CHAPTER-VI
ART UNDER HAIDER ALI AND TIPU SULTAN

Painting is the practice of applying paint, pigment, color or other medium to a surface (support base). The medium is commonly applied to the base with a brush but other implements, such as knives, sponges, and airbrushes, can be used. In art, the term painting describes both the act and the result of the action. Paintings may have for their support such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper or concrete, and may incorporate multiple other materials including sand, clay, paper, gold leaf as well as objects.

Painting is a mode of creative expression, and the forms are numerous. Drawing, composition or abstraction, among other aesthetics, may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, be loaded with narrative content, symbolism, emotion or be political in nature.

6.1 Paintings

6.1.1 Paintings of the Darya Daulat Palace in Srirangapatna:

The successful Completion of second Mysore war with the Brititsh is immoralised and glorified by the Sulatan in his summer palace, known as the Darya Daulat Palace, in the form of mural paintings. Tipu emerged victorious and the event was depicted in all its pomp and glory in the celebrated mural paintings of the Darya Daulat Palace. On the western wall,
grand procession of the armies of Mysore and Nizam are shown as also defeated British troops under the command of Baillie.

Tipu was a great builder. When not embroiled in wars he ruled his kingdom with sagacity and commissioned buildings which display a fine aesthetic taste. Tipu was a soldier, a conqueror and avidly commissioned accounts of his political achievements.

Tipu’s summer palace, called Darya Daulat, is located at Srirangapatna. Srirangapatna is an island on the river Kaveri and Darya Daulat is one of the royal buildings located there. In 1784, Tipu Sultan completed the building of this ‘Garden Palace of the Wealth of the Sea’ to commemorate the escape of his father and himself. Darya Daulat literally means “wealth of the sea”. The name probably signifies Tipu’s victory extending to the seas.

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1 Constance E Parsons, Seringapatam, Humphrey Milford, Oxford University Press, 1931, p. 99.
The Darya Daulat Palace is not only aesthetically significant but is a mine of information of political history. The Darya Daulat murals glorify the history of Haider Ali and Tipu Sultan. Imperial memoirs, especially battle scenes and portraits, were the popular themes for the painters. Deccani paintings rarely depict themes of rulers engaged in war. Instead we see portraits of princes and aristocrats engaged in an epicurean mode of life.

The summer palace is in the form of an open pavilion – like structure (the British closed it by bamboo shutters to preserve the murals.\(^2\) It has a modest appearance from outside. However this outer simplicity in contrast to the extravagance of its interiors Darya Daulat is built of teak wood and there is an outer row of tall wooden pillars that support the ceiling. The palace bespeaks a dominance of forest green colour that is echoed in the lush verdant garden around. The palace is surrounded by delightful vistas of gardens, water fountains and reservoirs and a variety of trees.

East Wall, Darya Daulat Palace, Srirangapatana.

\(^2\) Ibid.
The ceiling walls, pillars and arches of Darya Daulat are profusely painted in bright colours. The murals depict the patrons in all their pomp and glory he durbar scenes, cavalry units, army contingents, etc. Apart from narrative and figural representations, the paintings also depict conventional floral and geometrical designs.

The paintings are done on a well-consolidated and firm lime platser some are executed on stucco and some on wooden supports like staircase etc. The paintings done on the wooden planks of the ceiling are executed on fabric. The colour palette was prepared from commonly available pigments artificial as well as natural (minerals) during that time. Buchanan in his memoir has given a detailed method of executing the gilding and Constance Parson comments, “… Gilding – in which not a grain of gold was employed. Lead, glue, water, gurna oil, much hammering and much very much rubbing with polished stones and with the hand and then exposure to sunlight resulted in this ‘false gilded paper’. The workmen cut it into flower shapes pasted in on the walls and columns and then filled in the interstices with oil colours.”

The structure of Darya Daulat stands with its garden with its garden and water channels and dovecotes. It is set on a square platform and surrounded by a wide pillared verandah. The pillars are wooden, each comprising of s single teak tree. The walls of the verandah have significant paintings. The west wall depicts the Pollilur Battle war processions of Haider Ali and Tipu Sultan and the representation of the Nizam of Hyderabad. The east wall depicts several figural representations of kings and chieftains, who were contemporaries of Haider and Tipu. These figures are in set within with an architectural

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3 Ibid., p. 99.
framework. It also portrays Muslim men involved in daily duties such as reading the Quran offering prayers giving alms etc.

Some of the chieftains receive embassies while the majority of the frames are a clichéd representation of the above. The north and south wall show floral depictions niches painted with flower vases etc. The ceiling has geometrical designs. The interiors of the ground floor as well as the first floor depict beautiful floral designs arabesques vegetal motifs etc., An outstanding feature is the rich, decorative stucco work of the ceiling of the porticos of the upper storey. The Darya Daulat is a small unpretentious building from outside but is magnificent from inside. The first floor consists of small rooms and a hall with projecting balconies. It was probably in this hall that Tipu received ambassadors and guests.

Themes of the Murals:

- War Procession of Haider Ali
- War Procession of Tipu Sultan
- Procession of the Nizam of Hyderabad
- Colonel Baillie’s defeat in the Pollilur Battle
- Dancers and Musicians
- Court scenes of Tipu Sultan
- Paintings representing durbars of Tipu’s contemporaries
- Geometrical and floral designs

**Characteristic Features of the Paintings of the Darya Daulat Palace:**

Both the east and west walls are covered with paintings which are in essence, eulogies to both Haider and Tipu. The paintings of the west wall
portray them as brave warriors and heroes. The east wall depicts the contemporary rulers whom Tipu sought to dominate. The idea was to depict Haider and Tipu as leading statesmen in the Deccan region. Their court life religious life etc. is also depicted here.

There is a relationship of the figure to the background in the paintings. The depiction of the war scenes is a dramatic narrative. The warring figures dominated the painting and the landscape is depicted in miniature form. This contrasts with the almost entirely formal setting of the figures and background of the east wall. The painted field divided into a series of juxtaposed architectural frontages. Attention to landscape is minimized in the east wall. In the murals of the west wall there is an immediacy and freshness to the scenes. This is perhaps because the chroniclers were often eyewitnesses to the battle scenes.⁴

**Paintings on the Western Wall of the Darya Daulat Palace:**

These paintings depict the war processions and battle scenes particularly that of the Pollilur battle of Haider Ali and Tipu Sultan. The paintings form a homogeneous group characterized by traits which are common to all the narratives of the western wall. The vegetation i.e., the trees, plants and shrubs all are in miniature form. The undulating hills are depicted by wavy lines drawn across the canvas, suggesting the Deccan topography. There is a high horizon and the sky, a narrow strip or a broad band is shown in each picture. The artist does not miss out the depiction of the sky. It is invariably shown as clear blue with white cumulus clouds. As for figural representation the figures are consistently kept in one plane and yet there is an attempt to obtain depth

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⁴C.Hayavadana Rao, History of Mysore, Volume III
often by a diagonal alignment of the marching figures. There is hardly any attempt to obtain the sense of distance by diminishing the sizes of the figures. Distance is suggested by elevation of the figures. Each panel is an organized piece of composition and depicts a carefully orchestrated group.

The complicated and chaotic idea of battle has been transformed into a suave and well structured image. The artist has tried to break the monotony of marching figures by depicting them in various ways. Long rows of straight marching figures in diagonal alignment or even aligned as a square (as in the painting of Colonel Baillie). Yet diversity is achieved without sacrificing either symmetry or balance. The outstanding feature of these compositions is its convincing unity. There is a variegated palette. It includes a wide spectrum of colours like red, blue, green, orange, yellow, burnt sienna and even gold. The emphasis is on portraying the narrative with fidelity rather than logic in terms of time, space or scale. The continuity in the narrative is imparted by threading together the different episodes in single mega narrative.\(^5\)

The battle of Pollilur is an important event not only in the history of Mysore but also in the history of Indian Independence. Hitherto the battles fought by the British had invariably led to victories as may be seen in the battles of Kaveripak, Plessey, Masulipatam and Buxar. The victory of the Indians in the battle of Pollilur can be singled out as a memorable triumph in the annals of modern Indian history. The victory of the Indian rulers in this battle succeeded in destroying the myth of British invincibility. The news of the war between the English and French in Europe reached India. This gave Haider the opportunity to forge an alliance with the French against their common enemy the English. This grand alliance of Tipu with the French,\(^5\) Parsons, op.cit., p.112.
Marathas and the Nizam proved to be fatal for the English and various incidents of this battle are depicted in the paintings of the western wall. The narrative corresponds well with the written text of Mysore history.  

**War Procession of Haider Ali:**

(Upper panel, Left Side of West Wall)

![War Procession of Haider Ali](image)

This narrative shows the procession of Haider Ali. The elephant with its riders, Haider and his attendants, dominate the painting and occupy centre stage. A vast throng of soldiers can be seen, along with chiefs and their attendants surging towards the battlefield, some of them are on foot some on horseback while others on elephants and are accompanied by drummers and trumpeters.

The accounts of Haider Ali describe him as a brave soldier and an astute statesman. In the last quarter of 18th century Haider and Tipu fought four

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Mysore Wars against the British. Haider fought the first and the second Mysore Wars that brought laurels to Mysore. In the first Mysore War, Haider had not only broken the confederacy between the English the Marathas and the Nizam against Mysore but had also effectively detached each from the other. As a consequence the Marathas retreated and at the same time the Nizam became his ally. The two determinedly fought together against Muhammad Ali Walajah and the British to overthrow them from the south.⁷

The picture format is more or less similar to the painting of the procession of Tipu Sultan. This is shown just below this panel. The concerted movement of an immense crowd is convincingly depicted in all its pomp and pageantry. The pictorial space is well defined and structured.

The procession of Haider Ali is heralded by the royal flag-bearers riding on elephants. The details of the royal insignia on the flags of the Mysore rulers is shown here. The flags are depicted as fluttering in the strong breeze as they curl in. The royal insignia of *shams* and *bubri* are seen on the flags. Behind Haider as well as in front of him are depicted the battalions of the infantry, cavalry and elephant riders. Haider is seated on his favorite elephant Poon Gaj. The elephant appears to be silhouetted against the burnt sienna background. Haider is seated in a silver howdah flanked by an attendant and a mahout. A red shade covers the figure of the mahout. Haider wears a white jama and sports a turban. “His uniform was flowered white satin with yellow facings and yellow boots and a white silk scarf round his waist.”

He wears a double string of pearls in his neck and a ring on his little finger. He is seen in profile and is depicted with a round. Clean shaven face. He holds a flower a pink rose in his right hand the act of holding a flower while setting out for battle. This was a typical stance of the sultans in Deccani painting. Hence even though incongruous this clichéd representation is seen here.

In front of him Mir Sadiq on horse on horseback is seen under an umbrella. He turns around to do namaskara to Haidar Ali.

At one end behind Haider may be seen the row of elephants, bearing his commanders and chiefs. His cavalry is fully prepared for battle. Haider had an excellent horserace. The soldier fighting from horseback had the initial

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8 Parsons, op.cit., p.112.
advantage of greater height and speed as compared to the opponent on foot. A sense of dynamic movement is conveyed by the slanting format of the cavalry.

The topography is depicted with low undulating hills and reddish sand. The vegetation comprises of shrubs clumps of grass and a few trees in the background. A single shrub in the foreground centre is the only one to be detailed dramatically. There is a high horizon with blue sky in which roll forward white cumulus clouds.

