

Bridge of boats in Light of the Indian Mughal Painting and Orientalists Drawings

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Summary

Indian Mughal Painting are including many important topics, through which we can deduce many artistic and historical features of the Islamic civilization in India during the reign of the Mughal emperors. We have received a number of Painting of bridges built on boats in many of various topics, whether in daily life or scenes of fighting. The study relied on counting the models that reached us for the boat bridge during Indian Mughal Painting and some oriental drawings. In addition to analyzing information about it in Mughal historical sources and various historical and geographical sources of the Islamic world.

With the aim of extracting more information about the shapes of those bridges and the methods of their construction, while studying the methods of linking them with ropes or huge iron chains, and comparing methods of fixing them in the river in order to resist the water flow and not to disintegrate. While extracting the different methods that were used in covering the bridge walkway, which varied between dirt, reed and straw, with an explanation of the realism of what we have come from the depictions of boat bridges in Indian Mughal photography and Orientalist drawings.

Wooden bridges were known long before the Islamic era, as their idea was inspired by nature after man saw natural bridges as a result of the collapse of mountains over waterways, and he sometimes crossed over the branches of tall intertwined trees, then he began working to cross waterways using the wide stone blocks in shallow streams by jumping over them from one rock to the next.

There are some references that were received about the boat bridge in the folds of a number of recent studies that have been done in the field of Mughal painters. while no specialized study has been devoted to it to trace the origins and development of this type of bridges, and the models that we received from it have not been counted either in Indian Mughal paintings or the orientalist who drew the features of India during that period, which is what I will try to do here. Through a study that is divided into two parts: The first of them deals with the descriptive study of the boat bridge pictures in Indian Mughal painters and some oriental drawings, and the second section is devoted to the analytical study as follows:

Firstly: The descriptive study of the boat bridge pictures in the Indian Mughal pictures and the drawings of some orientalist.

Secondly: Analytical study of the boat bridge in light of Indian Mughal photography and orientalist drawings.

In the following, I will deal with an analysis of the bridges of the boats in the light of Indian Mughal paintings and oriental drawings, which will be divided into a number of axes as follows:

- 1- Boat bridge origin and development.
- 2- Methods of constructing and fixing the boat bridge through;
 - A- The span of the bridge.
 - B- Methods of connecting the boat bridge.

- C- Weights, anchors and pegs.
- D- Fixing the bridge walkway and brushing it.
- E- Handrails.

3- The extent of realism in drawing and painting the boat bridge.

