

PAINTING

(049)

HISTORY OF INDIA ART

FOR
CLASS –XII

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PGT FINE ART'S
JP ACADEMY MEERUT

MOB. :

UNIT -1

(The Rajasthani and Pahari School of Miniature Paintings)

(A) The Rajasthani School

- Origin and Development
- Characteristics
- Paintings

Title	Artist	School
1. Maru ragini	Sahibdin	Mwar
2. Radha (Bani Thani)	Nihal chand	Kishangarh
3. Chaugan Players	Dana	Jodhpur
4. Raja Anirudh Singh Hara	Utkal Ram	Bundi
5. Bharat meets Ram at Chitrakut	Guman	Jaipur
6. Krishna on Swing	Nurudin	Bikaner

(B) The Pahari School

- Origin and Development
- Characteristics
- Paintings

Title	Artist	School
7. Krishna with Gopies	Manku	Basohli
8. Raga Megha	Madhudas	Kangra

Unit -1

Rajput or rajasthani School of painting (16th -19th Century)

What is a Miniature Painting?

Any Painting done in small size in any medium and on any surface miniature painting.

It was generally executed on palm leaves, cloth leather or ivory.

Miniature represents its minute details. It may be a portrait, illustration any story or a scene from daily life.

Pal School of Painting.

Based on incidents of lord Buddha's life, a lot of short stories had been painted between 8th and 11th centuries in Bengal and its surrounding area. Because these paintings were made in patronage of the kings of the pal dynasty, therefore, these are called the Paintings of Pal Style.

Jain School of Painting.

In painted pages of "Kalpasutra" there are pictures of preceptors (Tirthankars) as Mahavira, Parshvanath and Neminath. These pictures also are narrative, which have been painted on both-palm leaves as well as cloth. This school use of gold, dark colours, biting bend of limes, rhythmicity and splendour confer liveliness to jain paintings.

1. Origin and Development of Rajasthani Paintings.

This art was development under Rajput kings so it is called Rajput Frt. This was inspired by religious followers of Ramanuja like Sur, tulsi, meera, Vsllsbhscharya etc.

Later number of paintings were done on romance and general folk themes.

This art was based on Hindi Literature, Music, Poetry, Religion, Raga and Ragnis Ritikala Paintings etc.

Later the whole Rajasthan was effected by the attack of Mughals but mewar did not come under their control up to last. This was the reason that Rajasthani School developed in the purest form in mawar.

Mawar has an important place in the development of Rajasthani School of Art it is a mixture of Gujrat and Jain School along with original Indian art.

At Nathdwara, Mewar School of paintings were done in very large number. Even today nathdwara paintings are very famous these paintings mostlu have themes of love stories of Radha and Krishna.

Rajasthani art reached its climax in the period of Raja Raj Singh the father of Raja Sawant Singh of Kishan Garh.

He was a great lover of paintings, kishangarh painting are very famous today and they are also the typical form of Rajasthani painting. The best example of kishangarh paintings is Radha (Bani Thani).

The pictorial art of Rajasthan shows the sentiments of love and devotion with exuberant joy of life.

The Central theme of Rajasthani paintings were love. The lovers represented were always Radha and Krishana. Krishana stands for the over all soul and Radha for human soul.

The Rajasthani art was developed in whole Rajasthan with folk effects.

So rajasthani art has little difference in different places of Rajasthan which are known as sub-schools of Rajasthan i.e.

Mewar school of Art,
Kisshangarh school of Art,
Bundi school of Art,
Jaipur school of Art,
Jodhpur school of Art,
Ajmer school of Art,
Bikaner school of Art.