While portraying Haider Ali, the artist has tried to glorify his positive characteristics. However, Haidernama a kannada account written by Haider’s contemporary Nallappa, who was employed in his office describes the positive attributes of Haider. He wrote “As an administrator Hyder displayed the qualities of skill, courage, mercy, charity, discipline, impartiality and wisdom as none other ever has or will show. A man equal to him in all the qualities there never was nor is nor will be in short it is not far from truth to say that he
is a man perfect in all the qualities (sakalangunabhima) But with all that he had some bad qualities.\textsuperscript{11}

**War Procession of Tipu Sultan:**

(Lower Panel, Left Side of West Wall)

![War Procession of Tipu Sultan, lower panel, left side of west wall.](image)

This Painting depicts Tipu Sultan and his army. The mighty infantry of Haider and Tipu was trained in European fashion with the help of French deserters.\textsuperscript{12}

Tipu introduced Persian words of command “He divided the army into cushoons, risalas and jauqs. Each cushion was commanded a sipahdar, a risala by a risaldar and a jauq by a jauqdar. Next in rank were sarkhails, jamadars, and yazakdars.”\textsuperscript{13}

\begin{footnotes}
\footnotetext[12]{Lt.Col.H.C.Kar, op. cit., p. 403.}
\footnotetext[13]{The soldiers of Tipu’s special force, who lie hidden behind the hills, also wear red, white ans olive green bubri jamas.}
\end{footnotes}
Chapter VI

It comprised of some 90,000 native troops in which were 55,000 on foot and 28,000 on horse some rocket men and few hundred French under Lally and Puymorin.\textsuperscript{14} It is said that their irregular cavalry could stand all kinds of difficulties and adversities.

In front of Tipu is a special contingent force wearing the bubri uniform. They carry the bubri banners in the left hand and a short sword in the right hand. Flanking the special contingent are the foot soldiers carrying spears and swords(adya katti). They are dressed in white. They are only differentiated by the colours of their turbans and waist cloths.

Detail, War Procession of Tipu Sultan, lower panel, left side of west wall.

The special contingent is depicted in four rows. They are dressed in jamas of red, blue, olive green and white colour.\textsuperscript{15}

\textsuperscript{14} Parson, op.cit., p.131.
\textsuperscript{15} Rao, op.cit., p.1041.
It is significant that they are painted with bubri or tiger stripes. This was the favourite as well as the royal insignia of Tipu which is conspicuous on his banner and elsewhere. The special contingent holds banners which are also marked with tiger stripes. Tipu was known as the tiger of Mysore. He identified himself with the tiger and decorated all his personal possessions with the tiger motif or a stylised tiger stripe (bubri). His soldiers wore the ‘tiger jacket’ The tiger motif is seen elsewhere too. On the flag is seen the bubri and shams (sun). One may point out that such a motif may not be credited to the ingenuity of Tipu but is seen in other Deccani monuments.

Though the soldiers have basically the same facial type with bulging eyes and thick moustaches yet the artist attempts a variety by imbuing them with different head movements and slightly varying stances of the body. While some have wheat coloured skins yet others are depicted with very dark faces which acquire an almost silhouetted look with only the whites of the eyes standing out in their faces. There are varying head movements some may be seen in strict profile while some are depicted with three-fourth faces. In some figures the torsos and limbs are shown in the same position yet others are depicted marching forward but with the head turned backwards to an almost impossible 180°.

The rear of the procession comprises of drummers and flag bearers on elephants as well as camel riders with bows. The same is seen as heralding the procession except that the camel riders hold bows and guns there. Three elephant riders herald the procession bearing the colourful bubri flags of Tipu. The cavalry comprises of both the Indian and the French. The former may be seen behind and in the front of Tipu whereas a mixed French and Indian
cavalry is seen riding in the front accompanying this procession are the trumpeters bugle players, tabor beaters, drummers etc.,

The pride of place is given to Tipu Sultan riding on a fully caparisoned white horse. He is shown conversing with his cousin and commander-in-chief general Kammruddin.¹⁶

¹⁶ Ibid.
Tipu’s horse is adorned with gold ornaments. The saddle—cloth has a red and gold lozenge diaper pattern bordered by gold. It has golden pompoms hanging from the sides and corners.

Tipu himself is a magnificent figure resplendent in gold attire. “He was not however lavish or expensive in any of his habits or amusements not even in his dress and contrary to his former custom he latterly avoided the use of coloured garments on his journeys and expeditions. However, he wore a coat of gold or of the red tiger stripe embroidered with gold. He was also accustomed to tie a white handkerchief over his turban and under his chin, and no one was allowed to tie on or wear a white handkerchief in that manner except himself.\textsuperscript{17}

In this painting he wears a long jama completely patterned with gold tiger stripes on blue ground. He wears pointed golden shoes. He sports a gold turban too. Towards the end of his reign, Tipu started wearing a twisted turban which was known as shumlehdar.\textsuperscript{18}

He wears a long single pearl string. His left hand holds the reins of the horse and his right hand holds a flower. In fact the Deccan artistic convention of a ruler holding a flower is strictly adhered to here. Tipu is shown with moustaches. Kammruddin is depicted as a mature man with heavy beard and moustaches.\textsuperscript{19} He glances anxiously towards Tipu. His horse is held by his groom who is barefoot. Behind him are attendants holding fans, fly whisks, banners and a pearl trimmed rose chhattra or royal umbrella. His Diwan Mir Sadiq Ali, who faces them wears a rose coloured jama and white pyjamas both woven with brocade or zari bootis (motif). Behind him a bare-footed menial

\textsuperscript{17} Parsons, op. cit., pp. 112,131.  
\textsuperscript{18} Ibid., p.112.  
\textsuperscript{19} Ibid.
holds above him a canopy edged with pearls. Mir Sadiq’s arms are extended in namaskara mudra (salutation) as seen in the procession of Haider. During the reigns of Haider and Tipu, Sadiq held an important place in the political history of Mysore. The portraiture of Mir Sadiq in all three narratives is similar in terms of features, gestures, and postures. He was held in high esteem. Later, Mir Sadiq acted as a traitor and betrayed Tipu. That is why his face has been scratched out viciously apparently because of his treachery. Behind Tipu on a white horse is Mir Suddur Ghulam Ali Khan the lame. He was the admiral as well as Inspector General of Forts and Garrisons.

The paintings depict high horizon with white clouds and lush vegetation in the background. In the main ground the landscape is shown with wavy lines signifying the undulating ground. This is marked by tufts of grass, weeds, plants, few cacti and a couple of trees shown in miniature scale.

The French cavalry is seen in front of Tipu. They are uniformed with top hats with aigrettes, red tunics, white breeches, black boots and swords in their hands. They are moustached but clean shaven and with emphatic chins. Mons Lally, the officer directs the French troops. The painting depicts the assemblage of a large army and the artist skillfully deals with the placement of figures in the pictorial space.

This painting is described by Constance E. Parson “Tipu’s escort of French soldiers are quaintly uniformed in cut away scarlet coats with gold epaulettes and throttle collars of yellow and green. Their breeches are white striped with yellow and green aigrettes adorn their tail, black shakos They

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20 Ibid
21 The paintings is from folio of the manuscript Tuzuk-i- Asafia.
wear top boots and carry scimitars and they are distinguished from the English by their moustaches. Behind the French men, on a brown horse waving a sword and looking back riders their commander count Lally. He was half French and half Irish, Known as Lally Tollendal or O’ Mullaly of Tullindally in Ireland.”

Lally is shown twice once here and again in the battle of Pollilur. The artist has skillfully portrayed Lally in both the illustrations.

**Procession of the Nizam of Hyderabad:**

(Upper panel on the Right Side of the West Wall)

The painting depicts the grand procession of the Nizam of Hyderabad that during this time, there existed in the Deccan three major powers -the Nizams of Hyderabad the Sultans of Mysore and the Marathas – each contesting with the other for control over the region. The British who were the greatest rivals of the Sultans of Mysore shared acrimonious relations with the latter and the same has been depicted in the painting of the Battle of Pollilur. Apart from the British the Nizam too, proved to be a great threat to the Mysore Sultans. However, the relations of the Nizam with Haider and Tipu were marked by ambiguity. The role of the Nizam of Hyderabad was invariably dubious and marked by duplicity. He was an opportunist who sided with the British or Haider and Tipu but was not a faithful ally of either.

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Before discussing this painting it would be appropriate to briefly take into account the history of the dynasty of Nizam Ali Khan. Which commences with the coming of Asaf Jah I.\textsuperscript{23} Asaf Jah I, Popularly known as Nizam-ul-Mulk Asaf Jah I, was the founder of Hyderabad and he Asaf Jahi dynasty. Asaf Jah\textsuperscript{24} was born in 1671. He was the son of Nawab Ghaziuddin Khan who was the son of Abid Khan.\textsuperscript{25} His mother was the daughter of Sadullah Khan the prime Minister of Aurangzeb. From a very young age Asaf seemed to have secured a firm place in the eyes of the then Mughal emperor Aurangzeb who named him Mir Qumruddin and bestowed upon him a mansab. The martial and leadership qualities of Asaf Jah brought him to the notice of the Mughal emperors at different points of time in his career.

\textsuperscript{23} The paintings is from folio of the manuscript Tuzuk-i- Asafia.National Museum >New Delhi.
\textsuperscript{24} In Indian astrology, a pearl ting is advised by astrologers for strengthening the natal moon.
\textsuperscript{25} Rao.op.Cit., pp. 334-335.
Various titles were conferred upon Asaf Jah by the Mughal Emperors for instance the title of Asaf Jah was given to him by Muhammad Shah. And it is after the title “Asaf Jah” that the Asaf Jahi dynasty. The rise of Asaf Jah came about after the decline of the great Mughal Empire subsequent to the death of Aurangzeb which period witnessed political turmoil and chaos. During this period Delhi was in the hands of weak rulers and this proved to be propitious for Asaf Jah as it paved the way for him to declare his independence. In 1724 a battle was fought between him and Mubrez Khan. The subedar of Deccan in Berar Asaf Jah emerged as the winner established his dominance and declared independence in the region. The event proved to be a landmark in the political career of Asaf Jah as now he came to be known as Nizam-ul-Mulk and thus founded the dynasty of the Nizams in Hyderabad. The foundation of Hyderabad which was his capital and the establishment of an independent state in the Deccan are regarded as the most remarkable achievements of the Nizam.26

A splendidly painting of Asaf Jah is depicted in the Court Chronicle Tuzuk—Asafia manuscript set against the backdrop of a royal court the painting portrays Asaf Jah I seated on a royal gold throne. The white moustache and beard slightly stooping posture and frail body betray the old age of the Nizam. His right hand is raised in air, while the left one is placed on the left thigh. Imparting serenity to his personality is the slight smile on his face and the downward gaze of his eyes. The Royal status of the Nizam is evident.

The gold throne on the arched back of which is placed a bolster patterned with flowers Springing from the back of the throne is a gold parasol placed above the head of the Nizam. The golden gem-studded band of his

26 Ibid., p. 336.
The turban the golden patka and the borders of his inner garment are suggestive of the same. The gold spangled aquamarine green jama imparts a delicate as well as royal touch to the figure. Standing before the Nizam is a bearded man in conversation with him. Unlike the royal attendants and courtiers present in the court who are draped in simple attire and are barefoot. This personage appears to be of some importance in the scene. This is evident from the relatively greater use of gold in his garments and from the high boots. Interestingly the grey green and golden colours used in the garments of the Nizam are also present in the figure of this personage.
Flanking the Nizam are two groups of court attendants. The one on the right has two attendants standing behind their master each holding a chowry in their hands. The sleek chowries in golden colour are adorned with peacock feathers placed at regular intervals – a feature that instantly catches attention of the viewer standing behind them are a few more courtiers. The group on the left shows some attendants conversing with each other and expressing themselves through gestures. The artist indulged in a kaleidoscope of colours such as pyazi pink maroon golden green blue, grey and white in different tones in not only the attire of the courtiers but also in the decorative elements viz., the carpet the canopy, etc. But such a usage is limited to the area in and around the carpet and the background. In fact all the colours appear to be concentrated in the centre where the event is taking place. The centre and the background are punctuated by white marble. The deep blue midnight sky is streaked with gold. Flowering trees, coconut trees laden with fruits red, pink and violet flowers are vividly coloured. A long, rectangular canopy jutting out from the palace makes a conspicuous presence in striking red and green with golden embroidery on it. Such a usage is also discernible in the rolled-up screens at the windows of the palace.27

The west wall of the Darya Daulat has a long painted panel which depicts the narrative of the Nizam of Hyderabad, Asaf Jah II. He was the descendent of the Asafiya dynasty and ruled form 1762-1803. The titles that he held were Nizam-ul-mulk, Nizam ud Daula, Nawab Mir Nizam Ali Khan Bahadur, Fath Jang, Sipah Salar, Nawab-Subedar of the Deccan.28

27 During the peace of 1784, Baird was released and 15 years later, he led the final attack on Srirangapatna.
28 Rao(footnotes), op. cit., p. 113.
In this painting he rides on an adorned white horse. Behind him are two rows of elephants and in front of him on the foot soldiers are seen in four rows.

