

HISTORY OF INDIAN ART

THE RAJASTHANI SCHOOL OF MINIATURE PAINTING ORIGIN AND DEVELOPMENT:-

Rajasthani School was a continuation of old Indian tradition. This art was developed under the Rajput kings. In the beginning, this school had Mughal influence, but later it was established as a purely Indian art having no Mughal influence. Rajasthani School did not originate as miniature, but it was primarily a mural art. During the attack of Mughals, the whole Rajasthan was affected but Mewar remained safe till the end. So, Rajasthani School flourished first in Mewar. Later, it flourished in Jaipur, Jodhpur, Bundi, Kishangarh, Bikaner and other places of Rajasthan. Kishan Singh ruled at Kishangarh. After Kishan Singh, Raja Sawant Singh's son Raja Raj Singh ruled Kishangarh and art reached its climax. Raja Sawant Singh was also a very famous king of Kishangarh. Rajasthan was a place of 'Raja' (Kings) or place of 'States'. That's why it was known as Rajasthan. Rajasthani Art had purely Hindu feelings and had Indian sensibility. The Main Characteristics or features of Rajasthani School of Miniature Painting: -

- **Variety in Themes** : There is a great variety in themes of Rajasthani Paintings. Themes are based on seasons, music, hunting scenes, religious themes like Ramayana, Mahabharata etc., love scenes, ragmala series etc. In love scenes, Krishna and Radha have been depicted.
- **Colour Scheme**: The main colours used are the primary colours (red, yellow & blue), green, brown and white. Other colours in use are golden and silver.
- **Costumes**: Females are wearing Lehanga and Choli with Transparent Dupatta. Males are wearing turbans and Jhoba (a group of threads), pyjama and Patka.
- **Facial features**: Faces are full of emotions and feelings according to the mood. The faces are in profile, elongated and oval, the forehead is inclining downwards, long and pointed nose, swelling out lips and pointed chin.
- **Depiction of women**: The women of Kishangarh School are very impressive.
- **Lines**: The lines are very fine, powerful and rhythmic.
- **Depiction of Nature**: Nature has also been depicted very beautifully. Different types of trees, floral trees, mountains, water springs and lakes have been depicted in a very attractive manner.

TITLE: MARU-RAGINI
PAINTER: SAHIBDIN
SUB-SCHOOL: MEWAR
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 18TH CENTURY
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**Maru Ragani**' is the painting from the 'Ragamala Series' painted by Sahibdin a courtier painter of Mewar in the early 18th century. The painting is done in Water colour on paper using the Tempara Technique has been attributed to the Mewar-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

The painting has a vertical format with primarily a yellowish background. The painting depicts the desert scene at night and bring out a beautiful texture of the miniature of the Rajasthani this painting in water color of watercolor is done during the 18 century and is a pride position of the National Museum, New Delhi.

Aesthetic –grandeur the painting gives a clear view of Rajasthani style with traces of Rajputana style .the main subject of the painting is a beautifully dressed in tradition Rajasthan human figures, a male and a female who are possibly depicted as the king and the queen riding upon the ornamentally decorated beautiful camel that puts the frame out of the status of the rider

This painting also put images upon the Nayak's and Nayaka glory with Rajasthani It also comprise of the following beautiful aesthetic as well:-

- i. The female figure has worn a Ghagra and Choli with transparent Ghunghat knowingly to show all the jewellery Rajasthani style is also depicted and sharp pointed nose with fish stretch eyes.
- ii. The king has worn long figure dress and a turban of Mughal style.
- iii. Two of the escort are with swords trying to protect the king one of the attendant were attending both of them and a white dog is also seen running beside them.
- iv. The color that has been use are shades of yellow, red and a little orange and blue.
- v. There is a calligraphy on the top of a vertical frame of the painting written in black and orange background in the Devanagari script which adds the glory to the painting.