- i) **Mewar (Udaipur) Sub-school of Miniature Painting.** In the beginning of the 15th century miniature paintings were painted in Mewar are (Rajasthan). Its most developed form can be seen in the paintings of 'Palam Bhagval'. Besides, paintings based on Bhagvat Puran, Geet Govind, Dhola-Maru rambling in Aghatpur and the miniature paintings of Rasamanjari are among the best examples of fully developed art of mewar style.
- ii) **Bundi Sub-school of Miniature Paintings.** In the form of Ragmale paintings, the first miniature painting of Bundi style was painted in Chumar. In amorous dances of Krishna and painting of Rasik Priya, conjugation of the Mughal and the Deccan art-elements, the skills of Bundi style is unique. Short stories like Rag-Ragini, Laila-Majnu, historical contexts, harem and scenes of village life have been the lovely topics of Bundi styke of painting. But, in paintings related to person, too, Bundi has a well-practised hand. Outstanding mixture of colours, extraordinary impressive

style, ordinary colour, organisational uniformity, thin lining, a wonderful co-ordination between real and virtual, uncommon harmony of antagonistic elements, love nature and capacity to make the mind enchanted wonderfully are the stylistic specialities of Bundi style.

- iii) **Kota Sub-school of Miniature Paintings.** Story of Rama, amorous dance of Krishna, the Mahabharata and other Vaishnava short stories have been lovely topics of the painters of Kota sub-school. There are some stylistic and topical similarities between the styles of Kota and Bundi. But Kota style has excellence in paintings of Baramasa—a conventional verse composition consisting of twelve stanzas depicting the suffering and agony of separation and the changing moods and characteristics of nature during the twelve months of the year, a particular type of Hindi poetry; festivals, ceremonies, hunting scenes, wildlife and nature.
- iv) **Bikaner Sub-school of Miniature Paintings.** In Bikaner painting style, there is abundance of elements of the Mughal art, because the painters such as Ali Raza, Master Sahibdin, Ruknuddin, Nuruddin, and Murad left the Mughal court and came to Bikaner. Therefore, accustomed in style of the Mughal painting, these painters, taking into consideration the tradition of Bikaner style of painting, kept their inclination towards to paint the Hindu myths and short stories of the amorous sports of Krishna, the Ramayana, Devi Bhagvat, Ragmala, Baramasa, festivals and classification of heroines in Indian literature.
- v) **Jodhpur Sub-school of Miniature Paintings.** Jodhpur got art tradition of Mewar in heritage. In the beginning of the 17th century, it was initiated in Pali Ragmala paintings. The stylistic characteristic of these paintings is pure indigenous delineation. Baramasa, the story of Rama, attachment, the painting of worship of Gods and Goddesses and delineation of the life of harem are the specific quality of Jodhpur sub-school of painting. Sirohi and Nagaur are sub-centres of Jodhpur style. Nagaur is known for paintings related to humans while Sirohi is famous for vividness of the subjects of paintings.

- vi) **Kishangarh Sub-school of Miniature Paintings.** Mysterious beauty of women is the life of Kishangarh style of women is the life of Kishangarh style of painting. The immortal paintings of painters like Bhawani das, Surat Ram and Nihal Chand are priceless heritage of the painting kingdom. In this style is abundance of amorous sports of Krishna, but the contexts of the Ramayana, hunting scenes and individual portraits are also made in plenty. In form of ideal beauty. 'Bani-Thani'(Radha) and the painting of king Sawant Singh has been the identity of Kishangarh style.
- vii) **Jaipur Sub-school of Miniature Paintings.** In Jaipur, this style of miniature painting got patronage in the reign of king sawai Jai Singh. Mohammad Shad and Sahib Ram were the prominent artists of Jaipur sub-school. On broad screen and beautified background among the deep coloured grand marginated full sized paintings of people, mythological contexts, raag-raaginiyon, cohabitation scenes and paintings of abstract matters are characteristic of Jaipur sub-school.

2. Main characteristics of Ranasthani school of Art.

- i) **Linear Beauty**– Rhythmic and graceful lines have been used in all sub-school of Rajasthan.
- ii) **Colour Scheme** – Mostly bright glowing colours are used carefully Red, Yellow, Blue, Green, Brown, white are main colours that are used without mixing any other colour. Gold and silver colour can also be seen I some paintings eg. Maru Ragini Radha (Bathani) etc.
- iii) **Symbolic paintings** – Radha and Krishna have been shown in the form of soul and god and have been beautifully painted in all sub-schools of Rajasthan.
- iv) **Literary Paintings** – Paintings related to Indian literature has been beautifully painted like Geet Govind, Bhagwat Puran, Raag maka, Raagas and Ragnis etc.
- v) **Religious themes** – Religious themes like Ramayan and Bhagwat Geeta have been beautifully painted. Scenes from Ramayana are depicted beautifully eg Bharat meets Ram at Chitrakut.