The painting depicts the Nizam of Hyderabad Asaf Jah II. He is seen riding a fine white horse. The portrait of the Nizam is executed in the clichéd Deccani idiom. The Nizam is proceeding to battle holding a flower in his hand. He wears a violet coloured jama with gold kairi(paisley) design on it though now indistinct. His waistband is white and a sword is tucked into it. Two strands of pearls adorn his chest. The folds of his turban are carefully delineated and an aigrette is tucked into the turban. His face is seen in profile. The most interesting is the large pearl ring, worn on the little finger of his right hand.\(^29\)

His attendants holding the royal umbrella and standard walk behind him. Behind him are two rows of elephants covered with ted velvet and zari.

housings an with empty howdahs fastened on their backs. These elephants were probably for the reserve force of the army.

The Nizam assisted Tipu for some time, but later betrayed him. In the painting this idea is expressed allegorically. The cow symbolizes the Nizam’s loyalty to Tipu Sultan. The swine is a contemptible image, signifying the Nizam as a traitor. Both the cow and swine stand against the backdrop of a hill and are framed within it. The artist encumbered with limited space delineated the cow and pig in miniature forms. Yet they are not according to scale and are almost as large as the hill.

The painting of the Nizam is divided into the foreground the middle ground or main ground and the distant ground. The foreground shows the Deccani terrain through which the army is moving. The picture then zooms into the main ground where the Nizam is shown moving along with the infantry and elephants. In the distant ground is seen yet another battalion of the army. The landscape and men are rendered as two distinct entities. However the artist seems to suggest that the two should be integrated in the mind of the spectator while observing the painting.

The middle ground is the main field of action. The uniforms of the soldiers reveal the presence of four different infantry battalions here. The first row wears red coat and white breeches. They wear white or blue turbans and waistcloths. The shield and sword is tucked in the waistcloth from which it hangs. The bow is slung along the left shoulder the quiver is held in the left hand and a single arrow held in the right. The second row depicts another battalion. The troops of this division are in olive-green uniforms. The troops of

the third row march in dark green uniforms. They hold the bow and a quiver of arrows in their hands. The fourth row of infantry is in blue coloured uniform. They hold spears in their hands. A few soldiers amongst the troops beckon to the procession of the Nizam behind. Though the four rows are shown as parallel to each other what is possibly indicated that they are marching one behind the other.

The troops march at a uniform pace each soldier marches with right leg forward the left leg of each intersects with the right leg of the soldier behind thus resulting in a chain – like formation. A strong diagonal accent, accentuated by their quivers is seen in the marching army suggesting that they are marching as a compact group. The movement of disciplined marching troops is closely observed again the notion of distance in suggested simply by elevation of rows of figures one above the other.31

31 Parsons, op. cit., p. 106.
Two elephants head the procession. Each has a mahout and a rider atop. One of the riders holds a large flag fluttering in the breeze. The housing of the elephant is depicted with tiger stripes but the flag is not. It is presumably that of the Nizam.

The summit of the hills depicts dense vegetation amidst which the other battalion is seen presumably they are coming from another place to join the army of Tipu.

The landscape is depicted in quite an exceptional manner here. The foreground of the painting shows the vegetation of the hillside. This is not in a scale with the middle zone of the pictorial area. The foreground shows the Deccani terrain of low undulating hills. A unique formula is employed here to depict the Deccani topography. The artist has two things in mind. He wishes to attract the spectator’s eye to the distinctively drawn landscape. The spectator thus viewing it is led to imagine the army marching through this difficult rocky terrain several lows hills are shown together. The trees rocks shrubs have been rendered with precision and care but in miniature form. Each hill is rendered with a thick black contour line and condensed into miniature form. In fact it is interesting to note that the palm trees, cacti shrubs and other plants are shown with meticulous detail. Some trees like the palm trees are identifiable while some are generalized within each undulating hill. There are trees shrubs and clumps of grass large boulders as well as rocks. However, the entire vegetation is shown in miniature form. This is a unique way to suggest a bird’s eye view of the entire terrain. Yet it does not fall within the ambit of an aerial perspective. Though the landscape and figural representation are distinct from each other it is the viewer’s eye which has to integrate the figural representation within the landscape. There are three-four rows of hills and
three-four rows soldiers. Thus, an orderly arrangement is shown in the rendition of both the hillocks and the army.\(^{32}\)

**The Battle of Pollilur**

![Lower Panel on the Right Side of the West wall](image)

This painting depicts the Battle of Pollilur. The battle was said to be the Second Mysore War. The war took place in 1780 and continued till 1794. It was fought at the village of Polliur near Kanchipuram. Tipu Sulatn fought along with his father. The various episode of this battle are painted on the west wall of the Darya Daulat Palace.\(^{33}\)

The battle of Pollilur is graphically depicted in the pictorial narrative of the Darya Daulat Palace. Men, horses and weapons all constitute the scene of the battlefield. Tipu’s army along with the French may be seen engaged in the battle with the British. Tipu’s mighty army is shown as dominating the battle

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\(^{32}\) Rao.op.cit., p.338.

\(^{33}\) Parsons, op.cit., p. 106.
scene. Horses and men are generally shown in profile. The horses are shown in brown and white colour. They are depicted in full canter. The narrative captures the frenzy and fury of battle. The narrow stage is packed with colliding horses soldiers swords and spears. This narrative represents a masterful economy of design which suggest more than it depicts.

Haider Ali is seated on an elephant, on a big gold howdah with an attendant behind him and the mahout in front. The howdah is in the form of a pavilion. Haider is clean shaven and wears a white dress and gold turban. In front of him is General Seyyid Gaffur. The latter turns around and beckons to Haider to move forward.

In the foreground, Tipu Sultan is seen on another elephant. He has thick black brows and moustache. He rides on an adorned elephant and a gold canopy is raised over his head. He wears a magnificent golden dress. Tipu

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34 Ibid., p.106.
wears two rings on his forefinger and little finger. Both Haider and Tipu hold a flower in their hands.

In the foreground one of the battalions marches forward. The soldiers hold a spear in one hand and a small sword in the other. They wear turbans short jackets tucked under a belt and white breeches. They are seen in profile or three-fourth faces with bulging eyes, broad noses and thick moustaches. A thick band runs around their face to hold the headgear. Behind them are helmeted soldiers on horses. They, too, hold swords in their hands.

There are elephants on which the drummers (nagara vadaka) are seated. The drummers played an important role in conveying secret message on the battlefield. There is a row of camels on which the seated soldiers bear guns. Two officials are seen on an elephant seated on a cushioned howdah. There is a high horizon and the blue sky is depicted with thick cotton-woolly white clouds. The distant vegetation shown is dense and hence is depicted with almost a bluish – tint.

Tipu’s forces outnumber the British forces. One may note that the soldiers of Haider and Tipu fought with swords and spears whereas the British soldiers are shown with guns. The weaponry of the army of Haider and Tipu was like that of the contemporary armies in other parts of South India. The type of the sword depicted here was commonly known as Adya katti. “They are of clumsy and variable proportions, as the craftsmen seem to have entertained no conception of expression. Nor any clear proportional scheme. The form invariably followed was the Talwar(Sword) and it was mounted in a version of Indo-Muslim hilt. Often the pommel of this hilt was rolled forward in imitation of Persian pommels. Pure Persian hilt forms are sometimes met with applied to
both new and old blades and the Hindu Basket hilt was also used. The armament of the Mysori armies was like that of contemporary armies in other parts of India, very mixed and included old swords, old blades remounted imported swords and captured weapons, many of the last being of Maratha origin. Whilst no new and characteristic forms of swords are developed under Haider and Tipu, the ornamental work applied to parts of swords in sometimes individual. The gold used in Koftgari work is usually of rather a pale colour and the patterns followed are usually very close diapers. Sometimes on swords of Tipu and his officers Koftgari or enamel are applied in the pattern of the famous tiger-stripes which look like a row of flattened diagonal with tapered tips or are made up of inscription in Persian. The pommels of the same swords are also of forward-rolled Persian type developed not as was usual into a lion-head, but into a tiger head for the tiger was Tipu’s adopted emblem. The blades of the better Mysori swords are sometimes made of watered wootz though no attempt seems to have been made to produce patterns in the forging.”

The army of Haider Ali and Tipu Sultan is shown fighting with Bailley’s troops. A bloody battle ensued and several vignettes of war have been graphically depicted. The narrative of the Pollilur Battle has been meticulously depicted in this painting. Several episodes of war have been compressed in this illustration yet the essence has been faithfully and animatedly depicted. The Pollilur Battle was one of the most disastrous defeats of the British in the history of colonial rule of the East India Company.

Tipu’s army overpowered Bailley’s troops. Thereafter, Bailley instructed his soldiers to form a square and the British troops gathered his soldiers to form a square and the British troops gathered together to form a square. Baillie’s

35 The narrative men of Coorg were generally known for their big curling moustaches.
confrontation proved to be ineffective in front of the overwhelming army of Tipu which surrounded him. The non-stop fire of musketry rockets and continued attack of the cavalry harassed Baillie and his troops. “At Pollilur Colonel Baillie, fatigued and dispirited formed the redoubtable British square 60 guns played upon it with only 10 guns to respond.”

The infantry square is the formation of the infantry when faced with a cavalry charge. This military strategy was earlier used in the French Revolutionary and Napoleonic Wars. European armies also used this type of formation during the colonial wars of the nineteenth century. The formation was composed of two or more ranks of soldiers with single-shot muskets or rifles with fixed bayonets. Generally, a battalion was the smallest unit used for the formation of a square. The commanding officer was positioned in the centre along with a reserve force to bolster any side of the square weakened by attacks. Although brave and well disciplined infantry could sustain an attack through this military strategy, but if a square was broken the infantry could suffer many casualties. The most effective way to break a square was not by direct cavalry attack but by the use of artillery and the French were trained in this type of counteraction. Moreover, the combined attacks given by Tipu’s infantry and cavalry also had the same effect.

The British square is seen in the painting with Baillie seated in his palanquin in the centre. He has put his finger to his lips in dismay. He wears a boat-shaped hat and a redcoat. He has a clean-shaven face and is seen in three-fourth profile. The narrative is excellent for the study of military uniforms of different ranks. The cuboid – shape of the palanquin is well drawn but

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36 Francis Buchanan, A Journey from Madras through the Countries of Mysore, Canara & Malabar, Madras, Directors of East India Company, 1870, p.50.
unornamented. The palanquin is well drawn but unornamented. The palanquin is held from both the sides by six men. Around Baillie’s palanquin a square formed by the British army is seen.

![Baillie seated, Battle of Pollilur](image)

The Mysore armed forces surround them within the square ammunition stocked in an tumbril is seen blazing and an Indian servant on the right side is probably trying to extinguish the fire Prominence has been given to the depiction of this explosion. It is drawn from the historical fact that Baillie had exhausted all his ammunitions. At length his ammunition was exhausted this being hastened by the blowing up of two or according to some accounts three tumbrils of fixed ammunition in his camp³⁷ In the painting two heaps are shown next to the bull this is probably the ammunition.

Within the square Captain Baird and Lt. Colonel Flether are seen side by side on horseback. One is issuing instructions to form this protecting square

³⁷ Parsons, op. cit., p.80.
around Baillie. Behind the palanquin two infantry soldiers are trying to activate the canon. The iron is suggested by its blue-grey colour.