TITLE: RAJA ANIRUDDHA SINGH HARA
PAINTER: UTKAL RAM
MINIATURE PAINTINGS OF RAJASTHANI SCHOOL
SUB-SCHOOL: BUNDI
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPORA
CIRCA: EARLY 18TH CENTURY
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**RAJA ANIRUDDHA SINGH HARA**' was painted by Utkal Ram in the early 18th century. The painting done in Water colour on paper using the Tempora Technique has been attributed to the Bundi-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

The painting portrays a young Rajput king, wearing a decorative apparel, studded with jewels and a wonderfully decorated turban in the Moghul style on his head. However his eyes are shown in a rather sentimental mood. The white well-built horse with a flowing straight stretched tail is a prime attraction of the painting in the dark background, thus having a striking effect on the viewer. The dark background adds to a cut out effect of the subject which is very easily visible. The white coloured dress of the King beautifully compliments the colour of the horse and is presented in a charming combination.

The King holds the reign of the speeding galloping horse with his left hand, and also gracefully holds a beautiful flower in his right. His sword also painted in bright red colour stands out in tune with the motion of the rider and the horse.

TITLE: CHAUGAN PLAYERS
PAINTER: DANA
MINIATURE PAINTINGS OF RAJASTHANI SCHOOL
SUB-SCHOOL: JODHPUR
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 18TH CENTURY
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled 'CHAUGAN PLAYERS' was painted by Dana in the 18th century. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Jodhpur-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

The artist depicts six princess playing Chaugan or Polo, seated on well-equipped and beautifully decorated horses. The horses of different colours white, blue, black and deep grey and are nicely decorated. The horses dominated the entire space in the painting. The princess also adorn royal apparels of various colours, as they are very much involved in the Royal game of Chaugan or Polo.

As the Princess are seated on their well-built horses ready for the game, it can be observed that two horses in the background of the painting is slightly larger than the four horses in the middle and front of the painting. The horses in the background is seen facing one another while the other four horses are in the opposite directions, and in a ready to run position. What is more significant is, that the painter has placed the figures of the princess turning in an opposite direction as to their horses for the first four player. This was perhaps depicted to show the motion of the fastness of the game of Chaugan and an animated effect to show twist and turns while galloping on the horse.

To suggest that the game was played in a grass turf, grass and flowers in shades of blue, yellow and green has been shown in the foreground of the painting in details and faded all across the painting. A calligraphy on the top suggests the event and details of the painting in the Devanagari script.

The essence of the painting is a testimony of the importance of woman, who also share a space in the miniature paintings of Rajasthan in the 18th Century.

TITLE: KRISHNA ON SWING
PAINTER: NURUDDIN
MINIATURE PAINTINGS OF RAJASTHANI SCHOOL
SUB-SCHOOL: BIKANER
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 1683 A.D.
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**KRISHNA ON SWING**' was painted by Nuruddin in 1683 A.D. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Bikaner-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

The painting on view can be easily divided into two definite spaces, or panels. In the left side of the upper panel we can see Krishna seated on a hexagonal swing in the confinement of the majestic architectural settings. Krishna in the turquoise blue colour of his visible body is also decked up with jewels and pearls around his neck. He also wears an orange colour 'dhoti' with beautiful designs inlaid all across the cloth. He also wears a jewel studded crown, and looks intently towards Radha, sitting in the balcony on the right side of the upper panel. Radha is also gorgeously dressed in the traditional Rajasthani 'Ghagra' and 'Choli'. She has also covered her head with a transparent 'chunari'.

The position of Krishna and Radha is just placed opposite to one another and is locked in an eye to eye contact. To ease the posture of the figures pillows have been put around.

The lower panel of the paintings is inter-connected with a stretch of beautifully detailed workmanship of small shrubs and trees reaching up to the balcony of the arch in the upper panel. In this panel too, the position of Krishna is placed on the left hand side of the panel while Radha is seated on the right of the lower panel. The overall attire of Krishna and Radha is identical with the top panel but with the change in colour of the 'Dhoti' worn by Krishna. The swing is absent in this panel and Krishna is seen seated on a carpet stretched on the grass.

