

PAINTING

INDIAN ART

PART-2

CLASS- 12



BOARD OF SECONDARY EDUCATION, RAJASTHAN
AJMER



PUBLISHER

RAJASTHAN STATE TEXTBOOK BOARD
JAIPUR

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INDIAN ART PART-2

Class - XII

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Class - XII

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FOREWORD

Creativity itself retains the basic sense of beauty which is generated from the aesthetic sense of the artist and expressed in the form of an artwork. In Indian philosophy, art has forever carried the human values replete with the concept of *Satyam* (the truth) and *Shivam* (the divine) which has not only preserved the fundamental philosophy despite the geographical, political, social and historical disparities but has kept evolving with new ideas. The Indian art tradition, be it painting or sculptures, has been inclusive of Indian values and the aesthetical, social and ethical values are evident in it. The gradual changes and the global influences post-independence presented a new vision to the Indian art and artists as a result of which Indian art established a unique identity on the global platform. Art and cultural heritage is the fundamental concept of sovereignty and social harmony which has the power to condition and shape the future generations and nation building. In view of the need of upholding, nurturing and preserving this rich heritage and for building a creative personality, for the awareness towards art and the importance of art education, the Board of Secondary Education has made partial modifications in its curriculum and has systematically implemented it at school education level.

For the theory question paper of the curriculum of 12th Class, the Board of Secondary Education Rajasthan, has divided the course- book “Indian Art, Part 2” into three units to make studies easier and presented the consecutive development of Indian Art History where in Unit A, the study of the rise, development and artistic subject matter has been included. Unit B is inclusive of the freedom movement and the art forms post-independence as the subject matter of modern Indian art. Since the presentation of the book is chronological, therefore, in Unit C, with context to medieval sculpture and temple architecture, along with Indian and Rajasthani sculptures, an analytical study of modern sculptural art has also been presented. The inclusion of picture plates, maps and sketches will be helpful in achieving the objectives of study.

To help students in practical work along with theoretical study, there is a discussion on the system of study of the practical aspect in the last chapter of this book. Though practical work is conducted in the guidance of the subject teacher, in order to assist the students, still-life painting method, colouring technique, directions for composition and technical glossary and special definitions have been integrated.

All the writers have presented original and notable content based on their knowledge and experience, for which I express my gratitude to them. I am also grateful and appreciative of Miss Swati Lodha for translating the Hindi version of “Indian Art, Part 2” to English and The Board of Secondary Education acknowledges her valuable contribution.

There has been an effort to keep the language of the given book scientific, logical and comprehensible and care has been taken in writing and editing the book. There is a possibility of human error. Suggestions and modifications from the knowledgeable are welcome which will duly be included in the next improved publication.

DR. MADAN SINGH RATHORE
CONVENER

SYLLABUS

INDIAN ART - PART II

Class-XII

SUBJECT- PAINTING

Time: 3:15 Hours

Maximum Marks: 24

<u>Serial No.</u>	<u>Topic</u>	<u>Marks</u>
1.	Medieval Indian Painting	8.5
2.	Modern Indian Painting	8.5
3.	Medieval Indian Sculpture and Temple Architecture	7
<u>S. N.</u>	<u>Syllabus</u>	<u>Marks</u>
	Unit-1	
	Medieval Indian Painting	
1.	Deccan School (i) Historical Background (ii) Artistic characteristics of Deccan Style (Ahmednagar, Bijapur, Golconda) (III) Study of the Chief paintings of Deccan School	1
2.	Mughal School (i) Rise and Development (ii) The Study of the Sub-Styles of	2.5
3.	Rajasthan School Substyles- Mewar-Udaipur-Nathdwara Marwar-Jodhpur-Bikaner-Kishangarh Hadoti-Kota-Bundi Dhudhar-Jaipur-Alwar-Unniyara (iii) The Study of the Chief paintings of Rajasthani School	
4.	Pahari School (i) Rise and Development	2

- (ii) Sub-Styles
- (iii) The Study of the Chief paintings of
Pahari School

UNIT II

Modern Indian Painting

- | | | |
|-----------|---|-----|
| 5. | Company school & Raja Ravi Varma
(i) Company school- Rise, Development and
Artistic Characteristics
(ii) Raja Ravi Varma's Personality and Works
(iii) The Study of Company School & its Important
Paintings | 1.5 |
| 6. | Indian Renaissance Art
(i) The Rise & Development of Bengal School
(ii) Characteristics of Bengal School
(iii) The Art Thinkers & Chief Painters of
Bengal School and Study of Their
Paintings
A. K. Coomaraswamy, E.B. Havell, Rabindranath
Tagore, Abanindranath Tagore, Nandalal Basu,
Abdur Rehman Chughtai, Asit K. Haldar, Jamini Rai,
and Amrita Shergil. | 3 |
| 7. | Modern Art & Artists
(i) Foremost art Groups
(Calcutta Art Group, Progressive Art Group,
Shilpichakra)
(ii) Chief Painters & Study of Their Paintings
K.K. Hebbar, N.S. Bendre, B.C. Sanyal,
J. Swaminathan, K.G. Subramanyam,
A. Ramchandran. | 2 |
| 8. | Modern Art of Rajasthan
(i) Bhoor Singh Shekhawat, Ramgopal
Vijayvargiya, Kripal Singh Shekhawat
Ratnakar Vinayak Sakhalkar, B.C.Gui, | 2 |

- Devakinandan Sharma, Goverdhan Lal
Joshi, P.N. Choyal, Dwarka Prasad Sharma,
Ram Jaiswal and Suresh Sharma.
- 9.** Medieval Indian Sculpture and Temple Architecture 2
 (i) The Study of Sculptures of Ellora
 Elephanta, Mahabalipuram, Konark,
 Khajuraho etc. temples and Chola Period
 Nataraja and other Metal Sculptures
- 10.** The Sculpture and Temple Architecture Of Rajasthan 1.5
 (i) The Study of the Temples of
 Delwara, Ranakpur, Kiradu, Osian, Abhaneri
 Jagat Temple (Udaipur), Badoli (Kota) etc.
- 11.** Modern Indian Art 2
 (i) Ramkinkar Baij, Deviprasad Rai Chaudhary
 Dhanraj bhagat, Satish Gujral, Himmat Shah
 and Mrinalini Mukherjee.
- 12.** Modern Sculpture of Rajasthan 1.5
 (i) Usha rani Hooja, Gopi Chandra Mishra
 & Arjun Prajapati
 (ii) Introduction to the Contemporary Sculpture
 Of Rajasthan

CLASS XII

DRAWING & PAINTING (PRACTICAL)

Practical Unit	Marks
• Unit- A: Nature (Fruits, Flowers, Vegetables etc.) And Still Life Study (Circle, Cube, Cylinder)	25
• Unit-B : Composition	25
• Sessional Work	20
Total Marks	70

- Unit A: Nature and Still Life Drawing

The study of two or three objects from a fixed angle in pencil and in colour with lights and shades, using drapery as background on the basis of exercises done in class XI.