The British infantry is aligned as a perfect square. The soldiers have tall black helmets with aigrettes red coats with white belts, white trousers and black boots. The faces of the soldiers depicted in profile or three–fourths view are well-modeled with sharply defined features large eyes with steady gaze, emphatic chins which are highlighted by a spot of white. The soldiers are depicted with clean-shaven faces and without variation. The British soldiers are depicted in neatly arranged rows. In the foreground the bottom two rows show the soldiers attacking in two different directions. They shoot with flintlocks with bayonets. One of the soldiers in the left corner of the middle row is seen stabbing his enemy with the bayonet. Some shoot to the right and some to their left side.
This scene of the British square is a rare visual depiction of a military strategy that was actually carried out during the war the essence of the battle is well caught and the well-planned resistance given by Baillie is skillfully depicted.

To the top-right of the above plate a groom in blue holds the reins of a horse standing still. A French officer watches through a telescope. He looks at the battle from a distance. The distance is suggested by means of the telescope the motionless horse and the commander’s posture. The posture of his legs signifies that he is climbing up to the summit of the hill. The officer is the French commander Lally. As Kirmani says “discovering with the telescope of his intellect the position of the enemy’s ammunition fired a shot at the colonel’s tumbrils all of which had been collected in one place. They blew up and the bonds of union of the Colonel’s force were broken up.” The phrase telescope of his intellect has a double entendre here. On the one hand it refers to the far sighted intellect of Lally because it was this decision of Lally to break through the square that tipped the scale of fortune in favour of Haider. On the other hand it has also to be interpreted literally as Lally looking at the battlefield through the telescope possibly the figure with the telescope introduces novelty and enhances the dramatic effect.

One can see he gruesome scene on the battlefield the chopped head of a British soldier or a headless body here and there. Even the bulging eyes and the open mouths of the horses suggest the hectic pace and tension of the battle. One can see the vigorous and energetic movement of the troops. The British soldiers wear helmets and hold guns in their hands. The soldiers of Tipu are

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38 Kirmani, op.cit., p.133.
39 Rao, op.cit., 397.
shown with swords and spears. The French command the artillery. Though the artist has captured the chaos and tumult of the battle, yet the composition itself is well planned and structured.

In the centre of the above plate is a figure who seems to be in charge of the cavalry. He wears a spotted jama and pyjama. His face has been viciously obliterated. One wonders whether this is Mir Sadiq who turned traitor in the last war. The French troops are also depicted with the same uniform as that of the British that is red tunic and white trousers. However, the British soldiers are clean-shaven and are depicted with cross belts across their chests while the French soldiers are shown with only single belt and they sport mustaches.

The artist is innovative in the rendering of the landscape. The colour of the soil is shown in burnt Siena and captured in a realistic way. Thin black wavy lines are drawn across the burnt sienna ground to suggest the undulating ground with tufts of vegetation.

**Painting on the Eastern Wall of the Darya Daulat Palace**

The eastern wall of the Darya Daulat Palace serves as a canvas for several paintings of contemporary rulers. The portraits are inset within an architectural framework which is an ubiquitous motif occurring all over the eastern wall. The artists imitated the stuccowork common in the Deccan region in delineation of architecture. This wall portrays several human figures seated standing or reclining the figures portrayed are those of contemporary rulers aristocrats, foreign embassy musicians and temple dancers ladies of harem etc. It also portrays several Muslims reading the Quran offering prayers giving alms or relaxing. It is possible that some of the figures represented in the paintings were those of the contemporaries of Tipu who had actually submitted
to him as also even those whom he wished to see as subjugated. These figures are more than 80 in number and a majority of them are repetitive in style.

The architecture is two dimensional and serves as a frame for the figural representation. Further the architecture itself is framed against a backdrop of hilly terrain and a clear blue sky with wispy, white clouds. The vegetation shows Cyprus trees and palm trees but for most part the trees are indistinct and perfunctorily painted. Key figure generally sit or stand under a wide archway as they require a bigger picture frame. The figures are confirmed and condensed within these archways. They are flanked by attendant figures. Generally, two pilasters and an arch frame each figure Human figures are shown in large scale as compared to the architecture. Female figures are not common unlike the North Indian Rajasthan miniature paintings and pahari paintings these paintings depict the faces of women in three – fourth and almost frontal view.
Probably the full round faces of women were appreciated. In fact it is possible that what was appreciated were the profiles of men as bearded and the faces of women as round and moon-like. However men too, were shown with three fourths and almost frontal faces.

Here, architecture is treated as proscenium sometimes with extensions to the wings. The architecture is arcuated. Various types of arches are seen here such as cusped arches horseshoe arches as also lancet arches. Generally pillars have a plain circular section of uniform diameter. However, fluted pillars which are bulging below and tapering upwards are also seen. All pillars have torus mouldings at the base. The walls of the interior are generally coloured with bright greens, reds and yellows. The floor is covered with carpet. Alternatively even plain wooden flooring may be depicted. Windows with semicircular skylights and wooden shutters are seen. There are pavilions on high plinths and a flight of steps lead up to them. The architecture seems divested of mass. In fact volume and plasticity is imbued in the textiles especially the curtains, through the shading in the folds, or shading the pleats of the garments. The idea is so show the aristocrats in their royal setting.

It is pertinent to note here that the idea of realistic portrayal is not sought here. The figures are not portrayed for their own sake but are depicted almost in the light of satellite rulers. One may recall here the inscription on the lintel of the Gumbaz which says that “all the rulers of Deccan were brought under one rule (by Haider)” It is not for us to contest the veracity of this statement. This is how Haider and Tipu saw or wished to see themselves. The identification has been dome in term of regional dresses. Head-dresses general physiognomy and corroborating these with references in contemporary account, etc. As for example the way in which the Raja of Coorg is shown with
big moustaches\textsuperscript{40} or the foreign delegates from Turkey who wear the fez and so on. This is authenticated by contemporary sources as for example the work of Francis Buchanan. He comments on the style and rendition of these paintings as well as the style of costumes worn by people of different castes and professions in Mysore.\textsuperscript{41}

The study of some aspects of the material culture such as garments especially turbans affords an insight into the cultural background of the times. Within each architectural frame are shown various domestic objects and furnishings. These are thrones, chairs, carpets, cushions, huqqa and other utensils. The delineation of the curtains imitates that of European paintings.

![Ivory chairs](image)

Here, one may draw attention to Tipu’s taste for European accoutrements which is reflected in the paintings wherein a wide range of European furniture is depicted. One may also observe this in the furniture that was exhibited at the palace as also the ivory chair (with arms shaped as the head of a tiger) received as a gift from France.

\textsuperscript{40} B. Sheikh Ali, op.cit., p.25.
\textsuperscript{41} Kirmani, op.cit., p. 133
The above plate depicts Tipu Sultan. Tipu is shown dressed elegantly in a silk jama and pyjama with gold zari work and wears a green shumlehdar turban Constance Parson describes Tipu as “darker, shorter and weaker than his father. His hands and feet were small and delicate his eyes large and full. He had a short thick neck and was inclined to corpulence. He was clean shaven and in dress he affected simplicity discarding the trains favoured by Haider and his courtiers. His turban which latterly was green was fastened in Mahratta fashion by a white handkerchief tied over the top and under the chin.”\textsuperscript{42}

Kirmani writes “In delicacy or modesty of feeling he was the most particular man in the world, so much so that from the days of his childhood to the of his death no one ever was any part except his ankle and wrist and even in the bath he always covered himself from head to foot.”\textsuperscript{43}

Here, Tipu is portrayed as receiving some communication through a messenger. He is shown with two attendants one stands behind him and the other in front. They are depicted with folded arms and attentive looks towards

\textsuperscript{42} Parsons, op. cit., pp. 139-140
\textsuperscript{43} Ibid., p. 140
their master. They are men of inferior rank discernible by their clothing of thick cotton fabric. The messenger wears a coloured jama and pyjama. The importance of the Sultan is emphasized through the principal of hierarchy. The artist has depicted the messenger and the attendants barefoot and on the same plane. Tipu standing on the steps is placed a little higher and is drawn bigger than the other men. He is tall and well built compared to the others. Moreover, the arch that frames Tipu is wider than the arches framing the other figures.

6.1.2 Miature Paintings

Representations of Tipu in miniature paintings can be found. In a miniature painting, the artist has depicted the dignified Sultan in strict profile with three-quarter view of the body. The soft pink of his brocade jama is the hue of the inner surface of a sea shell. Set with large square emeralds bordered with diamonds the gold belt across his shoulders his jama and belt (patka) around his waist gracefully complement the elegant turban adorned with a
sarpech. The delicately tinted ground colour of the hasliya and the golden floral scroll executed upon it echo the hues of Tipu’s garment as also the colours and patterns of the bolster.

A fine miniature painting of Tipu Sultan on ivory is now in the collection of the Victoria Memorial Hall, Calcutta. Tipu is shown dressed in an elegant self patterned cram jama elaborately decorated with a belt studded with gems across his shoulder and another around his waist. Further an ornate turban a string of pearls and precious stones around his neck and a jeweled sword add to the royal resplendence of the dark-complexioned Sultan. The delineation of his ears is somewhat stylized especially when one compares this to the rendition of his lively eye. Slightly parted lips and a fine moustache.
In another representation of a later period the dusky complexioned Sultan is shown dressed in vibrant mehendi or green attire. And a turban this portrait displays the artist’s root in the tradition of later Mughal paintings.

The communication system of the Mysore Sultans was well organized and is depicted in the paintings. One may take note of the rapid dispatch of letters that took place during Haider’s tenure “Whenever he made a pause in speaking an account was read to him of the district and letters received. He heard it and ordered the answer immediately. The writers then wrote the letter, read it and Haider affixed his seal. Thus in one evening a great many letters were expedited. Haider can neither read nor write but his memory is excellent. He orders one man to write a letter and another to read it to him. If the writer has in the least deviated from his orders his head pays for it.”

This excellent communication system of Haider Ali and Tipu Sultan is depicted in one of the paintings. This plate represents Tipu’s personnel engaged in delivering messages. The painting shows the façade of a building which is crowded by clerks and scribes. On the left side a group of four people are busy in receiving mail from a pigeon reading that letter and then answering it. This connects with the historical fact that Tipu had an excellent communication system and usually the messengers back such messages. Tipu had built dovecotes in his palaces. We can see dovecotes even at the entrance gate of the Darya Daulat Palace.

44 The paandaan has several compartments with lids built in, each for storing different condiments. This is called tambula or ele-adike in Kannada or gilouree in Hindi.
In this painting we can observe the office proceedings in the centre stands an officer with distinguished features and appearance. Flanking him are a group of six officers and one of them delivers the message to the authority. The superior officer wears a white jama and a silk sash, rather curiously tied. One end of the sash is pendent while the other end is stylishly thrown across his left shoulder. This marks him as distinct from the others. He is the only one whose turban has a plume on the right side seem to be two clerics engaged in some religious exposition. It is a fair attempt to depict the development of communication system of Haider Ali and Tipu Sultan. 

This painting not only documents as important component of administrative functioning but also gives a glimpse to the contemporary mode of living which is evident from the figure of a gardener scantily dressed in drawers and a turban. Even today farmers in rural India prefer to dress so while working in the hot climate in the painting the gardener is shown watering a flower pot. He is located outside the architectural setting but framed within the landscape.
Tipu’s diplomatic relationship with Turkey is conveyed through a painting which depicts Turkish soldiers. It is known that Tipu had contacts with the outside world through trade and diplomatic missions these included countries like France, Turkey, Iran and Afghanistan for his political objectives he requested foreign assistance especially form Turkey. “Tipu viewed the expansion of the British as a threat to the entire Islamic world.\(^{45}\) In this painting two Turkish officers are seen along with their two attendants. Both war coloured jamas and Pyjamas.

They pose in the manner of brave warriors. They wear a band across their chest as also a waist belt in which a sword and shield are tucked. Two leather water bottles and a dagger hang on either side of the belt. Their attendants wear white jamas and are alert and attentive. These men are shown

\(^{45}\) The artist is familiar with the violin and perhaps bigpipe.
with broad, bearded faces in three-fourths view. All wear a Turkish headgear termed fez. This painting gives an insight into Tipu’s foreign policies.