There is a standing figure of a maid of Radha in a posture suggesting a conversation with Krishna, probably passing on a message from Radha.

Serene and cheerful rendition of colour is a distinctive feature of the Bikaner style of Rajasthani miniature painting.

TITLE: RADHA (BANI-THANI)
PAINTER:NIHAL CHAND
MINIATURE PAINTINGS OF RAJASTHANI SCHOOL
SUB-SCHOOL: KISHANGARH
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 1760 A.D.
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**RADHA (BANI-THANI)**' was painted by Nihal Chand in 1780 A.D. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Kishangarh-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

Amongst the most famous and publicised miniature painting in India. '**RADHA (BANI-THANI)**' by Nihal Chand has been easily recognized miniature painting of the late 18th Century.

In this painting the artist has portrayed a beautiful Rajasthani Girl Radha, adorned in beautiful jewel necklaces and ornaments studded with gold and precious gems, visible through the beautiful transparent '**Chunari**'. The sharp features of Radha depicted through a profile images, having a pointed long nose, and deer eyes, with arched eyebrows and graceful lips have been shown in thin and red colour. Radha is holding two lotus buds in her left hand and in a graceful posture. Her jewels are painted in the typical Rajasthani tradition.

The '**Chunari**' or transparent veil is intricately decorated with floral motifs all through with bold solid borders all in golden colour. These identical floral motifs in rich gold inlay work is also visible in the dress worn by Radha. The background also has shades of blue adding to the contrast of the subject.

The Government of India had published a postage stamp with this miniature painting, on 5 May 1973.

Bani Thani refers to the Indian miniature painting painted by Nihâl Chand from the Marwar school of Kishangarh. It portrays a woman who is elegant and graceful. The painting's subject, Bani Thani, was a singer and poet in Kishangarh in the time of king Sawant Singh (1748-1764). She has been compared to the Mona Lisa.

The Kishangarh school of Art is notable for its elongated style, with "arched eyebrows, lotus-like elongated eyes and pointed chin" a highly idealized facial form reminiscent of Indian sculpture art. Kishangarh was influenced by Būndi painting in its use of lush vegetation, dramatic night skies, vivid movement and Mughal painting in its use of side-profile portraits, though it can be distinguished from both of them due to its extremely meticulous details, rich colours and fine technique The patron-king Savant Singh was a member of the Vallabhācārya sect devoted to Krishna, due to which religiously themed paintings flourished in the court under his patronage. The paintings of Kishangarh School are characterised by a religious fervour and this might have been the reason why the portraiture of the queen was compared to, and is believed to have been inspired by, the figure of Radha

TITLE: BHARAT MEETS RAMA AT CHITRAKUT
PAINTER: GUMAN
MINIATURE PAINTINGS OF RAJASTHANI SCHOOL
SUB-SCHOOL: JAIPUR
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPORA
CIRCA: 18TH CENTURY
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**BHARAT MEETS RAMA AT CHITRAKUT**' was painted by Guman in the 18th Century. The painting done in Water colour on paper using the Tempora Technique has been attributed to the Jaipur-Sub School of the Rajasthani Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

When Bharat was asked by his ministers to take his seat upon the throne of Ayodhya, he refused and came to Chitrakoot to meet Lord Ram. Here at place called Bharat Milap, Bharat met Lord Ram and requested him to return to Ayodhya and rule; but Lord Ram would not. Then Bharat returned to Ayodhya and installed the sandals on the throne, and, living in retirement, carried on the government as their minister. Now Lord Rama decided for two reasons to leave Chitrakuta: first, inasmuch as hosts of rakshasas, out of hatred of him, annoyed the hermits of that place; and, secondly, because the host of men from Ayodhya had trampled and defiled the place; and, moreover, it reminded him too sharply of brother's grief and the citizens' and queen-mothers'. He went, therefore, with Sita and Lakshmana toward Dandaka forest. Bharat meets Rama and begs him to return to Ayodhya. Rama refuses, and Bharat returns dejected - but not without Rama's sandals!