- Unit B: Composition

Making imaginative painting based on daily-life and nature using colours-dimensions in Watercolours or Poster- Colours.

- Sessional Work

To present a file with the following-

(a) Of the five selected exercise paintings of nature and still-life created in any medium during the session, at least two of them should be exercise paintings of still-life.

(b) Selected five compositions based on daily-life and nature.

The works created by the students during the study term should be duly checked by the subject teacher and thereafter be attested by the school authority and presented to the examiner for evaluation.

Comment: The time-table should be set such that the students get an opportunity to work for at least two continuous periods.

DIRECTIONS FOR THE EVALUATION OF PRACTICAL EXAMINATION

1. Marks Distribution:

UNIT A: Nature and Still Life Drawing

(i) Drawing and Composition	10
(ii) Use of medium/colours	10
(iii) Overall impact	5
Total	25 Marks

UNIT B: Composition

(i) Composition-form with emphasis on subject	10
(ii) Use of medium (colours)	10
(iii) Originality and overall effect	5
Total	25 Marks

Sessional Work 10 x 2 = 20

(i) Of the five selected exercise paintings of nature and still-life created in any medium during the session, at least two of them should be exercise paintings of still-life.

(ii) Selected five compositions based on daily-life and nature.

Comment: The Sessional work will be evaluated on the same basis.

2. Types of questions

Unit A: Nature and Still Life Drawing:

From the given fixed point (assigned to you), draw and paint the set of objects placed before you on the drawing-board on a drawing sheet/paper of size ¼ imperial (15”x11”) in pencil or colours. Your painting should be proportionate to the sheet/paper. The lights and shades, reflections and shadows of the objects should be painted realistically. The drawing-board is not to be included in the study.

Comment: The selection of the group of objects should be jointly done by the internal and external examiners after discussions as instructed. The objects of nature and still-life should be positioned before the examinee.

UNIT B: Composition:

Draw a composition using any medium (water/ poster/ acrylic colours) vertically on a ¼th imperial drawing sheet from one of the five given subjects. Your composition should be

original and impressive. Organized drawing, impressive use of medium (colours etc.), emphasis on subject and well-utilized space will earn more marks.

Comment: The selection of five appropriate subjects shall be jointly done as instructed by the internal and external examiners and will be mentioned here just before the beginning of Unit-B examination.

3. (A) Instructions for the selection of objects for nature and still-life painting.

1. The examiner should select two or three appropriate objects that include natural and geometrical forms.

(i) Natural Forms- Large-sized flowers, petals, leaves, fruits and plants.

(ii) Geometrical forms like cube, cone, prism, cylindrical and circular objects made of wood/ plastic/ paper/ metal/ clay etc.

(iii) Non-geometrical forms like utensils and objects of daily use.

2. Generally, large-sized objects should be selected.

3. A fruit related to the examination centre location and climate should be definitely included. The natural items should be purchased on the day of examination so that they remain fresh.

4. In accordance with the colours and tones of the selected objects two draperies of different colours (one of a darker tone and another of lighter tone) should be included for the background and foreground.

(C) Instructions for determining the subjects for Composition

1. The examiner has to select five subjects for composition.

2. Each subject should be such that it is understood by the examinees and they can use their imagination freely to make it.

3. The examiner is free to choose the subject but they should be apropos the standard of 12th Class and the environment of school and examinees.

Some related fields for the subjects and themes of composition are mentioned below. A few more fields can be included as per requirement:

(i) Family, friends and activities of daily life

(ii) Activities related to families and professions

(iii) Games and sports activities

(iv) Nature

(v) Imagination

(vi) National, religious, cultural, historical and social events, festivals and celebrations

Comment- The skill to transform the sketches from nearby sites and scenes into paintings should be developed and exercises to recreate the imaginative forms in a new space should be done; e.g. singing and dancing, worshipping, people fetching water from wells etc. Subjects with which the students are directly related should be painted; e.g. rural environment, festival, fair, labour etc. There should be at least three human figures.

4. General Instructions:

1. The group of objects should be placed on a 2x2 feet model stand. In the absence of model stand they should be placed on a stool/drawing board. Drapery (paper or cloth) of appropriate colour should be used for background. The group of objects should not be higher than the straight vision. The height of model stand/stool should not be higher than 50 cms.
2. For practical work, a plain paper should be given with the drawing sheet to the examinees.
3. The practical examination of Unit A and Unit B should be conducted on the same day in 6 hours. For practical purpose, there should be an interval/gap of 30 minutes between the two.
4. The students should be taken to see art-fairs, painting exhibitions (State level) and once in the session, a painting exhibition of the works of the students should be organized on zonal level.

The proposed reference books for the teachers (for the Practical Unit):

1. 'Paint Still-Life', Claretta White, (Walter T. Foster Publication)
2. 'Art of Drawing', Grumbacher Library Book, (Walter T. Foster Publication)
3. 'On Techniques', Leon Frank, (Walter T. Foster Publication)
4. 'More Trees', Frederick Garner, (Walter T. Foster Publication)
5. 'How to Draw and Paint Textures of Animals', Walter Wilwerding, (Walter T. Foster Publication)
6. 'How to Draw and Paint Animals' Expression, Walter Wilwerding, (Walter T. Foster Publication)
7. 'Art of the Pencil', Burrow Johnson, (Sir Isaac Pitman & Sons Ltd., New Delhi)
8. 'Design for You', Ethel Jane Beetler, (John Wiley & Sons Ltd., New Delhi)
9. 'Complete Book of Artists Techniques', Dr. Kurt Herberts, (Thomson and Hudson, London).

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UNIT A

MEDIEVAL INDIAN PAINTING

CHAPTER I

DECCAN ART

HISTORICAL BACKGROUND

During the 14th century, the rise of two empire states in Southern India is significant in the history of the development of Indian Art. They are the Vijaynagar Empire and Bahmani Sultanate established in 1336 A.D. and 1347 A.D. respectively. Despite frequent conflicts between the two, both contributed immensely to various forms of art. The rulers of both these empire states patronised and promoted art.

The Vijaynagar Empire based in the Deccan Plateau region in South India was established by two brothers named Harihar and Bukka. It rose to prominence as a prosperous entity extending from Krishna to Kaveri and Bay of Bengal to the Arabian Sea. This kingdom witnessed abundant development of Hindu or the *Sanatana* culture, art and literature. Raja Krishna Dev was possibly the most able ruler of this kingdom. The paintings of Vijaynagar Empire seem as evolved as that of Ajanta though there are characteristics of *Apbhramsa* style too. The brilliant examples of Vijayanagar paintings can be seen on the walls of Veerbhadra Temple of Lepakshi. The various incarnations of Shiva, the Divine Being, Lord Vishnu, saints, musicians etc. have been beautifully depicted here.