Muslims offering prayers is one of the favorite themes depicted on this wall. The idea behind such scenes was probably to portray Haider Ali and Tipu Sultan as devout Muslims who actively propagated the faith as true Muslims and as religious leaders. Prayer is one of the five pillars of Islam. It is of two types public and personal. Both forms of prayer are represented here. The public prayers are offered according to codified norms five times everyday. Whereas, the personal prayer is not bound by any rule.

In one of the depictions a man stands in the centre and offers Namaz. In front of him two men attendants are shown in bending posture. They stand on a pattered blue rug. To the extreme left a maulavi stands on a higher plinth and is depicted as giving azaan one notes the meticulous depiction of the mosque with its dome and magnificent minarets which combine majesty with grace.
A characteristic feature of the architectural drawings of the Darya Dault murals is an attempt to show a building in its totality and this is best illustrated through the painting depicting people offering prayer within a mosque. Here the mosque is shown from its eastern, western, and southern sides. The eastern side that served as entrance is represented through a staircase suggesting the height of the building. The interior of the prayer chamber with three men facing the mihrab is indicated by an arcade whereas the mihrab wall a man stands with his hands raised in reverence the artist has completely disregarded the principles of naturalism to highlight the significance of each part of the building stylistically. This drawing with its ornate dome minarets and exquisite ornamentation reminds one of Masjid-e-Aksha within the mausoleum complex in yet another representation of such a theme. Here sees four men performing sijda within a mosque.
The depiction of women is rare in the eastern wall. There are scarcely three paintings which portray women predominantly. The depictions include those of a harem scene dancing girls and Queen of Chittoor.

The painting shows ladies of the harem enjoying a musical soiree. These are Muslim ladies as their entire body including arms is covered the luxuries and languid lifestyle to royal ladies is well represented sophisticated ladies with

Charming faces are painstakingly depicted here. There are nine ladies divided into three groups. The centre space seems to be occupied by the royal ladies. Behind them are the attendants such as the fan bearers. To the left are three ladies who are musicians. These are the ladies of the inner apartments. All the ladies are fair complexioned. In fact they are fair good looking and well dressed.
The ladies wear indigenous dresses such as the langa-dhavani. As mentioned above these appear to be conservative Muslim women as the entire body is covered. No part of the body is exposed except the face, hands and feet in fact the ladies have taken care to wear a diaphanous spangled garment beneath their blouses so that their arms and waists are not exposed it is said of Tipu that in Balaghat. “He therefore gave order that no one of these women should go out of her house without a robe and a veil or covering for the head. This suggests that Tipu was a conservative Muslim and firmly upheld the prevalent social customs and convections.

This painting depicts three women probably begums as seated and enjoying music. All ladies are shown with heads covered one of the leading royal ladies in the centre is smoking the huqqa. It is a silver huqqa with a long pipe attached to it. Such huqqas were common during these days. The begum’s hand rests on a big bolster behind. She is shown in profile. She is the central figure dominating the scene. She has well-defined features a sharp hooked nose and an emphatic chin. Her central position large scale of the rendition of the figure her air of command and aristocracy coupled with the fact that she smokes the huqqa would prove that she is a person of eminence in the royal household. The eyes have an alert authoritative look. The Begum is not a nubile young girl but a mature women as is apparent by her heavy face and jaw line. A lock of hair curls on her cheek fills her face and makes it look gracious. Her limbs are disposed in a relaxed manner especially her legs. Her feet are bedecked with heavy gold anklets. She is dressed in a white blouse with zari motifs and zari border at the edges. She wears a diaphanous orange and gold-butki, so that even below her transparent scarf no bare flesh is exposed. She

46 The violin is still a popular instrument in South India.
wears a lush green langa with a motif of flowers in red, gold and white. A long transparent scarf with zari work covers her torso and head. There is an air of authority about her.

It is possible that she is Fakhr-ur-nissa Seydani Begum. Haider’s consort “Her influence which was very great was always used for good of her husband and sons Haider himself went ever in wholesome fear of her tongue yet again “She was the only wife who spoke to him when he entered the zanana. Hyder was always very fond of her and compelled all the other women to pay her respect every morning. He had not courage to argue with her adding that in spite of her long tongue and shrill voice he was very fond of her and that she undertook in her own person the management of everything in his house and labored for his welfare

Betel Box(Paandan),National Museum , New Delhi.

47 A kind of South Indian Dress worn by women.
48 Rao.op.cit., p.462.
A long rectangular box is seen beside her. It could be either a jewellery box or a betel box in this painting the context is not that of shringara or adorning herself. The women are already dressed and fully adorned with ornaments so in this context the box is the pandaan and this is accompanied with the peek-daan (spittoon) The pandaan is rather big but such large pandaans were commonly used. The silver pandaan is seen with enameling on its upper lid. Paan has always been an integral part of Indian life placed nearby are the spittoon (peekdaan) rose water sprinkler and two silver bowls full of a bunch of luscious violet grapes and the cheeku fruit (compare with the royal setting displayed in the National Museum) The silver luster of these utensils is noteworthy a pair of golden shoes (jutis) with pointed upturned toes is placed on the carpet.

Two other women are seated beside Fakhr-ur-nissa. One of them has an arm around the shoulder of the other lady. These may have been the other wives of Haider. They wear forehead ornament (baithala-bottu) nose-pins necklaces etc to bedeck their bodies.

Three attendants stand behind these royal ladies one waves a fan (pankha) and the other two ladies hold folded fans. They stand with bare feet these women are shown with three fourth faces or with almost frontal view. There is a lively representation of the musicians. One is playing a stringed instrument by its style of rendition and the manner that she is playing it seems to be the sitar. The other is a vocalist and one holds a percussion instrument. One of the musicians is dressed in striped red pajamas and scarf and the other seems to be wearing a half saree. The musicians are seen in profile and three-fourth faces. They have full round faces and delicate bodies.

49 Ibid., pp. 462-463.
The composition is set in an open area. The inner apartment of the harem is seen behind it is interesting that the private apartment is suggested by windows and doors which are all shut. The ladies come out perhaps for fresh air outdoors where the scene seems to be set. There seems to be a platform on which is spread out a carpet. The rich cobalt blue carpet has a lozenge diaper pattern with a design of round white flowers with leaves at each end. The painting has been executed with great care. The lien colour and shading have been executed with precision and delicacy.

The ingenuity of the artist is particularly evident in the treatment of the landscape which is depicted as inset within the platform of the palatial set-up between the staircases. Through such an economic but meticulous rendering of space. The artist has cleverly suggested the setting of this pleasure pavilion at the bank of river in a lush green garden here one may note that the Darya Daulat palace is located at the bank of river Kaveri which is approached by a series of descending steps. The realism with which the depth is shown through perspective in this miniature landscape suggests the presence of a western artist. The influence of western art can also be seen in the use of a subdued colour palette handling of the shimmering water of the river achieved by mixture of tones and proper use of highlights as also in the depiction of the thicket of trees in the distance.

Another significant representation of women can be seen in the painting of the dancing girls and musicians. They perform under a flat-roofed tent, which is open for all the four sides. The drawing of the tent is not quite accurate. Even though the tent is open from the sides. The landscape can be seen only from the right and left sides. The middle area is painted an opaque white which indicates neither the tent cloth not the open view. It appears that
the artist had initially painted the performers within the landscape. The tent was inserted later as an afterthought.

There is a group of six females. The first is dancing while one appears to be singing and the other four hold musical instruments. They stand over a colourful carpet. Both Indian and western instruments are known to the artists one sees an early depiction of the tambura one may also recognize the mridanga and the cymbals. Apart from this the violin and what seems to be bagpipe⁵⁰ are western instrument. Here the violin and its manner of playing are correctly depicted.⁵¹

The dancing girl is pirouetting and this is apparent by the position of her feet. This swirling movement is accentuated by the way in which she swirls her dhavani with her left hand. Her dance step is marked by the rhythm and cadence of the song.

The dancing girls have full sensuous bodies though they are somewhat squat. They have round faces with large dark eyes arching brows delicate mouths and are youthful. They are dressed in the South Indian style. They wear the langa – dhavani. The lady in the left corner wears a white sari with gold zari border. She could be a Hindu lady as a Hindu dancer was expected to wear a white dress. They are bedecked with muguthi (Nose Pins) large gold and pearl crescent-shaped head ornaments. “In her dancing however she (dancer) was not permitted to laugh or smile. Or display any wanton steps or gestures she was required to dance and sing slowly. Let there be even so many men present, the attention and eyes of all were to be fully occupied, and absorbed in the beauty of the Nawab himself alone. If any of the men present cast his eyes towards the dancing girls, God preserve us! the Nawab would immediately call out ‘Look! For your mother (meaning the dancing girl) has left her house, and is occupied in dancing in the midst of her husbands.’ If it was any of his friends, however, he was more civil.” These appear to be Hindu women as they are shown with bare arms. The artist has taken care not to actually expose the waists. Since Haider and Tipu were very conservative Muslim. Women, wherever shown in these paintings do not show exposed parts.

Haidar’s court had three kinds of performers musicians comedians and dancers regarding the performers in the court of Haider Ali, it would be appropriate to quote M.M.D.L.T. who served as the Commander-in chief of the Artillery of Haider Ali. He writes “At the present time the court of Hyder is the most brilliant in India and his company of performers is without contradiction the first as well on account of its riches as because the Bayaderes are the

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53 Ibid., p. 39.
54 Buchanan., op.cit. p. 11.
women to whom he gives the preference. Being sovereign of part of Begapore, he has every facility of procuring among this class of women those who are most remarkable for their beauty and talents.

The comedians of the court are all women. A directress, who is likewise manager purchases young’s girls at the age of four of five years, who are chosen on account of their beauty. She causes them to be inoculated and the provides them with masters both for dancing and music. They are taught every accomplishment that can inspire the prince and his court with the love of pleasure and their success is such that they delight and deduce the most delicate features large dark eyes, beautiful eye-brows, small mouth and the finest teeth their cheeks are dimpled and their black hair hangs in flowing tresses to the ground their complexion is a clear brown, not such as that of the Mulatto women, who are incapable of blushing but like that of a country girl in the flow of health, who has preserved the roses, after suffering the lilies to fade. These are the yellow women that the Orientals prefer to all others they give themselves that tinge by painting their cheeks of a jonquil colour in the same manner as the French women use rouge and it is remarkable that in a very short time one becomes habituated to this colour and finds it agreeable.55

Their habit is always a fine gauze, very richly embroidered with gold; and they are covered with jewels; their head, their neck, their ears, their breasts, their arms and even their nose is ornamented with a small diamond that gives them an arch look which is far from being unpleasing.

The comedies are all pieces of intrigue they personate either women who league together to deceive a jealous husband or young girls that conspire to deceive their mother. It is impossible to play with more art or with more natural ease. Their songs are gay and agreeable. The words that are sung by a single voice are almost always the complaint of a lover. Those which are sung in chorus are much gayer but they have no second parts and are always repeated.

The dancers are superior in their performance to the comedians and singers. It may even be affirmed that they would afford pleasure on the theatre of the opera at Paris. Every part is employed when these girls dance their heads their eyes their arms their feet and all their body seem to move only to enchant and surprise. They are very light and strong in the legs turning round on one foot and springing up immediately after with a surprising force. They have so much accuracy in their movements that they accompany the instruments with bells that are on their feet and as they are of the most elegant figures all their motions are graceful. No Bayadere of the Prince’s company is more than seventeen years old. At this age they are dismissed and either travel over the province or attach themselves to the pagodas.  

In yet another representation of a harem the queen of Chittoor and her royal attendants have been depicted. The queen’s graceful and majestic form framed by brilliant red architectural background occupies the centre of the composition. Like the Deccan Sultans she holds a flower in her left hand. Further the artist pays particular attention in portraying her more beautiful and distinguished as compared to her companions. She has a stately appearance.

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She has a full and sensuous form and a full blooming face. Her large eyes are further enhanced by an extended line of collyrioum. She is dressed in a diaphanous langa-dhavani and her waist is partially revealed. It seems that she and her companions are about to leave for a temple as she is standing near the steps waiting to step out. Some of the attendants are carrying baskets of garlands. Now, garlands are used either for adornment or for worship. As she is already fully dressed and adorned the former possibility is ruled out. She holds the hand of her attendant on the right in the act of stepping out. Interestingly, unlike other this attendant wears a tight low cut blouse. The artist has succeeded in creating a sense of movement through the finely defined lines of the dhavani the hand gestures, as also the gazes in different directions of the pretty ladies.