This one is a very popular episode of Ramayana, largely known as "Bharat milap". The painting depicts the emotional moment when Bharata, the whole incident is taking place at the jungle of Chirakuta where Rama stayed for few days. Painter Guman has done wonderful presentation of forty nine figures on a small canvas relating an entire story in episodic from bringing the same figures in groups for Rama to express his desire of carrying out his father's wishes. Rama's cottage is dimly seen in the right hand corner and there is a bunch of banana grove beyond that. There is profusion of green in the whole painting for the background. In the foreground, there is a pond-like stretch of water possibly a part of the river Sarayu blooming lotuses and colours use are green, blue, yellow and white very dexterously. It is a very well executed painting of Jaipur School.

Before long, a cloud of dust emerged on the horizon. As everybody was wondering who could be arriving, the nearby tribals informed Rama, Lakshman and the holy men that Bharat was arriving with an army. Lakshman was immediately apprehensive when he heard this. He feared that Rama's premonition was coming true, and Bharat had arrived with his army to kill Rama. This infuriated him, and he stated that Bharat would have to kill him first before he could lay a hand on his elder brother.

THE PAHARI SCHOOL OF MINIATURE PAINTING: ORIGIN AND DEVELOPMENT:-

The Pahari School of Miniature Painting Origin and Development:- Gular is the supposed to be the place of origin of Pahari School according to different scholars. Some scholars consider Basohli as the origin place of Pahari School. In 1780 A.D., the 'Gular Kalam' was at its peak. Then it entered Kangra and came to be known as 'Kangra Kalam'. Aurangzeb was a cruel Mughal ruler, He hated painting and music. So, most of the Mughal artist went to hill where they got shelter and there they invented a different new style of painting known as Pahari School of Art. In the beginning, Pahari School flourished as a folk art, but after getting patronage from king of that place who were religious-minded, it came to be known as 'Pahari Kalam'. Some scholars consider Gular as the place of origin of Pahari School for many different reasons. Firstly, the kings of Gular had friendly relations with Mughal emperors. There can be the possibility that the artist from Gular might have shifted to Delhi or the Mughal artists might have shifted to Gular as it was nearer place for shelter and they might have renewed the folk art Gular by adding some newness to it. Some scholars consider that due to Aurangzeb's cruelty, Mughal artist might have shifted to Basohli and according to them, Basohli which flourished under Raja Kirpal Pal is the origin place of Pahari School. The oldest Kangra paintings are connected with Gular where Raja Goverdhan Chand and his family have been depicted. After him Raja Prakash Chand and then Raja Bhoop Singh came into power. Then under Raja Sansar Chand's patronage, finest paintings were created. This Raja Sansar Chand's period is considered to be the 'Golden Period' of Kangra School. The Main Characteristics or features of Pahari School of Miniature Painting :

- **Depiction of Women** : Faces of women are in profile and are round in shape. Their nose is almost in line with forehead, eyes are long, narrow and expressive like bows and the chin is sharp.
- **Depiction of line** : Rhythmic lines have been depicted which are smooth in nature and are very fine. The drawings of eyes are very fine and worth praising.
- **Colour Scheme** : Mostly Primary colours have been used. Some colours like pink, mauve, grey and green have also been used. Golden colour is used in large scale. Thered coloured borders have been used having an influence of Mughal Style. The colours are strong and contrasting. In the garments and ornaments, golden and silver colours have been used. The lightning has been shown through silver colour.
- **Garments** : Choli, Lehanga and Transparent Odhanis have been worn by women. Male have been shown in Pyjamas, Turban and Angrakhas.
- **Depiction of Nature** : Trees, clouds, jungles, mountains, foliage, rivers, aquatic birds etc. have been depicted beautifully. The rainy season and lighening effects have been nicely painted.
- **Perspective** : In spite of having no proper perspective, the Pahari paintings appeal to us.
- **Romantic Scenes** : Many romantic scenes have been found in Pahari style. Krishna symbolizes 'God' (Hero) and Radha symbolizes 'Soul' (Heroine) in many of these painting.