Parallel to the Vijaynagar Empire the Bahmanid Dynasty, named after Sultan Alla-Ud-Din Bahman Shah was founded. One of its rulers Firoze Shah Bahmani was a scholar and patron of arts. Besides fascinating different languages, he was deeply interested in mathematics and science. This Sultanate served as a cultural link between the north and the south. The art of painting that flourished during this empire carried distinct Persian influence and the art that developed here is better known as the Deccan style. When Ahmed Shah Wali Bahmani changed his capital to Bidar, he constructed a large number of buildings like forts, palaces, mosques and tombs including the *Rangin Mahal* (Painted Palace), so called because of its elaborate decoration with motifs and inlay work.

The Bahmani kings were zealots, because of which they ignored the flourishing and advanced *Sanatana* art of their neighbour Vijayanagar Kingdom and could not adopt it. The greed of power due to internal divisions and mutual rivalries resulted in the collapse of the Bahmani Sultanate and it broke up into five states: Ahmadnagar, Bijapur, Golconda (Hyderabad), Berar and Bidar. In 1565, they united briefly and destroyed the great Hindu Empire of Vijaynagar but the alliance at once dissolved and they returned to their old ways. Subsequently Ahmadnagar acquired Berar and Bijapur annexed Berar.

Historically, the art of these principalities is very important. The Bahmanis paved way for the distinct style that was influenced by Persian style but is different from the Mughal art. According to Art Historian Hermann Goetz, Deccan Art was impacted by South-Iranian and Arabian art and Mughal paintings saw a combined influence of North-Iranian and Turkish art.

AHMADNAGAR

Sultan Hussain Nizam Shahi of Ahmadnagar played a vital role in the confederacy of the war against Vijaynagar. After his death, his minor son Murtaza ascended the throne. During his minority, his mother ruled as a regent for several years. Later on his younger brother Burhan captured the throne with the aid of Akbar.

During the period of Murtaza's reign (with his mother's regency), the manuscript entitled *Tarif-i-Hussain Shahi* in praise of Hussain Nizamshahi was written and illustrated. The paintings in this manuscript show some influence of the Malwa *Nimat Namah*. The figures are idealised where stately women are clad in colourful saris (Plate 1). A beautiful example of *Ragamala* painting here is *Hindola Raga*. High domed horizon is a characteristic of this style. The later Mughal influence sees the palette turn brighter with gold skies and ornate depiction of nature.



Plate 1

A SCENE FROM TARIF-I-HUSSAINSHAHI



Plate 2

HANDBIBI PLAYING POLO

BIJAPUR

Bijapur was the kingdom of Adil Shahi Sultans. Sultan Ismail Adil Shah was himself an expert painter. The famous scholar Chand Sultana, the wife of Sultan Ali Adil Shah I was a dexterous painter. It was under Ali Adil Shah I; the manuscript entitled *Najum-ul-ulum* (Stars of The Sciences) was illustrated. Majority of the Bijapur Sultans cultivated a tradition of the arts and served as patrons to them. The art here was broadly influenced by Jahangir era art. *Woman in Dense Forest*, *Chand Bibi Playing Polo*, *Elephant Fight* etc. are few of famous paintings of this era (Plate 2)

Bright faces, simple background with dense foliage are certain characteristic features of paintings here. The art here lost its originality by the second half of 16th century.

GOLCONDA

After the gradual weakening and downfall of the Bahmani Sultanate, Golconda came under the dominion of the Qutb-Shahi Dynasty. Ibrahim Qutb Shah took over the reins became of the kingdom in 1550. Hyderabad later on the capital of this principality. This dynasty primarily had Persian origin, which was the reason for cordial relations with the Persian rule. Advanced trade made this principality rich. The Golconda Sultans were even more prolific patrons of art and were generous with expenditures for its development. Golconda was also known for its diamonds.

The paintings of Golconda are replete with the representation of women. “Lady with the Myna Bird” is a fine example from the Chester Beatty Collection. The court scenes of Muhammad Qutb Shah and the individualisation of the portraits have rare delicacy and charm. Both Hyderabad and Golconda saw mature cultivation of the art of painting and exquisite paintings of governors, courtiers and *ragaraginis* were depicted in miniatures here. Tuzuk-I-Asfi is an important illustrated manuscript of this era. Rendering of female forms gained a new dimension in Golconda style.

Gradually this style lost its originality due to growing influence of ornate Maratha style.



PLATE 3
LADY WITH THE MYNA BIRD

Important points

1. The Hindu *Sanatana* art flourished in the Vijayanagar Empire of the south.
2. The art that developed under the patronage of Bahmani Sultanate is known as Deccan Art.
3. Bahmani Sultanate was named after Alla-Ud-Din Bahman Shah.
4. Ahmadnagar, Bijapur and Golconda were the main seats of Deccan art.
5. The famous scholar Chand Sultana was related to Bijapur.
6. Deccan Style was deeply influenced by Persian and Arabian art.
7. Gradually the Deccan style lost its uniqueness to the growing Mughal influence.
8. The Lady with the Myna Bird and Chand Bibi playing Polo are important works of Deccan Style.

EXERCISE QUESTIONS

Very short answer questions:

1. Which two brothers laid the foundation of Vijayanagar Empire?
2. Into how many parts was the Bahmani Sultanate divided?
3. Name any one title of the paintings of Bijapur?
4. Deccan Art was influenced by which style?

Short answer questions:

1. The painting “Chand Bibi playing Polo” belongs to which style?
2. “Lady with the Myna Bird” belongs to which style of painting?
3. Where was the illustrated manuscript *Tarif-I-Hussain Shahi* painted?

Essay-type questions:

1. Describe the subject matter and characteristics of Deccan Art.
2. Write an essay on the chronological development of Deccan Art.

CHAPTER 2

MUGHAL PAINTING

By the beginning of 15th century, significant changes started appearing in Indian paintings. The Jain *Apbhramsa Style* saw distinct modifications and the paintings of Malwa metamorphosed with new artistic characteristic indicated in the forms, subjects and style, the examples of which can be clearly seen in the *Nimat Namah, Aranyak parva, Laur- Chanda, Mahapurana, Chaurpanchaska* (Palam) etc. The beginning of 16th century witnessed a revival of arts and at the same time the mutual conflicts between states proffered favourable grounds for foreign invaders to attack and consolidate themselves here. Babur founded the Mughal rule in India in 1526 A.D. with the victory in the battle of Panipat. He was a descendent of Timur on his father's side (5th generation), of Changez Khan on his mother's side (14th generation) and so the term Mughal came into being. The Mughal emperors were art lovers and continuity and progressive development in the Mughal style can be traced from the reign of Babur to that of Shahjahan. The earlier Mughal art was predominantly Persian, presented in Indian context. It developed as a blending of Persian and Indian ideas. In the court of Akbar, this style emerged because of synthesis of *Rajasthani, Apabhramsha* and Deccan style and steadily gained recognition as a distinctive style of painting with a rich tradition to fall back upon. Therefore, it is said that Persian and Rajasthani style gave birth to Mughal Style. Under Jahangir, this style was completely Indianised whereas during the reign of Shahjahan it imbibed European influence. According to Rai Krishnadas, the Mughal Style originated with the advent of Babur and continued evolving until the reign of Shahjahan, reaching climax under Jahangir. Auragzeb, a fanatical monarch who ignored arts, succeeded Shahjahan. The artists sought refuge in other kingdoms in order to save their lives and this led to the downfall of the Mughal arts. Being court art, this art took different dimensions in accordance with the interests and tastes of the patrons so it will be justified to understand Mughal Style with respect to individual; Mughal ruler.