It is noteworthy that unlike the begums of the above discussed panel all the ladies here including the queen are shown with uncovered heads. This is
because traditionally in South India, married Hindu ladies do not cover their heads.

The paintings of the eastern wall primarily intend to document in five rows the contemporary rulers and chieftains to Tipu Sultan. Some of them are identified. These include Madakri Nayak of chitradurga, Magadi Kempe Gowda, Queen of Chittoor, Mohammed Ali Walajah, Nawab of Savanoor, Nawab of Kannanur Raja of Coorg, Raja of Ranjore, Balaji Baji Road II, Krishnaraja Wodeyar, Raja of Banaras etc.

This painting probably portrays Raja Lingaraj of Coorg. The province of Coorg or Kodagu is small picturesque hill-station in Karnataka. Haider Ali intended to subjugate Coorg for his communication with the coast as Coorg lies between the Mysore region and Malabar Coast. The people of Coorg were called Kodavas and were as Shaivites. The Kodavas harried the Mysore rulers Haider and Tipu through sporadic rebellions. In 1770 a dispute broke out within Coorg as to the succession in which Lingaraj, uncle of one of the claimants sought the aid of Haider who was only too ready to promise his support. The event gave Haider direct control in the affairs of Coorg.  

In this painting, we see Raja Lingaraja of Coorg standing amongst his supporters. The assembly of the Raja is quite heterogeneous. It seems that support is being offered to Lingaraja as the ruler by the Hindu Coorgis (large group to the left) and Tipu’s men (bearded Muslim figures standing to the right). Lingarja has the centre position in this group. The Coorg Raja is shown with white ash applied on his forehead and sports big moustaches. Raja

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Lingaraja is attired in a long full sleeved cream and gold spangled jama which reaches up to his ankles. Over that he wears a half sleeved green silk jacket with zari motifs fashioned in a fine lozenge diaper patter. He is adorned with a well-decorated turban and wears heavy jewellery. He holds a sword in one hand. Behind him is his Prime Minister. Who is dressed in similar fashion. Several attendants are present who wave the flywhisks over the Raja.

![Raja Lingaraja of Coorg](image)

The above plate is possibly the painting of Palegar Madakari Nayak one of the contemporary rulers of Haider and Tipu. He was the chief of Chitradurga and belonged to the clan of Bedars. Because of Haider’s constant interference in his political affairs the chief of Chitradurga did not support Haider against the confederacy of the Marathas and the Nizam. In fact he was responsible for encouraging the Marathas to undertake a campaign against Srirangapatna. This act of the Palegar provided Haider the pretext to attack Chitradurga in July.
1777. The forces of the Bedar tribe fought with zeal and valour against Haider and Tipu.

Meanwhile because of an attack on the Mysore Sultans by the Marathas the former had to raise the siege of Chitradurga Madakari Nayak promised allegiance to Haider. The Palegar, however, evaded the promise. Haider’s promptness and judgment gave him military success over the Marathas in order to avenge the Palegar’s disloyalty. Haider along with Tipu renewed the siege on Chitradurga for the second time during 1778 and 1779. Though the Palegar and his forces fought bravely they could not stand the military might and astute diplomacy of Haider and surrendered in the beginning of March 1799. The family members of Madakari Nayak were taken as prisoners and sent to Srirangapatna.

Madakari Nayak in court

Madakari Nayak is framed under a wide arch from which drop a pair of curtains drawn to the sides. He is seated on a high mattress the volume of
which is suggested by the zari border drawn on three sides. He is a Hindu chieftain and this is skillfully represented by his costume, tilak on the forehead and rosary round the neck. However, the clichéd representation of holding a flower in his hand connect him with the usual Deccani iconography of portraying the rulers. He is flanked by two attendants one holds a sprinkler and the other is namaskara position.

Muhammad Ali WALająah of Arcot, east wall.

These pictures presumably depict Muhammad Ali WALadaş of Arcot as a fugitive. He was recognized as the Nawab of Carnatic in the Treaty of Paris. His hostility against Haider was a major factor that led to the first and second Mysore wars. He was like a thorn in the breast of Haider.\textsuperscript{58}

The burning ambition of Haider was the expansion of Mysore in the south. This was commenced by seizing Arcot in Carnatic. Since Haider Ali had confiscated his territory Muhammad Ali feared that the might be taken captive

\textsuperscript{58} Rao, History of Mysore, Volume III p.39.
by Haider. So, he escaped under the strong escort of his field deputies to Kolar leaving behind the immense quantity of artillery and ammunition at Hoskote. Buchanan is his account mentions “He (Muhammad Ali Walajah) maintains a garrison of his own troops in the fort. It is pretty large but not in good repair.”

The painting, it appears, depicts the narrow escape of Muhammad Ali Walajah. The painting reflects the resentment of Mysore rulers against Muhammad Ali Walajah. It belittles the latter by depicting him as seated only on a carpet and not on a throne. Furthermore, there is not even a mattress over the carpet. He is shown in an indolent posture holding a huqqa in his hand and a spittoon is placed next to him. One may contrast this huqqa with the silver huqqa of the begums. Muhammad Ali Walajah sits with a big bolster behind him and two small cushions at the side all plain and unadorned. He is seen in profile with the typical beard of Muslims. He wears a plain white cotton jacket and brown pyjamas patterned with yellow roses. He wears no jewellery. In front of him is a messenger doing sijda and delivering the news of the seizing of his territory by Haider.

Next to the attendant is Muhammad Ali’s bodyguard with folded arms. Such a posture of the bodyguards is seen in the other paintings too behind Muhammad Ali are his attendants holding big fans of peacock feathers and flywhisks. What is significant is the lack of resplendence and ornamentation of the textiles furnishing as also lack of jewellery on either the Nawab or his attendants.

The composition is set in an open tent and the palace of Muhammad Ali Walajah is seen in the background. On the left side of the composition

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59 Buchanan, op.cit.p.11.
Muhammad Ali depicted as seated on a howdah on an elephant. He holds a flower in his hand which is quite inappropriate for the situation and which suggests the influence of Deccani paintings. An attendant holds a canopy above him and in front a mahout directs the elephant at the rear his men are shown with a horse. This is probably the horse that the intends to use for his escape.

A nobleman sending a messenger, east wall. An aristocrat and a lady receiving a messenger, east wall.
Some of these paintings seem to share a certain relationship for instance positioned besides each other seem to be related. The figures are set within three distinct arches the central arch of the first is occupied by a nobleman flanked by two attendants. He holds a sword in his right hand and his gaze is directed to an attendant carrying a fruit basket However with his left hand he pats reassuringly the hand of a man probably of inferior rank this trio is flanked by attendants to the sides Dressed in green the attendant on the left Is noteworthy as the connects this panel to the next in the panel two central arches elegantly frame a beautiful lady and a handsome nobleman of high rank and mature years. Both are given hierarchical importance. The attendant of the previous panel dressed in green in shown here carrying the same fruit basket. The inclusion of the beautiful lady with raised right hand in astonishment raises certain questions. Is the attendant a messenger? Is he carrying the fruit basket to seek the hand of the lady for his master? By depicting these two panels simultaneously has the artist tried to record some significant matrimonial alliance between two royal houses?

An aristocrat stepping out of his mansion, east wall.
In yet another interesting representation an arcade divides the façade of a mansion in three distinct zones to show the various protagonists in hierarchical order. The central part is occupied by a middle aged nobleman with dignified gaze who is about to leave the mansion. He is flanked by two ladies with extended arms seems to stop him for a while probably to ensure that the attendant carrying the pandaan may offer the refreshment to the nobleman before he leaves. Though he is carrying a sword his relaxed stance indicates that he is perhaps going out for some social engagement. The artist’s love for meticulous detailing is evident from the floral and geometrical motifs executed to embellish the façade of the mansion. One may notice here that in order to show an inner chamber of the building the artist has completely defied the principle of realism. From this chamber a bearded man is shown looking out of the window. His gaze is directed neither to the viewer nor to the immediate pavilion. Such a treatment adds a mysterious element to this composition as it appears that there exists something which is comprehensible only to this man.

A nobleman, east wall.
The heightened realism in the depiction of a nobleman seated on a European chair is brought out by his expressive and soulful eyes as well as distinctive facial features. There is a great sense of freedom and fluidity in the lines of the turban that enhances the aristocratic personality of the man. In the painting the pictorial elements of indigenous and western tradition are integrated in a successful manner The artist has succeeded in his endeavor to introduce naturalistic elements through shading chiaroscuro and perspective however indigenous love for meticulous detail can still be seen.

Decorative Motifs in the Darya Daulat Palace:

The western and eastern walls of the Darya Daulat depict historical narratives and hence include figural representation predominantly. However, apart from this the paintings of the Darya Daulat Palace depict the non-figurative art of Islamic tradition non-figurative motifs included motifs from the vegetal world geometric motifs and even diverse patterns of calligraphy. These patterns are taken single or combined or combined in various complex arrangements.

The non-figurative motifs are seen in paintings as well as in stucco decoration. This abstract art has enjoyed a special position in the Islamic art tradition. This art possessed an ontological significance that made it fully and legitimately a major art of Islam. The domain of Islamic non-figurative art can be divided into three well-defined areas.60

- Calligraphic style
- Geometrical decoration based on straight lines.
- Geometrical decoration based on curves (vegetal or floral)

60 Anupa pandey and Savita Kumari, The Heritage of Haider Ali and Tipu Sultan, p.266-274
At the Darya Daulat palace it is the latter two styles which dominate the paintings. These patterns either singly or combined adorn all types of surfaces forming intricate arrangements. It should be noted that the visual language conveyed by Islamic art is developed by the means of pure lines and curves. This art of pure line and curves converge into the arabesque form. The surface (wall, roofs, pillars, etc.) is invariably decorated by oft-repeated geometric motifs or arabesque design which function as ‘fillers’ of the surface. The geometrical motifs are marked by symmetry and unity whereas the arabesque (floral or geometric) may show delightful diversity. Nonetheless even here one may discern underlying unity of pattern.

Flower vase motifs

The non – figurative art seen in the Darya Daulat palace ranges from painted flower vases to painted stucco ceilings. The walls of the palace often
represent rows of blind niches each niche contains within it a flower vase. These are arranged in near perfect symmetry along the vertical axis. The designs are two dimensional in form. These vases are painted against contrasting green white red and blue grounds. The plants are generally rendered by curving, twisting liner forms such as stalks or stems as well as floral or leaf patterns. The painted vase motif is contained within a cusped arch away and this is bordered by an elegant scroll. Lotus petal borders form rectangular frames to these paintings.

Flower vase motifs are sometimes depicted in the lowest registers of the walls. Here they are painted in rectangular panels bordered by floral scrolls or even pillars. One of the horizontal panels has the depiction of an urn form which emerges a plant. Such a type of composition is set into the frame of cusp-like deigns. They are carved in stucco and painted with intertwining
acanthus leaves. Within this frame is the painting of a flower vase flanked by galloping deers. The deers turn back their heads. These twin deers attract attention and impart movement to this formalistic arrangement. The plant is characterized by a central thick stalk with serrated leaves ending in a calyx surmounted by a frontally shown blooming flower.

The ceiling of the verandah is painted with a popular tessellation pattern using an eight pointed star motif executed with yellow outlines. Each stat contains a rosette painted in red and blue. The spaces in between form four petalled flower motifs. It also have red and pink flowers.\textsuperscript{61}

The star shaped octagon pattern of the ceiling is a popular motif in Islamic rectilinear art seen on surface decorations of ceilings floors and walls. It is also seen as a decorative motif in paintings and textiles.