- vi) **Depiction of Nature** – Nature is also beautifully depicted in Rajsthani School. Floral trees, mountains, water springs and lakes are depicted in a wonderful way. Landscapes and paintings of different seasons are painted naturally. Paintings of Barah Masa is the depiction of twelve months.
- vii) **Garments** – Garments are highly decorative. Women are painted, wearing lehnga and choli with transparent chunni and men are shown wearing jhubba, Pajama and high turbans with Rajput style patka.
- viii) **Night Scenes** – Night Scenes are painted in a very attractive way in which black, smoke grey, white and golden yellow colours are used. Moon and Stars are painted in white colours.
- ix) **Depiction of Women** – women are beautifully and gracefully depicted in this school. Women are mostly depicted in Kishangarh school. The Radha of Kishangarh is world famous painting of this school.
- x) **Different Scenes** – Different scenes like hunting, festivals and crowd scenes are also beautifully depicted in Rajsthani art. Birds and animals are shown in hunting scenes with minute details and festival scenes are shown with great pomp and show.

3. Study of the following paintings

i) Maru Ragni

Title	Maru Ragini
Artist	Sahibdin
School	Mewar
Period	Circa 18 th Century
Medium	Tempra on Paper
Courtesy	National museum New Delhi

Description-

Maru Ragini is a vertical painting from Ragmala series painted by Sahibdin, the leading the camel.

In this painting a king is shown riding on camel with his queen. Two male escorts are running along the camel riding couple. One male attendant is leading the camel.

A hunting dog is also running ahead of two escorts. The king is holding a flower in his hand and is looking towards the queen.

The sky is deep blue. The dresses of all the figures are in flat colours. Camel is well decorated. Transparent white colour effect is given in the costumes.

The background is yellow ochre and the ground is light green. On the top of the painting Maru Shri Ragini is written. It is a painting of Barahamasa.

ii) Radha (Bani Thani)

Title	Radha (Bani Thani)
Artist	Nihal Chand
School	Kishangarh
Period	Circa 1760 A.D.
Medium	Tempra on Paper
Courtesy	National museum New Delhi

Description-

This is one of the most well known Painting of Rajasthani art Painted by Nihal chand.

Bani Thani means well tuned out. It is believed that the king of kishangarh used Bani Thani his court dancer as his model for Radha.

It is a beautiful painting in which her face is elongated with high and sloping forehead. Pointed, long nose and bulging out well cut lips, chin is also little longer, her long black trasses are flowing down her shoulders to her waist long tapering fingers of her right hand are delicately holding the edge of transparent odhini. There are two pink, white lotusbuds in her left hand.

Odhini is decorated with golden border and motifs and her dress and jewellery reflects the taste and splendour of Rajput royalty. She is wearing mostly white bead jewellery.

The background is flat in deep blue colour. Lines are very sharp and thin. Her body is painted in peach colour.

On the whole the painting is very beautiful.

iii) Chaugan Players-

Title	Chaugan Players
Artist	Dana
School	Jodhpur
Period	Circa 18 th Century
Medium	Tempra on Paper
Courtesy	National museum New Delhi

Description-

It is a horizontal painting from Jodhpur School made by Dana.

Two princesses are playing polo with their four maids. The princesses are sitting on two different horses facing each other in the upper section of the painting.

While the other four hordes in the lower section with the maids are running in opposite direction but the faces of the maids are on the same side facing each other.

All six figures in the painting are holding polo sticks which are covering the ball. Horses are well decorated.

All figures have high rounded foreheads faces are profile elongated eyes over the temples of hair. Their skirts are bell shaped spread on horses back.