BABUR

Babur is credited for the establishment of the Mughal dynasty (1526A.D.) in India. But he ruled for a very short period and died soon after in 1530 A.D. No miniatures survived from the reign of the founder but he was interested in fine arts because he had seen and analyzed the paintings of Persian painter Bihzad and Shah Muzaffar. He has also mentioned these artists in his autobiography *Tuzuk-I-Baburi*.

HUMAYUN

His eldest son, Humayun (1530-1556 A.D.) as the second Mughal emperor, succeeded Babur. Humayun was mostly engaged in containing his rivals and was driven out by Sher Shah. He sought refuge in the court of Shah Tehmasp of Persia where he acquired love for the art of painting.

Upon his return to India, the Persian master artists Mir Syed Ali and Khwaja Abdus Samad Shirazi accompanied him. Young Akbar also learnt painting from them. The miniatures prepared during this period

were in Persian Style. The illustration of *Dastan-I-Amir Hamza* or *Hamza Nama* began under Humayun but was completed during Akbar's reign.



PLATE 1
HAMZA NAMA



PLATE 2
ANWAR-I- SUHAILI

AKBAR

In 1556, Humayun died as a result of tumbling down the steps of the library and his fourteen year old son Akbar came to throne. The political upheavals and instability forbade Babur and Humayun the pleasures of life dominated by fine arts but Akbar not only expanded and consolidated his empire but also earned the reputation of being a strong syncretise emperor. The Persian master artists who had already come to India, Mir Syed Ali and Khwaja Abdus Samad Shirazi were in charge of the imperial atelier and in conformity with the interests and policies of Akbar infused the elements of integration and solidarity in the art field too.

These artists painted the Persian figures in Indian colours to realize the concepts of Akbar and proficient artists like Daswant and Basawan brought the Mughal style to life that resulted in the replacement of Persian severity with Indian grace. Apart from the qualities of a scholar and administrator, Akbar was a connoisseur of art. Therefore, he patronised, honoured and promoted numerous artists. Mughal historian Abul Fazal in his *Ain-i-Akbari* says that Akbar from his earliest youth, had shown a great predilection for this art, and gave it every encouragement. The name of these artists promulgated in Persia and Europe as well. Viewing Indian painting in a broader perspective, the Mughal paintings under Akbar were a fusion of Persian style and Indian traditions. He encouraged the painters to minutely observe the local Indian art, traditions, culture, and paint accordingly. He commissioned the illustrated manuscripts like *Dastan-I-Amir Hamza*, *Shah-Namah*, *Tarikh-e-Khandan-e-Timuria*, *Razm-Namah*, *Wakyat-Babri*, *Akbar-Namah*, *Anwar-i-Suhaili*, *Darah-Namah* and the masterly painting and translation of the *Ramayana*, *Mahabharat*, *Yoga Vashishtha*, *Nal-Damyanti*, *Shakuntala*, *Kathasaritsagara*, *Krishna-Charita*. **(Plate 2)**

AKBAR'S LOVE FOR THE ART OF PAINTING- Akbar was himself an accomplished artist because his father Humayun organised lessons in painting for him from the famous Persian painters as part of character building. There was some political stability and peace during Akbar's reign. Whatever leisure time Akbar had at hand, he would go and spend it in the royal atelier. His court had both Hindu and Muslim painters- Khwaja Abdus Samad Shirazi, Mir Syed Ali, Sukhlal, Daswant, Mukund, Jagannath Madhav, Mahesh, Tarachand, Sanwal, Khemkaran, Harvansh, Ram, Basawan etc. Abul Fazal wrote that the Indian painters were more dexterous, nimble and impassioned as compared to their Persian counterparts. There were but a few in the world equivalent to them. Life sang in their artworks. The great musician Tansen graced his court. With painting, Akbar encouraged and patronised other arts too. Based on their ability, Akbar used to confer various titles to the painters *Nadir-Ul-Mulk*, *Humayun Nasari* etc. The *Navratnas* of his court were skilled and proficient in their respective streams. Rai Krishna Das has divided Akbar era paintings as follows-

Paintings based on non-Indian stories- *Hamzanama*, *Khamsa Nizami* etc.

Paintings based on Indian stories- *Ramayana*, *Razmanama* (Mahabharata), *Nala-Daman* (Nala-Damyanti), *Anwar-I-Suhaili* etc.

Historical books- *Shah-Namah* (history of the Persian rulers), *Timur-Namah* (history of Timur), *Babur-Namah*, *Akbar-Namah* etc.

Portraits (*Shabih*) and social paintings.

According to Rai Krishna Das, about twenty thousand paintings were made during Akbar's reign, which are displayed in various museums around the world.

CHARACTERISTICS OF PAINTING STYLE UNDER AKBAR- Akbar understood the Indian life very closely. It was his interest that generated influence on the then prevailing arts. The fusion of Rajput, Persian and European elements gave a distinctive identity to this style. In order to promote religious harmony between Hindu-Muslims, Akbar infused an integrated idea into the painting style. There is an abundance of paintings glorifying magnificence of courts, splendour and the courage and exploits of the Mughal ruler. Due to the Persian effect, Mughal painters used brilliant colours like saffron, yellow, blue, red, pink and green colour in plenitude. Lines became important feature in the paintings under Akbar. There was a general trend of painting profile faces or painting one side of the face. The Mughal attires, jewellery, flora and fauna were aptly depicted. The painters in his atelier were experts at *Shabih* or portrait painting. The portrait of King Prithu is worth mentioning and is in the collection at Bharat Kala Bhawan, Banaras. Most of the artists have followed the precepts and principles in the portraits. The creases and folds of costumes have been depicted quite naturally. Many artists worked together on a single miniature. The portraits of important personalities were exhibited after completion. The prime subject was painted predominantly in a crowd for compositional excellence. *Ain-I-Akbari* gives adequate account of the paintings done under Akbar. The painter's brush was termed as '*Kalam*' and the painter as '*Kalam-Kartar*'. The brushes were made using animal hair. Different types of papers used for painting are mentioned in *Ain-I-Akbari*. A Mughal factory for paper was established in Sialkot (Punjab) and the paper produced here was famous as *Sialkoti* paper or *Mughalia* paper.