Some of the ornamentation give the effect of pietra-dura on marble. These are interrupted by panels depicting social vignettes. Such as men seated standing praying, etc. Below this there is a painted pattern of wood paneling. Above this and on the upped parts of the walls are found guldasta and scrollwork with flowers and leaves. The pale colour of scrollwork silhouetted against the dark ground gives the impression of the metal work of Bidar. The Bidar ware shows inlaid work with silver and brass. The decorative repertoire of the arts and crafts of Bidar corresponds well with these designs.\textsuperscript{62}

\textsuperscript{61} Ibid. p.275.
\textsuperscript{62} Ibid.
The porticos of the upper storeys have pointed stucco ceilings. The ornate ceiling comprises of a square inscribed with deep concentric bands. The centre is carved in the form of a dropping bud around which is a medallion. This is exquisitely carved with golden interlacing foliage in the form of acanthus leaves as well as palm leaves. This is circumscribed by a most unusual ornament. It appears as an enameled and painted meenakari necklace. This ornament thus draws from the repertoire jewellery from this radiate spokes of a wheel framed with and ornate gilded moulding.
The lintel above the doors is painted with floral scrolls in burnt sienna, red, white with a contrasting Prussian blue at the centre. The floriated scroll bordering it is seen with red and pink blossoms and serrated leaves. Even the soffits of the balconies as well as their bases are exuberantly painted.

The artist delights in working on the painted decorative ornaments which seem to be derived from different mediums for example in plate the interlaced floral arabesque derives form metal enameling in pls. the floral motifs on white ground seem to be inspired by the pietra- dura ornamentation on marble. The lower panel is clearly derived from wood paneling. The design of the ceiling of the verandah. Is derived form mosaic pattern covering tiles, floors and walls, i.e., surface ornamentation of architectural components the motif encircling the stucco medallion of the ceiling is inspired form the art of jewellery making. The colour and the motif of the lozenge diaper pattern with central ogival motif of the ceiling initiates carpet design.

6.2 Coinage of Haidar Ali and Tipu Sultan:

The Striking of the coinage of the Sultans of Mysore commenced with Haider Ali in 1763.A.D and ended with Tipu Sultan in 1799.A.D. Their currency was preceded and followed by the series of coins issued by the Hindu rulers of Karnataka. The main mint was at Srirangapatna, but the different style of engraving of Kannada numerals and the variations of the reverse devices have indicated that these were the product of more than one mint. Therefore, the period of the minting of pre –Sultanate coins of Mysore continued from 1745 upto the 1780. ( the reformed coinage of Haider Ali).

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64 Ibid., p. 289.
6.2.1 Coins of Haider Ali:

Haider Ali was the first Muslim ruler of the state who introduced the currency with Persian Script. When he came to power, the treasury had sufficient copper coinage but gold coins were scarce. It was not till after the capture of Nagar or Bedbore, in the government of Mysore to undertake the sovereign right of coinage. He did so, however, with extreme caution, for none of his coins exhibits more than the initial letter of his name, and in associating it with Hindu deities he showed remarkable toleration. He was careful enough to continue the Old tradition of Hindu deities on his coins also. His gold coins are based upon the coins of Keladi Sadashiva Nayaka. Haider’s coins are known in gold, silver, and copper. In gold he minted pagoda, half Pagoda, Panam and half Panam which weighed 52, 26, 5.5 and 2.7 grains respectively. His pagoda is circular and has a diameter of 0.5”. This was in extensive circulation and was called Bahaduri Pagoda. On the obverse of this coin is seen Haider’s initial He, on a granulated field and the reverse contained Siva and Parvti seated. In his half Pagoda with the same obverse, he minted.

Bahaduri Pagoda of Haider Ali

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Vishnu holding Sankha and Chakra on the reverse. In the half Panam, the reverse contained the date 1166. His copper coins contain the elephant on the obverse, and the name of the mint on the reverse. At the time of the commencement of Haider Ali a, gold coinage the Fanam (a very small gold piece, less than one grain) were in circulation as the gold currency in Mysore. There bore the designs of the coins issued by the first king Mysore. Kantireve Narsa, (the first king who issued inscribed gold coins) 1638-1662. They depicted a deity, probably Vishnu, on one side and Nagari inscription on the other. Their design do not seem to have been borrowed from the design of the earlier Pagodas (Quarter - Mohar) issued by the first king of Mysore, Chikka Devaraya.

Haider Ali issued an extensive series in gold. These coins are also known as pagodas and Fanams like the other coins issued in south India. These issues bore the designs which were already familiar in the region.

**Gold Coins of Haider Ali:**

Among the gold series of Haider Ali, his tiny gold coins called Fanam (after the French Fanon) were also used as currency. These pieces are less than one gram (0.4-0.8) in weight. Some of them struck with the design of seated Shiva-Parvati. Shiva holds trident in left hand and deer in the right. Some were the Viraraya Fanam type. These Fanams bore the fight of Viraraya (crescent over lion) on the obverse and Haider’s initial on the reverse.

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67 Pandey., op.cit., p. 290.
68 Ibid., p. 290.
Silver coins of Haider Ali:

The silver rupees of Haider Ali are very rare. They were inscribed with the Persian legend of Mughal ruler shah Alam II (AH 1173-1221 = AD 1759-1806) on one side while the date and the mint name Haider Nagar (Bednore) was inscribed on the other.  

Copper coins of Haider Ali:

He followed the traditional copper of the criss-cross series and continue them probably until 1780. Thereafter, he reformed his copper coins and introduced the large elephant type paisas. His copper coins were struck at Srirangapatna and date to AH 1195 and AH 1196.

6.2.2 Coins of Tipu Sultan :-

The period of Tipu Sultan forms a brilliant chapter in the numismatic history of Karnataka. The variety of his coins bewilders even a modern numismatist. Perhaps no individual king in India bestowed such careful thought on minting coins as Tipu did. They are also a delight to the eye by the

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69 Ibid., p. 290.
pleasing artistic merit and fine calligraphy. Hence we have a large number of mints in his empire. During this short reign of seventeen years at least thirteen mints were working.\textsuperscript{70}

The Mints

In the detailed catalogue tipu’s mints are arranged in the following order:

1. Patan (The town) - Srirangapatan.

2. Nagar (The City) – Bednore.

3. Faiz Hisar (The fort of bounty) - Gooty.

4. Bengalur (The city of beans) – Bengalure.

5. Farrukhi- yab Hisar (The fort felicitously acquired)

6. Kalikut (Kolikod-cock fort) - Calicut

7. Farrukhi (prosperity) - Feroke.

8. Salamabad (The city of peace) - Satyamangalam

9. Khaliqabad (The city of God) - Didigal

10. Zafarabad (The city of victory) - gorrakhonda.

11. Khwarshed - Sawad (The sun blackened place) - Dharwar.

12. Nazarabad (Scattering favour) - Mysore.

13. Hole Honnur.

\textsuperscript{70} Narasimha Murthy. V, Archeology of Karnataka, p.397.
It will be seen from this list that most of the mint-towns, which were selected on account of their military or political importance, bear fanciful names specially invented for them by Tipu, and that only Nagar, Bangalore, Calicut and Feroke are recognizable on the coins.\footnote{Henderson..op. cit., p. 8}

A "Haidari" coin from the year A.H. 1200 (1785/6), Tipu's "regnal year 4," that was later made into a pendant.

**The Names of the Coins:**

Tipu introduced a large number of new denominations in his coinage in all the matals. He gave each coin a name by which it was referred to. These names are based on the saints or planets.

<table>
<thead>
<tr>
<th>Gold Coins</th>
<th>Name</th>
<th>Based on</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four Pagoda</td>
<td>Ahamadi</td>
<td>Prophet</td>
<td>Gold</td>
</tr>
<tr>
<td>Double Pagoda</td>
<td>Siddiqui</td>
<td>Khalifa Abu Bakar Sidiq</td>
<td>Gold</td>
</tr>
<tr>
<td>Single Pagoda</td>
<td>Faruqui</td>
<td>Second khalifa</td>
<td>Gold</td>
</tr>
</tbody>
</table>

\footnote{Henderson..op. cit., p. 8}
Gold Fanam was not given any name.

<table>
<thead>
<tr>
<th>Gold Double rupee</th>
<th>Haidari</th>
<th>Fourth Khalifa or his father</th>
<th>Silver</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rupee</td>
<td>Inami</td>
<td>Imam</td>
<td>Silver</td>
</tr>
<tr>
<td>Half Rupee</td>
<td>Abidi</td>
<td>Fourth Imam</td>
<td>Silver</td>
</tr>
<tr>
<td>Quarter Rupee</td>
<td>Baquiri</td>
<td>Fifth Imam</td>
<td>Silver</td>
</tr>
<tr>
<td>One-eighth Rupee</td>
<td>Jafari</td>
<td>Sixth Imam</td>
<td>Silver</td>
</tr>
<tr>
<td>One-sixteen Rupee</td>
<td>Kazimi</td>
<td>Seventh Imam</td>
<td>Silver</td>
</tr>
<tr>
<td>One-thirty-second Rupee</td>
<td>Khaziri</td>
<td>Saint Al khizr</td>
<td>Silver</td>
</tr>
<tr>
<td>Double Paisa</td>
<td>Othmani</td>
<td>Khalifa</td>
<td>Copper</td>
</tr>
<tr>
<td></td>
<td>Mushthari</td>
<td>Planet Jupiter</td>
<td>Copper</td>
</tr>
<tr>
<td>Paisa</td>
<td>Zohra</td>
<td>Planer Venus</td>
<td>Copper</td>
</tr>
<tr>
<td>Half-Paisa</td>
<td>Baham</td>
<td>Planet Mars</td>
<td>Copper</td>
</tr>
<tr>
<td>Quare-Paisa</td>
<td>Akhtar</td>
<td>Star</td>
<td>Copper</td>
</tr>
<tr>
<td>One-eight Paisa</td>
<td>Quth</td>
<td>Polestar</td>
<td>Copper</td>
</tr>
</tbody>
</table>

Technically also the coins of Tipu are superior. They show a peculiar type of milling which was perhaps a French influence. This generally seen on Ahmadi, Sidiqui, pagoda and from Double rupee to quarter rupee.\(^2\)

**Gold coins of Tipu Sultan:**

His gold coin Ahamadi of four pagoda value weighs about 210 grains and is 0.9” in diameter. These coins were minted at Srirangapatna and Nagar. It is one of the very elegant coins of Tipu. It has legends on both sides and have

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\(^2\)Henderson, The coins of Haider Ali and Tipu Sultan, pp. 9-10.
dotted borders within which is seen a linear circle and the legend. On the obverse is seen the legend which means “the religion of Ahamed is illumined in the world by the victory of Haider”, Minted at Pattan, the cyclic year Azal(38) 1192.”

Ahamadi coin of Tipu Sultan

On the reverse is the legend meaning, “He is the Sultan, The unique the just, third of Bahari, the cyclic year Azal regal year 2”. Gold Panam was the smallest coin of Tipu. It weighed 5-6 grain and measured 0.3” in diameter. It contains the initial of Haider “He” on the obverse and the legend, name of the mint on the reverse.\textsuperscript{73}

Silver coins of Tipu Sultan:-

Tipu’s silver coins are similar to gold issues in legend and other details. As the coin becomes tiny, the legend becomes shorter. For example the

\textsuperscript{73} Murthy, op., cit. p. 399.
smallest silver coin Khizri contains the name of the mint on the obverse and the date name of the coin on the reverse.

Silver coins of Tipu Sultan(Imami)

Copper coins of Tipu Sultan:-

Tipu sultan issued five types of copper coins ranging from Double paisa to one eighth paisa. The copper coins generally contain elephant on the obverse either moving left on right, but occasionally with uplifted trunk. The elephant is well ornamented and caparisoned. The double paisa weighing about 350 grains and measuring 1.2” in diameter is one of the most elegant copper coins. On one of them on the obverse is seen an elephant with uplifted trunk, a flag above the elephant, data above the tail. On the reverse is the name of the coin Othmani, and the name of the mint. Qutb, the smallest copper coin, mint and date on the reverse. However, there are minor variations in these types.\(^{74}\)

\(^{74}\) Ibid., p. 399.
A double paisa coin with an unusually realistic elephant and a sun banner; from the Patan mint, AM 1219 (c.1791)

on that special occasion only and that is the reason why they are not so prolific as the other gold coins.