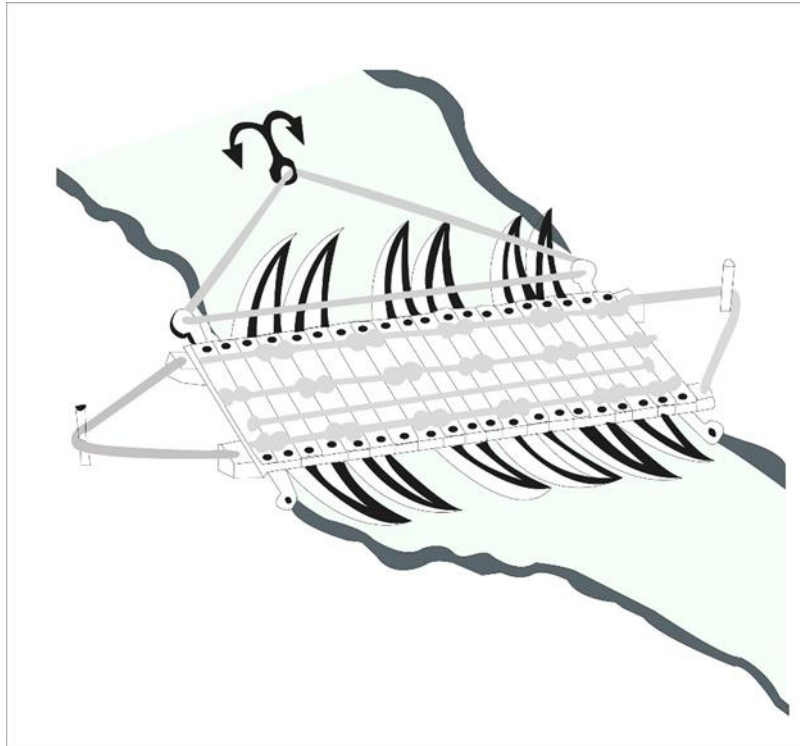
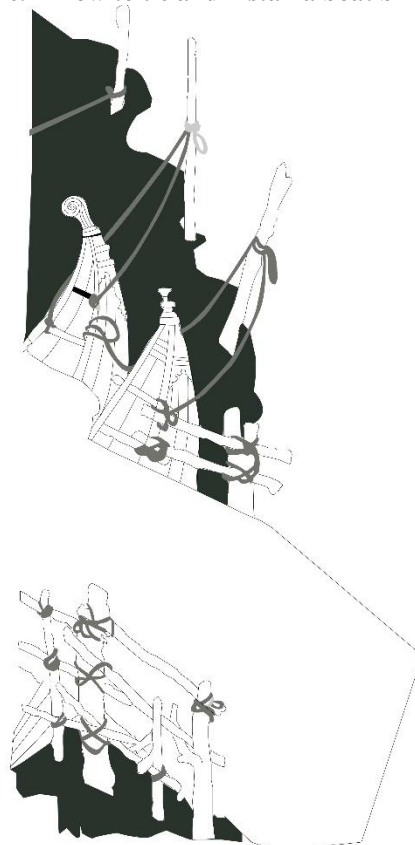
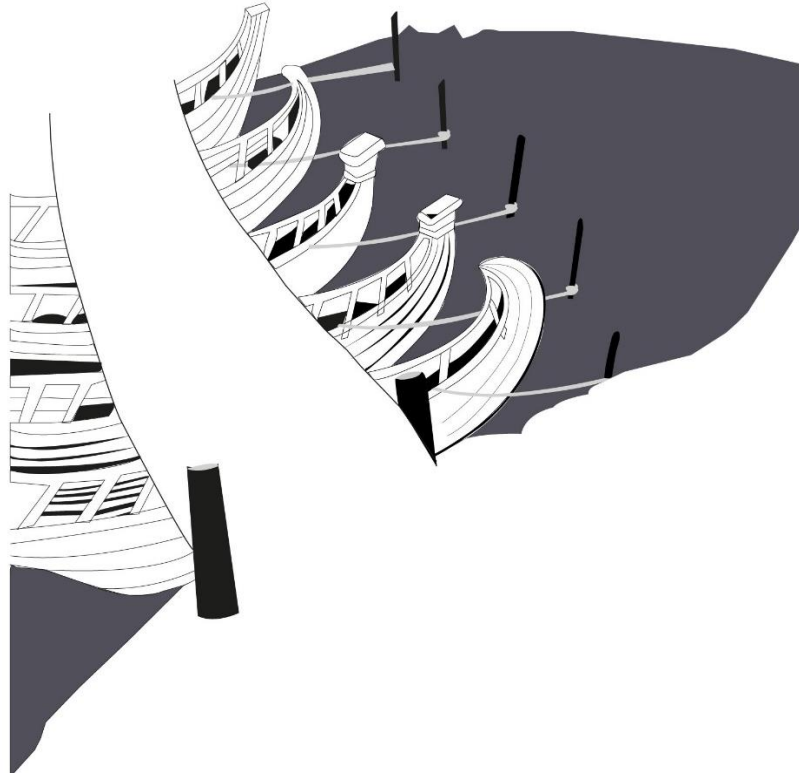


Figure.1 How to tie and install a boat bridge



How to house bridge and boats by tying ropes?



Tie bridge and boats with pegs and ropes

Conclusion:

The study counted nine paints of the boat bridge attributed to the Indian Mughal painters. In addition to four drawings that were drawn by foreign orientalists.

We deduce from the paintings of the study the spread of the boat bridge in many Indian cities such as Delhi, Agra, Lahore and others ... As the Ganges River is considered the main river that we have received paintings and drawings of depicting it above the boat bridge, perhaps because it is the longest river in India, in addition to its status and sacredness among the Indians. It also showed the spread of the boat bridge in pictures and drawings that represent northern India, whether in Kashmir or other cities.

The study also found, the methods of constructing and installing the boat bridge, and showing the spread of the bridge in its narrow and wide form, with the diversity of methods of fixing it and linking it between ropes or huge iron chains, with the need to link the bridge and boats with weights or anchors thrown into the river. It may also use pegs to be attached to the bridge to counter the flow of river water.

The study also revealed the diversity of materials that were used in covering the bridge walkway in the Mughal Indian paintings and Orientalists' drawings among dirt, straws, or jungles. It was found that only a few boat bridges in the paintings under study were distinguished by adding railings to them, despite their importance in protecting people and animals that pass by.



Double-panel on two facing pages representing the largest and endangered elephant wrestler. Manuscript of Akbar Naameh preserved in the Victoria and Albert Museum, London.

<http://collections.vam.ac.uk/item/O9408/akbar-painting-basawan/>



Double-panel on two facing pages representing the largest and endangered elephant wrestler. Qubla Khan with his troops crossing the boat bridge and attacking the Chinese fortress Ya Chu 999 A.H/1590 AD preserved in the Hulton Fine Art Collection.

<https://warfarehistorynetwork.com/2016/12/07/the-mongol-hordes/>

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