CHIEF PAINTERS UNDER AKBAR-

There were a great number of artists working at Akbar's atelier. The artists belonged to both Hindu and Muslim religion.

1) MIR SYED ALI- This Persian artist accompanied Humayun to India. He was a painter of Safavid style of Persia. His father's name was Mansoor who was himself a painter. Mir Syed Ali assumed the alias "*Judai*". His paintings carry a pleasant and beautiful feel. The *Hamzanama* was painted under his direction. He was fond of painting subjects related to the everyday life. *Laila- Majnu*, *The Birth of Majnu*, and *Portrait of Father* are some of his important works.



PLATE 3 VARIOUS BIRDS AND TURKEY FALCON
 contribution of Daswant.

2) KHWAJA ABDUS SAMAD SHIRAZI- He came to India with Humayun. He belonged to Shiraz in Persia. His expertise in painting earned him the title '*Shiri kalam*'. He gave lessons in art to Humayun and Akbar. He was the head of Akbar's atelier and his favourite also. His apprentices turned out to be experts too.

3) DASWANT- Daswant was the best Hindu painter and initially an employee at Akbar's atelier. He learned painting from Abdus Samad. He painted beautifully in *Razmanama*. He also painted nondescript figures. He painted the mythological scenes based on the daily life. The Indian element in Mughal style is the

4) BASAWAN- He was a leading Hindu painter in the court of Akbar. He painted around hundred paintings. Abul Fazal has praised him in his memoirs. Basawan's paintings are very close to reality. He was an expert at preparing backgrounds, portraying facial features, preparing colours etc. He worked on the illustrated manuscripts *Darbaranama* and *Akbarnama*.

MUGHALART UNDER JAHANGIR-

Jahangir took over the reins of Mughal Empire in 1605. He was a scholar, kind-hearted, art-loving administrator. Under him the art continued with tradition of Mughal style promoted by Akbar but later on, with ample chiaroscuro (lights and shades), this style faced a transition with incorporation of new elements. Persian painter Aqa Reza was the head of Jahangir's atelier. Aqa Reza's style was replete with Indian style of painting. His son Abul Hasan was the favourite of Jahangir. The birds painted by Ustad Mansoor are very attractive and his “Turkey Cock” and “Falcon” are world famous. **(Plate 3)**

Various expressions and moods were painted during Jahangir's time. His face was usually painted with a halo behind. Jahangir also sent his painters abroad for learning and study. Bishandas took training in Persia. He also painted for the Shah of Persia for many years where he painted the world famous “Sheikh Phool Sufi Saint”. His marriage to Noorjahan evinced a deeper interest in painting. Manohar, Ustad Mansoor, Aqa Reza, Hasan, Bishandas, Goverdhan etc were some painters of this era. For his love of nature, Jahangir ordered the erection of an open tomb for self. This period is known as the finest of Mughal Art.

SUBJECTS OF PAINTINGS DURING JAHANGIR ERA-

Nature and human expressions were integrated in paintings during Jahangir's time. On the other hand, the importance of manuscripts diminished. Paintings on social, religious and political themes have been painted with dexterity. The Court themes have been painted with sophistication and luxury. Scenes of recreation, hunting, seraglio and celebration have been depicted realistically. In order for the painting to be aesthetically pleasing, all elements of composition have been fused. The European works influenced the painters of Jahangir's court. Delicacy and finish attained great sensitivity. Along with the portrayal of the splendours of royal life, historical events, Christianity, Europeans and other subjects were the favourable themes for paintings.

CHARACTERISTICS OF PAINTING STYLE UNDER JAHANGIR-

The natural scenes in the paintings of Jahangir period are consummate with Indian elements. There is realism in the paintings. Very fine rendering and the depiction of creases and folds is remarkable. The repetition of fine lines used for shading or '*Pardaz*' is known as '*Khatpardaz*'. Using small dots to show light and shades was known as '*Dana-Pardaz*'. Delicate toning and modelling created a three dimensional effect in the paintings. There is more naturalism in the handling of nature and animals in paintings. The influence of Ajanta is apparent in the depiction of elephants. The lines are rhythmic and efficacious. The colour palette is very pleasant to the eyes with diluted soft blues, greys and greens, pink and whites, gold and silver. Faces painted in *ek chashma* or profiles are expressive. Women were also painted during this period. Art developed under the Emperor's patronage, who became increasingly obsessed with the unity of all life and was a keen naturalist. The male costume comprises of a robe, girdle, a turban, and the female costume of *odhni* primarily. Hence, due to various distinctive features, the paintings during Jahangir's period were detached from the Persian influence and fused with Indian elements. Formalist style and realism have been their distinctive features.

MUGHALART UNDER SHAHJAHAN-

After Jahangir Shahjahan succeeded the Mughal throne. Shahjahan was more conservative as compared to his predecessors. He liked and patronized paintings and painters but he was more inclined towards architecture. Taj Mahal is the finest example of the same. His marriage to Mumtaz Mahal made him more obsessed with this passion. The art of this period got a totally new makeover. The paintings under Shahjahan are restrained and bound to court establishment but still retain their technical virtuosity. Composition got emphasis over expression. The European influence was gaining credence during this period. There was an excessive use of tones and shades and the artists were developing a fondness for third dimensionality. *Shahnama* is the finest manuscript of the Shahjahan period. Scenes depicting the grandeur and splendour of Mughal court have been prominently painted. The lines became inconsequential. Objects were painted with finesse. The technique was superior and perspective was used. There is clarity and naturalness of expressions. Women depiction can also be seen. Hindu themes were not painted as much anymore. Scenes of courts and meetings with saints were frequently painted. There were paintings on Christianity. Some paintings of black brushwork (*Syah Kalam*) are also available which have been done in black lines without using any colour. These painting have been coated with albumen of the egg for preservation. Soft colours were applied on lips etc but the drawing was ultra-fine. Vichitra, Chitraman, Honhar, Lalchand were few of the court painters of this period.

CHARACTERISTICS AND THEME OF THE PAINTINGS UNDER SHAHJAHAN-

The paintings under Shahjahan are distinctive with fine drawing, inlaid work (*Pachchikari*) and orderliness. Shahjahan had a liking for the European oil paintings, which promoted lights and shades and realism in paintings during this period. There was a trend of painting Christian themes. The painting style of this period remained confined to the court. The male attire constituted of long trousers or *pyjamas*, long ornated scarves and the female costumes comprised of transparent material and narrow trousers. Such ornate motifs gave a new dimension to the paintings. The Hindu culture diminished in painting. There was a change in the depiction of elephants and they were depicted broader than before. There were more paintings of court culture, grandeur, etiquettes, ambassadors, respected and revered personalities and meetings. There were paintings of folk singers too. Gold plate has been used. There were broader borders and emphasize was given on decoration. The covers of books popularly known as '*Bayaz*' were attractively made.