6.3 Arms(Weapons):

Haider Ali and Tipu Sultan army comprised of the following categories- cavalry, infantry, artillery and elephant division. The camels and bulls were used for transporting guns, tents, equipment etc. Different categories of soldiers needed different types of arms. They seem to have used a large variety of arms for offensive purpose. These may be grouped under two categories, according to the group of army personal used it., cavalry and artillery. In case of the cavalry these may be again classified as the offensive arms used for short distance, and those used for long range-missiles. The artillery used heavy and light guns.

The offensive short distance arms were of five classes(1) swords (2) daggers; (3) maces; (4) battle axes’ and (5) spears. These arms were used
generally in direct combat. While those used for slightly more distant attack were: bows, arrows, etc. Heavy guns, cannons were used by the artillery.

**Swords**

Sword was an important weapon of offence and was a mark of distinction throughout the Haider Ali and Tipu Sultan period. The sword through their period has been symbol of honour and dignity. It was considered prestigious to carry a sword even in normal times. Numerous miniatures and other paintings of Haider Ali and Tipu Sultan and their nobility etc. invariably depict them carrying sword and or dagger.

The swords were ornamented during forging of the object and later after forging. In the first case it is called jauhar or the pattern gilding. While in the second case decoration was done after jauhar by inlaying, enameling, setting of precious stone over the hilt.

Numerous variety of swords are made. Swords were of different styles - straight, curved, single-edged, double-edged, forward curve, reverse curve.

Rawson P. S.’s *The Indian Sword* explains that the weaponry of the army of Hyder Ali and Tippu were clumsy and variable proportions, as the craftsmen seem to have entertained no conception of expression, nor any clear proportional scheme. The form invariably followed was the Talar and it was mounted in a version of Indo-Muslim hilt. Often the pommel of this hilt was rolled forward in imitation of Persian pommels. Pure Persian hilt forms are sometimes met with, applied to both new and old blades, and the Hindu basket hilt was also used. The armament of the Mysori armies was, like that of contemporary armies in other parts of India, very mixed and included old
swords, old blades remounted, imported swords and captured weapons, many of the last being a Maratha origin. Whilst no new and characteristic forms of swords were developed under Hyder and Tippu, the ornamental work applied to parts of swords is sometimes individual.

The gold used in koftgari work is usually of rather a pale colour, and the patterns followed are usually very close diapers. Sometimes on swords of Tipu and his officers, Koftgari or enamel or applied in the pattern of the famous tiger-stripes, which look like a row of flattened diagonal S’s with tapered tips, or are made up of inscription in Persian. The pommels of the same swords are also of forward-rolled Persian type developed, not as was usual into a lion-head but in to a tiger head: for the tiger was Tipu’s adopted emblem. The blades of the better Mysori swords are sometimes made of watered wootz, though no attempt seems to have been made to produce patterns in the forging.
The swords Nimach and Sanva used by Hyder Ali and Tipu Sultan respectively were not mere weapons but they carried a lot of historical and artistic prominence. They tried their best to get the best possible arms for their army. Sultan’s manufactories called Tara Mandal, were established in four places: Srirangapatna, Bangalore, Chitrdurg, Nagara.

In the words of H.T. Talwar both Haider and his son Tipu were the most colourful and heroic personalities in South Indian history of the latter half of the 18th century. Another historical sword is said to have belonged to Haider Ali which is also long, single edged but has a Persian inscription Haider on one side and Sri Krishna inscribed in Kannada, on the other side. The tiger ornament, whether applied to the hilt of sword in the shape of a tiger head pommer or inlaid in gold on the blade of the weapon, is associated with Tipu. Tipu’s sword is also historical and interesting. It is heavy, long, wide, single edged and straight and has a hilt. After the fall of Srirangapatna, a prize committee was nominated under General Floyd. It is said there were three swords of Tipu Sultan.

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swords of Tipu, of which the state sword found in his bedroom was formally presented to General David Baird. A Diamond star and a sword of Tipu, were presented to General David Baird and there after it was presented to Lord Wellesley by the British Army.

6.4 Calligraphy

“Handwriting is jewellery fashioned by the hand from the pure gold of the intellect” (Abu Hayan al-Taupidi)

Calligraphy forms an integral part of Haider Ali and Tipu Sultan Architecture. It served the purpose of decorating the surface of the monument with Quaranic text. There were various styles of writing Arabic and Persian.

6.5 Jewellery:

An important gem-set gold Navaratna Pendant from the Treasury of Tipu Sultan, The Tiger of Mysore (1750-99), Mysore (Seringapatam), late 18th Century octagonal, set with a large central cushion flat back cabochon Columbian emerald, within a border of topaz, blue sapphire, zircon, cat's eye, ruby, coral, diamond and pearl, the top with two suspension loops, the front of each set with a ruby, verso with cut-out octagonal section to show reverse of emerald, marked with the name "Haidar" in a bubri-shaped stamp, the bottom drilled for further attachment the pendant 4.6 cm. high; 4.1 cm. wide; 0.9 cm. deep; the emerald approx. 38 carats

The Pendant

This fine gem-set pendant is a rare intact survival from the treasury of Tipu Sultan. Very little jewellery from Tipu Sultan's treasury is known and of
the pieces that have survived, the majority have been put into Western settings. When Major General Harris returned to England, he was carrying £142,000 in cash and a chestful of jewels as his war booty. The jewels that were not sold were reset by his descendants to suit the fashion of that period, an example of which, a diamond and emerald suite known as "The Seringapatam Jewels", can be seen in the Victoria and Albert Museum, London, where they are on loan from the Harris (Belmont) charity (published in Moienuddin 2000, p. 108, no. 2 and pl. 11).

The form of this pendant would have been universally recognisable within the Indian subcontinent as a powerful amulet. Its nine stones (navaratna) each represent one of the planets of the Hindu cosmology: ruby for Surya (Sun), pearl for Chandra (Moon), coral for Mangala (Mars), emerald for Budha (Mercury), topaz for Bhaspati (Jupiter), diamond for Shukra (Venus), blue sapphire for Shani (Saturn), zircon for Rahu (the ascending node of the Moon) and cat's eye for Ketu (the descending node of the Moon). It was a symbol of celestial relationships and a manifestation of the divine plan for every living creature and a symbol of the universe. For a full discussion on navratna, see Oppi Untracht, *Traditional Jewellery of India*, London, 1997, pp. 304–09.

Tipu took several measures to synthesise Hindu and Islamic beliefs and cultural concepts without giving any scope or cause for dissensions and contradictions within society. Coins minted during his reign carried the images of Hindu gods, such as Shiva, Parvati, Sharada and Krishna with Kannada and Persian numerals. He was known for his preoccupation with astrology, in this case specifically Hindu, though he regularly consulted both Hindu and Muslim astrologers. Significantly, a navratna pendant was set into the back of the huma
The mark of Tipu Sultan

On the reverse of the pendant is a control mark bearing the name "Haidar" in Arabic contained in a bubri-shaped stamp. This mark can be found on all types of metal and even on wooden stocks. It does not seem to be a hallmark of quality or standard, but more likely was used only on items that were made in or passed through Tipu's royal workshops and signifying state ownership. Similar use of a mark with the first letter of "Haydar" can be seen, like the full version, on Tipu's weapons, where it is chased, stamped, engraved or inlaid into the metal (Stronge 2009, pp. 34-6), for example on a pair of silver-mounted pistols made for Tipu by Asad-e Amin in Seringapatam and dated AH 1223/1794-5 (Robin Wigington, The Firearms of Tipu Sultan 1783-1799, Hatfield, 1992, TR23, pp. 109-11), and on several other pieces formerly in the Robin Wigington collection. Interestingly, the throne finial of Lieutenant-General Sir Thomas Bowser bore a similar bubri-shaped mark on the inside of the collar (see illustration).

Two other devices were also known: one with "Assadullah al-Ghalib" in Arabic in mirrored form to resemble the face of a tiger, as seen on the pommels of a pair of silver-mounted pistols probably made for Tipu's personal armoury by Muhammad-e Almas and dated AH 1220/AD 1791-2 (ibid., TR26, pp. 115-16); and another in the form of a shield or talismanic square containing the letters "HIDR", on the same pistols.

These marks with variations based on the name "Haidar" do not appear on items until after the death of Haidar 'Ali and are probably not an illusion to...
Tipu's father, although it conveniently suggests him, but rather to the Prophet's cousin and son-in-law, the Imam 'Ali. 'Ali was also known as "Haidar", "the lion" and as "Assadullah", the "Lion of God" (Stronge 2009, p. 36).

This pendant, a rare survival of an intact jewel from Tipu's famed treasury, adds another piece to a still very incomplete picture of this most significant 18th Century court, a complete understanding of which has been denied as a result of the wide dispersal of Tipu's treasury, and is an important addition to the existing relics of the Tiger of Mysore's reign.

The lot is titled ‘An Indian antique gold ring’ with it described as being a heavy oval ring with the name of the Hindu God Rama in raised Devenagri script surrounded by chased floral buds to the octagonal base and ornate shoulders and hoop, the inside of which is engraved Major General Lord FitzRoy Somerset KCB, late 18th century. It has been weighed to be of 41.2 gms.

The provenance for the ring is very interesting. It says that by family tradition this ring was taken from Tipu, Sultan of Mysore by Arthur Wellesley, later Duke of Wellington at the battle of Seringapatam in 1799. It was given by him to his niece Emily Wellesley-Pole, later Lady FitzRoy Somerset, by whom
given to her husband Lord FitzRoy Somerset, later 1st Baron Raglan. Afterwards, it was deposited with the Royal United Service Institution by Lt. Col. George Somerset, 3rd Baron Raglan, in 1895.

A catalogue dated 1908 of the Royal United Service Museum, Whitehall edited by Lieut.-Col. Sir A. Leetham and subsequent editions; described as ‘3064. Ring which belonged to the famous Tippoo Sahib, Sultan of Mysore, who was killed at the Capture of Seringapatam, 1799, taken from his finger by Colonel Honourable A. Wellesley (Duke of Wellington), and given by him to his niece, Lady FitzRoy Somerset.’

This ring was however removed by Major FitzRoy Somerset, 4th Baron Raglan, in October 1952 from the museum and found it’s way back to the family home in Wales.

**Conclusion:**

The murals of the Darya Daulat Palace primarily intended to eulogize the military and political achievements of their patron. These paintings, however, also document glimpses of contemporary social, cultural and religious life. The diversity in the execution of the wide range of floral and geometrical motifs indicates the presence of versatile artists at the court of Haider Ali and Tipu Sultan. The skill of the artist is also evident in delineation of birds and animals particularly elephants. The Karnataka region is known for its elephants. During the time of Haider Ali and Tipu Sultan elephants were used not only for transport but also as engines of war wonder then, that these majestic animals have been delineate with great care by the artists of the Darya Daulat Paintings.
The coins of both the Sultan were issued in great variety and numbers. These are significant for their historical and even artistic merits. They represent many features of their monetary system. Sohanlal Sisodia of Bangalore has discovered a gold coin of Tipu which has on the obverse the goddess Sarada of Sringeri. The goddess is seated and has all the ornaments and the parrot is finely depicted. The reverse has the usual legend of Tipu’s coin. In this connection it has to be remembered that Tipu had very cordial relations with the Sankaracharya of Sringeri and has written more than forty letters to the Swamiji, which are couched in fine and respectful language. Each letter starts with the salutations (Tipu Sultan Badshahka salam), Tipu even gave large amount of money to rebuild the Srigeri matha when it was destroyed by the Marathas. In one of these letters Tipu is said to have given to the Sringeri matha two hundred Rahatis and other material for the consecration (pratishthapane) of Saradamba in the newly built temple. So far, the meaning of the word Rahati was not known. It was simply taken as relief, though it did not convey the full meaning. We know that Tipu gave each coin a fanciful name and hence Rahati was the name given by Tipu to these coins which he specially minted for giving relief to the Sarada temple. Obviously he chose to have the goddess on the obverse as it would be most appropriate, for the occasion. Most probably, these coins were used.