

Thesis Abstracts:

The research addresses the study of the water paintings in the Indian Mughal school, under the title "the sea in the Indian Mogul painting- an archeological artistic study", as the study focuses on the painting subjects that have taken of the sea one of its elements, and its events have taken place on its face, with conducting an analytical study of the water forms in the research paintings of seas, rivers, lakes and rivulets, and its location in the painting, and also an analytical study of the ship types included in the paintings, and the ship parts, the men working on board, their clothes and navigational tools.

The researcher had taken a methodology in the study, depends on classifying the research into a preface, an introduction, and seven chapters, where the preface broaches the reasons of choice of such subject, and the difficulties the researcher had faced in completion of such work, and the most important Arabic and foreign sources and references she relied on. In the introduction, she addresses an outline of Indian countries geography, and the most important water surfaces in it. She demonstrated in chapter one the Indian Mogul school advantages and its most important manuscripts. In chapter two, she addresses the religious, mythical and royal type sea painting subjects. Chapter three came implicating the warlike type of painting subjects. In chapter four, she addresses social and environmental type of painting subjects, through a number of scenes addressing the public life and some working categories in the society, and also stopping by some paintings that have been concerned with some of the water constructions built on rivers, such as dams, barrages and wooden bridges built on rivers and also the water

wheels. Chapter five implicates an analytical study about ships that have come in the research paintings, their shapes, types, parts and the related tasks and the men working aboard them.

Second; an analytical study of the types and shapes of water surfaces included in the research paintings. Sixth chapter came to address discourse about the different influences on the Mogul painting, of Iranian, European and Chinese schools, and other ones of local Indian style. Chapter seven implicates the most important painters of the Indian Mogul school, and their artwork. At the end, the researcher exhibits in the conclusion, a brief of the most important results she was able to arrive at, then an appendix of the plates and figures, and finally a list of the Arabic and foreign sources and references.

Volume two comes addressing a catalogue of paintings, including one hundred of them, and a catalogue of figures, including eighty four figures, all of which are of the researcher's work.

Key words

Sea

Painting

Indian Mogul

The river

The lakes

The ship

The fleet

Sea battles

Water constructions

Sea animals