DOWNFALL OF THE MUGHAL STYLE-

After Shahjahan, the succession of Aurangzeb led to a great blow to the arts. Aurangzeb was a fanatic.

He murdered his brothers to capture the throne of Delhi. He also imprisoned his father Shahjahan. He detested art and considered it anti-religion. He got the murals white washed which were painted under his own ancestors. He forced the artists to give up painting. It resulted in the artists fleeing his oppression and emigrating to provincial states or adopting other means of livelihood. Painting came to a complete standstill. The sun of Mughal art set forever to never rise again. His successors were profligates who were incapable of heeding art. As a result, oblivious to its glorious past, the Mughal art disappeared.

IMPORTANT PAINTINGS-

Many paintings were painted during the Mughal period and some are especially famous-

REJOICING UPON THE BIRTH OF PRINCE SALIM- 'Rejoicing upon the Birth of Prince Salim' is one of the most important paintings from Akbar era. It is known for its composition (space division) and grand scene. The complete event has been depicted in sections. Giving alms outside the court and inside the *zananamah*, dancing women have been depicted. One part illustrates bathing of the newly born prince and the other shows the delivery room. A peacock on the terrace and a high horizon with surrounding nature has been beautifully illustrated. A very attractive colour scheme has been followed in the painting. Kesu painted this work of art. **(Plate 4)**

KABIR AND REDAS- Illustrating all the characteristics of Jahangir Era style of paintings, this painting was created in 1640 A.D. by Ustad Fakirullah. Rural life has been depicted in gray, earthy colours. Kabir is weaving cloth outside the cottage and Redas is sitting on a mat beside him. Both are lost in their devotion oblivious to the material world around them. Both devotees have been depicted as gaunt figures. The earthy brown colours have lent perspective to the subject. The border has been painted in blue. This is the finest example of Shahjahan era paintings. **(PLATE 5)**



**PLATE 4
BIRTH OF SALIM**



**PLATE 5
KABIR AND REDAS**

THE PROCESSION OF DARAH SHIKOH- This painting is known for its composition of Mughal era paintings. There is an attractive depiction of clothes and jewellery, horses and royal procession. Dara dressed as groom is seated on horseback with Shahjahan following him on a horse behind him. The women of the royal family seated on elephants and the band players have been composed and illustrated beautifully. The representation of men and women standing with folded hands to welcome the ceremonial procession further sheds light on the narrative. The fireworks in the background and decoration introduce the vivid imagination of the painter. The figures are depicted in profile of *ek chashma*. Haji Madani made this painting. **(PLATE 6)**

THE DREAM OF JAHANGIR- The favourite painter of Jahangir, Abu Hasan, made this painting. It illustrates Jahangir embracing the Persian Shah Abbas where reality was that both rulers never met each other. It belongs to the period when Jahangir was not on cordial terms with the Persian Safavid Sultan. The painter Abu Hasan has cleverly depicted Jahangir as supreme with the expression of the world conqueror. In the painting, on a globe, Jahangir and Abbas have been illustrated on a lion and a sheep respectively. The costume and jewellery and the aura created around Jahangir is an attempt to show him as superior. The world map on the globe is considered as the most accurate of the then contemporary context. The golden halo depicted in the painting mirrors the title *Noor-Al-Din* (the light of faith) of Jahangir. Tempera medium is used in the painting with prominent use of gold and silver. Jahangir bestowed the title of *Nadir-Al-Jama* (icon of the era) on Abu Hasan. **(PLATE 7)**



PLATE 6
THE PROCESSION OF DARAH SHIKOH



PLATE 7
THE DREAM OF JAHANGIR

COMMON CHARACTERISTICS OF THE MUGHAL STYLE- There is a variety in Mughal style of paintings but the verve of Ajanta paintings is missing. The paintings were orderly and done with good taste. There was no painting of familial subject in Mughal style. Social themes were painted. Due to court discipline, the human figures seem to be placed in queues. Paintings on hunting scenes, events of historical importance, nature depiction, birds, flora and fauna, religious paintings, mythological scenes and court

scenes have been impressively illustrated. There were realistic depictions and tableaus of natural scenes that were beautifully expressed. Many species of Indian birds and animals were illustrated. The paintings of court splendour, hunting and war are distinctive of this style. There are striking illustrations of elephant, bulls, cocks, quails and partridge fights. Iranian narratives such as *Amir-Hamza*, *Shah-Namah* etc. and love stories of *Laila-Majnu*, *Shirin-Farhad* were illustrated. Hindu religious epics namely *Ramayana*, *Mahabharata*, *Yoga-Vasistha* etc. were also painted. In the historical paintings, the events of the lives of the Mughal Emperors were dexterously chronicled. Paintings based on *Tarikh-E-Khandan-E-Timuria* were also illustrated.



PLATE 8
JAHANGIR MEETING A SAINT

Shabih Portraits of Emperors, Princes, noblemen, saints and ascetics were portrayed cleverly and masterly. Paintings on meetings with saints and ascetics were also made. **(PLATE 8)**

The fusion of the Indo-Persian style gave birth to a distinctive Mughal style of painting. The palette modulated the background with dull and insipid colours with soft tones. Intricate motifs were applied to costumes, draperies, and other decorative items and were gilded as well. The initial faces painted in Persian style are *dedh chashma* but later on majority were *ek chashma* or profile. Architecture has found prime importance in Mughal paintings. The vaults, arches and columns have been embellished with mosaic work and the painted forts are resplendent with turrets, ramparts and steeple. While the European art was wielding influence in the Mughal court, the Mughal art retained its distinguishing compositional qualities, harmonious colour schemes with delicate tones, curves and contours. A look at the Mughal paintings evidences that it was an art of the Emperors, courts and courtiers devoid of the depiction of daily life. It was confined to the noblemen and administrators and was a manifestation of their interests and life. It could never establish any relationship with the commonplace. The

Mughal art was immersed in the luxuries and splendour of the court life and most of the paintings were too expensive for the commoners to even dream to procure.

IMPORTANT POINTS

1. With the victory in the battle of Panipat, Babur became the ruler of Delhi and with it the Mughals entered India.
2. Initially the Mughal art was greatly influenced by Persian art but gradually with the fusion of Rajasthani *Apabhransha* and Southern styles it gained its uniqueness.
3. The Mughal art was at its peak during the reign of Jahangir.
4. This art faced its downfall during Aurangzeb's rule.

