need to be preserved and translated. In my view it is a task of utmost importance and urgency that deserves to be taken up in order to bring to light the rich heritage of Indian musicology before it is lost. Nawab

Saadat Ali Khan was fond of listening Rag Bhairavi. According to Mirja Jafar Hussain, “Every day early morning, immediately after namaz ,eminent courtiers were fond of listening Raga Bhairavi.

By the 18th century, people were bored of the rigid and highly disciplined Dhrupad-Dhamar so the khayal was evolved and popularized by Niamat Khan ‘Sadarang’ (1670-1748) in Lucknow. A great musician and vainik at the court of Mohammad Shah Rangeele, he once defied the imperial orders, and in order to escape wrath, he fled to Lucknow and lived here in peaceful obscurity for some years. It was during his sojourn in Lucknow that he evolved the khayal style and composed hundreds of khayals under his pseudonym ‘Sadarang’, followed by his two sons, ‘Adarang’ (Feroz Khan) and ‘Maharang’ (Bhupat Khan). The ‘Qawwal Bachcha Gharana of khayal singing’ also flourished in Lucknow because the Lucknow Gharana of exponents began with a famous qawwal named Ghulam Rasool. His descendants became famed exponents of this gharana which had the deep influence of qawwali introduced by Amir Khusrau. The founders of the now famous Gwalior gharana were none other than Bade Mohammad Khan and Nahan Peer bux descendants of Ghulam Rasool. They created this new gharana after they migrated to Gwalior. It was Shori Miyan, the son of Ghulam Rasool, who invented the tappa which is now at its best in Gwalior and Varanasi.

The diverse and rich musical traditions of Delhi contributed to the full fruition of the art of dance and vocal music at the court of Awadh. Nawab Shuja-ud-daula was a great patron of the performing artistes, innumerable accomplished musicians, dancers and singers from Delhi and elsewhere assembled at his court. Some of the musicians received as high a salary as Rs.400-500 per month. Nawab Asaf ud daula, Nasir ud din Haider and Nawab Wajid Ali Shah, who had employed a large number of singers and dancers. Every year, on other occasions, like hindu festival of colours like Holi and Basant , Nawab Asaf-ud-daula used to spent Rs. 60 per lacs. to boost the folk music of the people to celebrate their festival. Raja Mehre invented and started

a new style of Kahar dance in that period. Even we can relate this contribution in building a platform for national integration on these occasions, Basant songs were composed on Sur - Tal and Rag - Ragini, accompanied by various instruments. Main characters in the Holi songs were Radha Krishna and when Haider Khan used to sing, it is said even the birds forget flying. Nawab Asaf-ud-daula used to play Holi with the common people and Englishmen gifted fire-crackers to Nawab, indicate that Muslims celebrated Holi-festival not as a formality but considered it as their main festival.

Nawab Tafajj ul Hussain Khan, Shustari Saheb, and Maulana Abul Kalam Azad mentioned about one noted musician, during the reign of Nawab Saadat Ali Khan, who used to sing a particular raga before the Nawab used to sleep and the other one when he used to get up early in the morning. It indicate that the Nawabs were aware of Raga-That system that is why the request of an apt song before sleep and Bhairavi, early in the morning, was demanded by him. Mian Shustari introduced the folk form of frontier provinces 'Tappa' to North Indian Music. Haider Khan was a renounced singer during the regime of Nawab king Ghazi-ud-din Haider. Another special style was evolved in which raga were used as a framework and no instrumental accompaniments were used called sozkhwani under Nawab king Ghazi-ud-din Haider. Nawab Ghazi-ud-din Haider and Nawab king Nasir-ud-din Haider, despite their busy schedule with politics gave full patronage to music also along with other fine arts. Haideri khan was the only distinguished musician in Lucknow at the time of Ghazi-ud-din Haider. In Nasir-ud-din Haider's reign, there were a large number of singers but no one was of the standard of Haideri Khan. In Muhammad Ali Shah's and Amjad Ali Shah's reign, little interest was taken in these wordly affairs : the former had no energy because of his age and the latter did nothing because of religious dogmas.

When Wazid Ali Shah became the Nawab, there was a large number of musical experts in Lucknow like Pyar Khan, Jafar Khan, Haidari khan and Basit Khan all of whom were of Mian Tan Sen's family. Nawab Wazid Ali Shah had

been taught the art of music by Basit Khan. Under his guidance, Nawab Wazid Ali Shah evolved new raginis like 'Jogi', 'Juhi', 'Jasmine' or 'Shah pasand' according to his predilections. The musical arts received patronage of an exceptional nature not only from the court and the elite class but also from a large section of the local populace who too evinced an unprecedented taste for these performing arts. No occasion of mirth or festivity was ever wanting in them. Lucknow became a noted centre of classical Indian music and dance and possessed numerous experts of various musical styles.