The composition is against a flat green background. Colours are very bright. All the dresses of the figures are in contemporary Rajput style and also well ornamented. On the whole the painting is beautiful.

iv) Raja Anirudh Singh Hara-

Title Raja Anirudh Singh Hara

Artist Utkal Ram

School Bundi

Period Early 18th

Medium Tempera on Paper

Courtesy National museum New Delhi

Description-

This is a vertical painting from Bundi School made by Utkal Ram. In this painting, the prince is holding the reins of the horse near his chest with both hands.

The dress of the prince is of transparent light coffee colour and his chest with both hands.

The dress of the prince is of transparent light coffee colour and his pajama is of pink colour and he is dressed in typical Mughal Costume.

The background is painted in deep blue-black. The entire composition is based on prince and his running horse.

Front legs of the horse are uplifted and the horse is balancing on the back legs only.

The costume of the prince is highly decorative and his turban is also well decorated. The prince is carrying a sword of red colour.

The tail of the horse shows the fastness of the running hour.
The composition is almost done white and orange colour with yellow ochre.

v) Bharat meets Ram at Chitrakut-

Title	Bharat meets Ram at Chitrakut
Artist	Guman
School	Jaipur
Period	18 th Century
Medium	Tempra on Paper
Courtesy	National museum New Delhi

Description-

This painting depicts a scene from Ramayana When Bharat Came to Chitrakut to meet Ram with his three mothers and Guru Vishwamitra.

In the foreground in front of the huts Ram, Sita and Lakshman are standing against a green forest.

Behind the huts a grove of lush green banana tree is painted.

This small painting has fifty figures. In this painting Ram, Sita and Lakshman are shown with other figures in different parts of the painting doing different activities.

On one place Ram is shown prostrate to the ground touching feet of his Guru and lakshmana stands nearby facing the Guru with folded hands.

On one place Ram is meeting his mother and hugging her.

On the other place Ram is bowing towards his mother with folded hands.

On the lower left Ram listens about his father's death from Vishwamitra and loses consciousness.

In next scene Sita is shown sitting in front of three mothers and their maids.

In the foreground at the right corner of the painting all the figures are shown facing toward the edge of the painting bidding goodbye to Bharat Gurus and mothers.

In front we can see a small stream with white and red lotus flowers.

In the background the use of green colour in different shades is the specialty of this painting.

The foreground is coloured in orange the huts are done in sap green colour and mountains are painted in burnt sienna colour.

On the whole the colour balancing of the painting is very good.

Prominent Jaipur style is visible in this painting.

vi) Krishna on Swing

Title	Krishna on Swing
Artist	Nurudin
School	Bikaner
Period	1750-1760 A.D.
Medium	Tempra on Paper
Courtesy	National museum New Delhi

Description-

The painting Krishna on swing is yet another marvellous achievement of this period the painting has two panels depicting two different parts of scene. On the first part of the panel Krishna is shown sitting on a swing on the left side of panel. He is wearing a crown on his head, his upper part is semi-clothed and there is a white flower garland in his neck. There is a dupatta hanging from his shoulders, and he is wearing an orange colour dhoti. The blue complexion of his body has been highlighted. Radha sitting in front of him in the balcony is wearing traditional but decorated 'Ghaghra and Choli'. They are looking at each other. Her head is covered with a transparent odhni and she is sitting on a red carpet. There is a pillow supporting the back of both Radha and Krishna.

In the lower panel, both Radha and Krishna are sitting at different places under a tree in the foreground. An attendant of Radha is also shown in the painting. She has perhaps brought a massage for Krishna. Here again Krishna is wearing a crown, garland and dupatta, but his dhoti is of yellow colour. Both Radha and Krishna are sitting on red carpets supported by pillows. Radha is wearing yellow coloured 'Ghaghra and Choli'. The attendant standing in front of Krishna, is wearing a striped 'Ghaghra and choli'. The trees and hills are in the background. The leaves of the trees are shown clearly in clusters. Each leaf of the tree reveals the artist's delight in rendering details. The hill is drawn in typical Rajasthani style.

The Pahari School

01. Origin and Development.

The Pahari region comprises the present the present state of Himachal some adjoining areas of Punjab, the areas of Jammu and Garhwal.