5. The themes of Mughal paintings were confined to court splendour, portraits of the rulers, hunting scenes, paintings of historical and mythological legends and religious stories.
6. The painted foreground depicts realism.
7. There is rhythm and movement in the lines and contours.
8. Nature painting has found prominence whereas female paintings are almost negligible..
9. The borders have also been painted. At places the borders are more beautiful than the main painting.
10. Lights and shades have been used to paint similitude and realism where the areas of depth and enhanced areas are clearly seen.

QUESTIONS FOR PRACTICE

SHORT ANSWER TYPE QUESTIONS

1. Which two Persian painters initiated the Mughal art?
2. Why is Mughal art known as court art?
3. Who were the main painters during Jahangir's reign?
4. What were the reasons for the downfall of the Mughal art?
5. What was *Shabih*?
6. Which Mughal painter is known for his mastery in paintings birds and animals?

ESSAY TYPE QUESTIONS

1. Describe the subject-matter and characteristics of the Mughal art during Akbar?
2. 'Jahangir era was the finest period of the Mughal art.' Elucidate.
3. Write an essay on the development of the Mughal art.
4. Write a detailed critique on art during Shahjahan's reign.
5. Give an introduction to the main painters of Akbar's court.

CHAPTER 3

RAJASTHANI MINIATURE STYLE

Indian art has carved a special niche in International art heritage. The classicism of the rich murals and sculptures of Ajanta and Ellora along with the influence of Hinduism, Buddhism and Jainism became the foundation of the development of medieval arts. Along with the medieval art tradition in temple construction and sculptures the miniature form of painting was established by the name of *Pal*, *Apabhransha* (Jain), Rajasthani, Mughal and Pahari School. This style of painting later endowed a timeless quality to the rich art tradition of Ajanta and preserved it from second century before Christ till today.

RISE AND DEVELOPMENT-

Sustaining in miniature form, there is contention amongst various scholars regarding the historical background, naming and region of origin of Rajasthani art in the Indian painting tradition. But the later researches, published books, and on the basis of historic factual evidence the rise and development of Rajasthani style paintings was determined between 17th to 19th century. However, the scholars are in disagreement about the history preceding it.

The miniature style was first mentioned and described by art historian Dr. Anand K. Coomarswamy in his book “Rajput Painting” (1916 A.D.). Dr. Coomarswamy has considered two groups of medieval art- (1) Rajput Style (2) Mughal Style. The Rajputana expanded from Gujarat to Bundelkhand and on the other side from the principalities on the foothills of The Himalayas to the plains of Malwa. Due to this regional expanse, Dr. Coomarswamy addressed this style as Rajput style which seems plausible but later on with the research papers presented by Basil Grey, Dr. Hermann Goetz, O.C. Ganguly, Rai Krishna Das, Kunwar Sangram Singh, Motichandra Khajanchi, Karl Khandalavala etc., factual evidences and manuscripts, the different styles and sub-styles of Rajput art came to light. On the basis of these authentic proofs and evidences the Rajput Style came to be categorised into two main styles- Rajasthani Style and Pahari Style.

Post independence, Rajputana came into being as 'Rajasthan' described as “Raisthan' for the first time by Colonel Todd in his series “Annals and Antiquities of Rajasthan” in 1829 which later came to be known as Rajasthan. Therefore, Rajasthani painting means the art tradition that budded and blossomed and flourished in this region.

The study of Indian history and the evidences presented by the scholars make known the fact that the pre-medieval period i.e. 7th century to 12th century was significant for the history of Rajasthan. This period was remarkable for the development of art and literature. The available palm-leaf (*Tadpatra*) illustrated manuscripts belonging to Rajasthan “*Shravan Pratikraman Churni*”(1260 A.D.) at Ahad (Udaipur) and “*Supasanahchariyam*” (1422- 1423A.D.) found at Delwara demonstrate the initial stage of Rajasthani painting which is completely dominated by Jain and Gujarat style. But the illuminated manuscripts found

thereafter like *Kalpsutra* of 1426 A.D., *Basant Vilas Pattachitra* (scroll painting) of 1451 A.D., *Gita Govind* of 1450 A.D. and *Bal Gopal Stuti* are important works where the seeds of Rajasthani School are clearly evident.

The comprehensive form of the miniature paintings based on Jain and Non-Jain scriptures of the 7th to 15th century in accordance with harmony of regional uniqueness and elements and principles of classical art was manifested in a novel approach in Rajasthani School. The study of the medieval (between 12th to 15th centuries) illuminated manuscripts such as *Adipurana* painted in 1540 A.D., *Chaupanchshikha* from Mewar (1598 A.D.), *Gita Govind* (1610 A.D.), *Mahapurana* of 1540 A.D., *Nimat-Namah* of 15th century, *Mrigavati* of 1540 A.D., *Jodhpur Bhagwat* and *Ragamala* from the collection of Kunwar Sangram Singh make known that the previously prevalent Sawa Chashma faces (one and a quarter eye), aquiline nose, *Parval* (pointed gourd) like bulging eyes, distorted hands and stiff fingers, unnaturally protruding chest, exaggerated poses and symbolic depiction of nature etc. from *Apabhramsha* form combined with the local characteristic features and manifested in Mewar School. The *Ragamala* series of paintings of 1605 A.D. by Nasiruddin found at Chawand strengthened the authentic base of Rajasthani School, which made fact the universal that the place of origin of Rajasthani style was indeed *Medpat* (Mewar).

In the early 16th century, the rich Mewar School (initial Rajasthani School) which was influenced by Gujarat Style initiated a new phase in Indian painting that was a new edition of *Apabhramsha* School, medieval *Bhakti* Movement and *Ritikavya* or *Ritismagra Kavya*. The creations based on *Shringara Kavya* by Bihari, Matiram, Dev, Keshav etc. and the worldly and divine form of Radha and Krishna revered in *Bhakti Ras* by Sur, Mira, Nanak, Kabir etc. was lent a new importance and delineation by Rajasthani School as a result of which along with preceding themes *Ragamala*, *Barahmasa*, ***Ritu-Varnana*** (seasons), *Nayak-Nayika Bheda* have been painted outstandingly.

CLASSIFICATION OF STYLES

The rise and development of Rajasthani School was dissimilar to that of the other styles and came about due to regional diversities. Due to diverse patronage, there is an array of forms perceptible in it. The arts in Rajasthan budded and developed in the ancient towns and religious and cultural seats. Besides the love of religion and arts of the religious seats, religious heads, state patronages and feudal lords, with the significant contributions of litterateurs, poets, painters, musicians, and sculptors, the Rajasthani style developed in many sub-styles of principalities. The style that was at its pinnacle between 17th to 19th centuries was an amalgamation of various regional sub-styles. From the view of research, The Rajasthani School is divided into four Schools based on the regional characteristics and geographical perspective.

- (1) Mewar School-Udaipur, Nathdwara, Pratapgarh.
- (2) Marwar School- Jodhpur, Bikaner, Kishangarh, Nagaur, Sirohi.
- (3) Hadoti School- Kota, Bundi, Jhalawar.
- (4) Dhundhar School- Jaipur, Uniyara, Alwar, Shekhawati.