Simple and attractive tunes which could be appreciated by everyone was adopted by noted musicians of that age. Shori's attractive raginis such as 'Khammach Bhairvi', 'Jhanjhavi, senura', 'Tilak' and 'Pilu', became popular among the elite class. It is said that 'Bhairvins belong to Lucknow and this style of singing was evolved in the land of experimentation during the period of 18<sup>th</sup> - 19<sup>th</sup> century. It sounds interesting that when Khayal singing was introduced in Lucknow, eminent classical singers had objected, who were more in favour of dhrupad and dhamar and considered it an attempt to dilute the classical music. In reality, music during the Nawabi era, was merely a source of entertainment so they thought to simplify the khayal singing too later on. A result of these efforts was the emergence of thumri in the reign of Nawab Wazid Ali Shah. He composed thumris and dadras under the penname 'Akhtarpiya', which won instant popularity. Nawab Wazid Ali Shah was a very versatile and highly accomplished artiste. He combined the talents of a musician, composer, choreographer, dancer and poet, and was the author of numerous books, creator of Rahas operas, and a painstaking guru. Nawab king Wazid Ali Shah, himself wrote three books, 'Dulhan', 'Bani' and 'Najo', they deal on contemporary music and musicians. Another treatise written by Nawab Wazid Ali Shah was 'Sautul Mubarak' dealing with "gat" in dances. No ruler so versatile ever sat on the throne. His opulent darbar attracted artistes from all over the north to

participate in the mehfil and competitions. The king himself enriched all aspects of Hindustani Music and dance with his prolific creations. Nawab Wazid Ali Shah was the author of over a hundred books which were all published in his royal press (Matab-e-Sultani) Nawab Wazid Ali Shah was a disciplined singer and used to practice for two hour. 'Sur' and 'Laya' are the foundation of good singing. He developed mastery over these two forms so much it was even difficult for an accomplished singer of repute to keep up with him. In his book "Najo", he presented 144 of his compositions with specific ragas, talas and the time for singing each according to the time theory of music. Some are in praise of Hazrat Ali, others in praise of Lord Ganesh, some describe the beauty of nature and so on. Wazid Ali Shah encouraged aristocratic ladies from the royal household to become good so - singers. He used to devote hours and hours giving advanced training in dance and music to the already well trained and specially gifted 48 gems of female dancer singers of the Radhamangilwalian category, in dhrupad, khayal, chaturana, trivet, horidhamar, tarana, thumri and ghazal in difficult talas like, rupak, chautal, brahmatal, laxmital, sulfakta, chhabital, besides tritala, addha, chachar and so on. Wazid Ali Shah, in his book "Sautul-Mubarak" has very masterly defined the relation of raga to the twelve houses of "Horoscope", which are present in the body of human beings from toe to the head. There are certain Ragas, the voice of which emerges from a particular house of body, like Paraj from the seventh house, kharaj from 8th and Bhairavi from tenth. He has also explained the method of "Riyaz" for ordinary music students.

In the history of Hindustani music and dance, Lucknow occupies a very prominent place among other musical centers such as Delhi, Gwalior, Rampur, Baroda, Jaipur, Maihar, Rewa and Alwar. The distinct style of Lucknow Gharana Kathak, Lucknow Tabla, Lucknow (poorab) Ang Thumri-Dadra and Lucknow style of ghazal singing prove the many-sided contributions

of Lucknow to music and dance. The royal court was adorned by numerous descendants of Sangeet Samrat Tansen's musical lineage and they were essentially dhrupadiyas such as Ustad Pyar Khan, Basat Jaffar, Bahadur, Haidar and Nasir Ahmad Khan Ghulam Hussain, his son Dulbe Khan, Mehndi Hussain, Kalawant Raza Hussain and many others.

Such was the glorious era of Awadh from 1722 to 1856 a.d. during those eventful decades; Lucknow became a hub for various forms of music, dance, drama, poetry and scholarship. It's contribution to all the three aspects of music - namely vocal music instrumental music and dance have been so valuable and lasting that the name of Lucknow as the capital of the Awadh regime, will always figure prominently in the history of Indian music along with other prominent centres of music all over India. Lucknow has witnessed various stages in the growth, decline and revival of our music and even played significant role in the early part of the 19th century in the renaissance of Hindustani music. To understand the musical journey of Awadh during the period under study, we have to go through the details of its gradual development regarding the invention of 'Purab Baz' or typical Lucknow gharana of various forms of music like-In singing-Dhrupad, Khayal,Thumri,Tappa, Sozkhwani and Qawwali, in playing of the instruments- Tabla, Sitar, Sur Sringar, Rabab. During the musical evolution of Awadh , it witnessed melodious experience of the tinklings of thousands of 'ghunghroos', the thunder of 'pakhawajs', the boons of 'baayaans' and the resonant tones of sitars, sarods, shahnais and sarangis of the great maestros , which are frozen in its historic pillars of the grand musical past. Wherever any scholar will sum up the history of Indian music in North India or North Indian Music as a whole, it will not be complete without a detailed introduction of the musical forms that developed in the Nawabi era from 1722 to 1856 A.D.

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