TITLE: KRISHNA WITH GOPIS
PAINTER: MANAKU
MINIATURE PAINTINGS OF PAHARI SCHOOL
SUB-SCHOOL: BASOHLI
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 1730 A.D.
COLLECTION: NATIONAL MUSEUM, NEW DELHI

The painting titled '**KRISHNA WITH GOPIS**' was painted by Manaku in 1730 A.D. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Basohli -Sub School of the Pahadi Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

The painting 'Krishna with Gopies' is based on Jaydwa's 'Geat-Gobinda'-painted by famous painter Manaku. It is supposed that it was painted for a private patron Malini. The painting presents Krishna surrounded by Gopies singing and dancing on the bank of river Yamuna. The composition is in typical Basholi style with geometrical pattern. The use of bold colour infused vitality in the painting. Krishna is wearing a bright yellow dress with his upper body naked but ornamented. He is also wearing a crown with jewels and peacock plumes. There is no use of perspective but colour combination with golden background has been given sufficient depth to the painting. The clarity of the designs and lines and intensity of feeling is achieved by the use of colour like golden yellow, Vermilion mixed with colour tones of blue and green enhancing the feeling of intensity and the beauty of the painting.

In this painting, the human figures have a backward sloping forehead, lotus like large eyes, high nose almost in the same line of forehead and powerful bodies presented idealistic body symmetry and lent distinction to the Gopis figure. The shining emerald in the ornaments pieces of iridescent beetle-wings are used in the illustration of the jewels.

Besides the bold colour lustrous enamel like colour is also employed. The figure of women are shown clad in rich costumes, stylized faces, bulging eyes lend a natural stage like setting for the group. This is one of the best paintings drawn by Manaku expressing the beauty and brilliance of Basholi style.

**TITLE: NAND, YASHODA AND KRISHNA
WITH KINSMEN GOING TO VRINDABAN
PAINTER: NAINSUKH
MINIATURE PAINTINGS OF PAHARI SCHOOL
SUB-SCHOOL: KANGRA
MEDIUM: WATER COLOUR ON PAPER
TECHNIQUE: TEMPARA
CIRCA: 1785-1790 A.D.
COLLECTION: NATIONAL MUSEUM, NEW DELHI**

The painting titled '**NAND, YASHODA AND KRISHNA WITH KINSMEN GOING TO VRINDABAN**' was painted by Nainsukh between 1785 and 1790 A.D. The painting done in Water colour on paper using the Tempara Technique has been attributed to the Kangra -Sub School of the Pahadi Miniature painting. This painting is a pride possession of the National Museum, New Delhi.

In this painting, the inhabitants of Gokul as well as Nand, Yashoda and Krishna have been shown going to Vrindavana. Based on episode of Bhagvat Puran and painted in Kangra style. In this painting have been shown thirteen human figures. Three of them have been shown swimming in the Yamuna. Rest of the figures have been shown in various countenances and wearing clothes of vivid colours, on other side of the river. Krishna has been shown in blue colour, half naked but wearing different ornaments made of gold. There is a golden crown on his head. All the persons are half bare except Nand and Yashoda. One other crowned person, who has put on blue-coloured costume, is possibly Balram, raising one of his hands up is signaling towards Vrindavana. All the human figures have worn stripped clothes down the loins and their heads have also been covered with multi-coloured cloth. On left bank of the river, there is a bird sitting on a cut stem of a heavy tree. On other stem has also been shown a sitting bird. In right side of the painting is a tree on which have been shown coiled round creepers. In the background, there is sky surrounded with clouds, and through them are peeping out the golden buildings of Vrindavana. The ground of the other side of the river has been shown filled with greenery