The whole area was divided into small states ruled by the by Rajput king who were often engaged in wars.

These states were the centers of great artistic activities from the later half of the 17th to nearly the middle of 19th century because many artist s of Rajasthan settled here due to the fear of Mughals.

Sub-School of Pahari school are :-

- i) Basohli
- ii) Guler
- iii) Kangra
- iv) Kulu Mandi

1. Basohli-

The earliest centre of painting in the Pahari was Basohki were under the patronage of Raja Kripal Pal, an artist named Devidasa executed miniatures in the form of the Rasmanjari illustrations on 1694 A.D.

The basohii style of painting is characterized by vigorous and bold lines and strong glowing colours. The Basohli style spread to the various neighbouring states till the middle of the 18th century.

2. **Guler-**The last phase of Basohli style was closely followed by the jammu group of paintings mainly consisting the portraits of Raja Balwant Singh of jasrota by Nainsukh an artist who originally belonged to Guler but had settled at jasrota. These paintings are in new naturalistic and delicate style marking a change form the earlier traditions of the basohli art.

At Guler, a number of portraits of Raja Goverdhan Chand of Guler were executed in Circa 1750 A.D. in a style having close affinity with the portraits of Balwant Singh of Jasrota.

The first group If miniatures done in the Pahari region is represented by the famous series of Bhagwata Geeta, Geet Govinda, etc. the exact place of origin of these series of painting is not known.

3. Kangra-

The Guler style was followed by another style of painting termed as Kangra style, representing the third phase of Pahari painting in the last quarter of the 18th century. The Kangra style is development from of the guler style.

The name of Kangra style is given to this group of painting for the reason that they are identical in style to the portraits of Raja Sansar Chand of Kangra.

The Kangra style continued to flourish at various places namely Kangra, Guler, Basohli, Chamba, Jammu, Nurpur and Garhwal.

Some of the Pahari painters found patronage in Punjab under Maharaja Ranjit Singh in the beginning of 19th century and executed portraits and other miniatures in a modified version of Kangra style which continued till the middle of the 19th century.

4. Kulu Mandi-

Along with the naturalistic Kangra style in Pahari region there also flourished a folk style of painting in Kulu Mandi area, mainly inspired by the local tradition.

A large number of portraits of Kulu and Mandi rulers and miniatures on other themes are available in this style. Bold drawing and use of dark and dull colours mark this style. Though influence of Kangra is observed in certain cases yet the style maintains its distinct folkish character.

02. Characteristics of Pahari School of Miniature Paintings

1. Linear Beauty-

One of the main features of Pahari paintings is the linear beauty, rhythm and smoothness have been added to the figures through fine lines. Lines used in eye drawing are praiseworthy.

2. Perspective and colours-

Mostly primary colours are used which are bright some mixed colours like pink. Green, mauve and grey are also beautifully used. The perspective is not given much weight but scenes do not look improper. In Basohli the sky is shown as a narrow band of blue and white at top.

3. Use of Gold and silver colours-

The gold colour used on a lavish scale. Gold and silver are used for garments and ornaments.

4. Depiction of nature-

Trees, waterfalls, forests, etc. have been depicted full of charm in Pahari School. In the sky, rain, moon, clouds, lightning and stars etc. have been nicely painted.

5. Female figures-

The figures are slim, long, smooth and soft. The round face, large expressive eyes, thin lips, high nose in the same line of sloping forehead, and almond colour bodies all combined together produce a lovely beauty in the painting.

6. Romantic Scenes-

The love sense of hero and heroin are of very high order. Krishna in the company of gopies is in a grove at the bank of a river. Hero Krishna is the symbol of God and heroin Radha is the soul that goes through so many of obstacles to meet the almighty.

7. Garments-

Lehnga, Choli and transparent Chunni are fenerally worn by the women in Pahari School. males are shown wearing Angarkha, pajama and turban. Krishna is always shown wearing a pitambar mostly in yellow colour.

8. Use of border-

In some paintings, we find ornamental borders of Mughal style. Red borders are observable in these miniatures.

03. Study of the following paintings-