But later on, based on the originality and uniqueness of individual styles of the primary and sub-styles of Rajasthani School, Bikaner, Kishangarh, Kota, Bundi, Alwar etc. were established as individual Schools.

MEWAR SCHOOL

The Mewar School occupies a prominent place in the Rajasthani School. Since *Medpat* or *Mewar* has been a source of inspiration since times immemorial and so, it has contributed significantly to the rise,

development and historical evaluation of Rajasthani School. The history of Mewar boasts of courage, sovereignty and patronage to the rich cultural heritage and religion. Unaffected by constant invasions and obstacles, it has been on the forefront in preserving its legacy. The example of Maharana Kumbha's fondness for architecture, literature, music and arts can still be traced in the fort of Kumbhalgarh and the palaces. Rana Sanga's resistance to the Mughal invasion (early 16th cent. A.D.) and the destruction of Chittore led to the founding of Udaipur by Maharana Udai Singh. Later on Maharana Pratap declared Chawand his capital. Despite constant wars and conflicts with the Mughals, the rulers of Mewar patronised arts as a result of which Kumbhalgarh, Chittore, Udaipur and Chawand remained the prime seats of the initial Mewar School.

After the partial capitulation of Amar Singh I to the Mughals in the 17th century, the Mughal influence started reflecting in the Mewar school which persisted till the rule of Maharana Karan Singh and Maharana Jagat Singh I. The *Ragamala* (1605 A.D.) painted by Nasiruddin at Chawand during the time of Maharana Pratap is significant where the local elements of art and the brightness of colours help establish its regional identity. In the same series, the *Nayak-Nayika Bheda* of Jagat Singh period determines the mature tradition of the School. The period of Maharana Jagat Singh was the golden period of Mewar School. The influence of Mughal School during Jahangir's reign and the love and devotion for Krishna owing to the influence of *Vallabha Sampraday* was at its peak where the moods of Krishna and scriptures like *Bhagwat-Purana*, *Gita Govind*, *Sur-Sagar*, *Ramayana* etc. were the main subjects for painting. The 123 paintings of the four wings of the *Bhagwat-Purana* painted by *Sahabdin* are important where ochre, yellow, red and blues have been used. Besides these *Ramayana* painted by Manohar in 1649 A.D., *Gita Govind* and *Sur-Sagar* (1650-51 A.D.) are testimonies to Jagat Singh's love of art. Influenced by *Ritikavya*, with *Shringar Ras* as the theme, *Barahmasa* (all seasons), *Rituvarnan*, *Nayak-Nayika Bheda* and *Ragamala* etc. were beautifully painted in Mewar School which is further evidenced by the paintings based on *Ragamala* and *Rasikapriya* and *Ramchandrika* by Keshava.

The rich tradition of Mewar School painting of Jagat Singh's time culminated during the rule of Raj Singh. '*Bhramargeet*' painted by painter *Sahabdin* in 1655 is one of the fine achievements of this period. It was that time when Aurangzeb's anti-Hindu policy was at its worst. Without heeding the Mughal invasion, Maharana Raj Singh established the *Vigraha* of Lord Shrinath at Sihar village of Mewar in 1670 A.D. and maintained the Mewar tradition of safeguarding religion.

The founding of the *Pushtimarga* tradition of *Vallabha Sampraday* in Mewar, new distinguished forms of Krishna came into being. It is a known fact that practices of painting and music have been an important part of the *Pushtimaraga* tradition and for that very reason many fine painters and musicians from Mathura and Goverdhan accompanied the idol of Shrinathji. Coordinating with the Mewar School they began painting in a distinct style devoted to Lord Krishna which came to be known as Nathdwara School, a sub-school of Mewar. The paintings of this style with the divine and human form of Krishna as its subject matter came to be conducted on paper and cloth. The painted cloths adorning the back of the idol of Lord Krishna are called *Picchwai* paintings which due to their uniqueness are popular here and internationally.

The Mewar School that was at its zenith during Maharana Jagat Singh and Raj Singh, reflected Mughal influence during the time of later rulers as Maharana Jai Singh, Amar Singh II and Sangram Singh II as is clearly exemplified in "*Bihari Satsai*"(1717 A.D.) painted during the time of Sangram Singh II. This mixed form of Mewar School continued in courts, local principalities and *Vaishnava* seats till 19th century and which continues till today in the worship of Shrinathji but the commercial aspect has definitely hit its



PLATE 1
PICCHWAI PAINTING

CHARACTERISTICS-

1. The influence of *Apabhramsha* School (Gujarat-Malwa) is clearly visible on the initial Mewar School which fused with the folk art emerged in its distinct form along with the bright colours, decorative natural scenes and bold lines.
2. The paintings of 17th century were marked by increased, tonal gradations, mysticism of colours and facial charm. The male has been depicted with bushy moustache, protruding forehead and large eyes wearing a decorative turban whereas a short stature, firm chest, fish-like eyes and short chin wearing ornaments typical of Rajasthani attire mark the female form.
3. The rendering space has been divided into several sections according to the narrative. If one portion has female adorning self, the second segment depicts a woman seated waiting her beloved where as the third shows a female amidst her attendants. In this way, each part is an individual composition in itself but all units together make up a complete picture.
4. The borders have local touch and are painted in scarlet and vermillion red. Later on the Mughal effect led to the embellishment of these borders.
5. The main subjects painted in Mewar School were based on *Bhagwat-Purana*, *Gita Govind*, *Sur-Sagar*, Bihari's *Satsai*, *Rasikpriya*, *Laur-Chanda*, *Ramayana* and besides *Krishna Leela*, *Rāgmāla*, *Barahmasa*, *Rituvannan*, *Nayak-Nayika Bheda* and folklore dominated. Towards the end of 18th century paintings of *Shrinathji* were made in abundance. In short, scenes of Krishna as a child, shepherd and his adorned Madan-Mohan portrayal is the main contribution of Mewar School. Aestheticism has been the main concern of this school.

6. The folk effect on the initial Mewar style presented flat architecture and vegetation in the paintings but later on space value was incorporated. The background resonated with the local flora and fauna as mango trees, thick foliage with sycamore and birds and animals like elephants, lion, deer, monkey, peacock, crane, parrot, swan, cuckoo, ptarmigan etc. in the 18th century, Mughal influence resulted in the depiction of night skies redolent of the moon and the stars.
7. The noteworthy painters of Mewar School were Manohar, Sahibdin, Nisardin, Meru, Kriparam, Rampratap, Nayanchandra Jeeva, Amra, Shivdayal, Raghunath etc.

Towards the end of 18th century, the Mewar School started losing its ingenuity and grandeur to the influence of Mughal and Western style.

MARWAR SCHOOL-

The painting style blossoming in the state and its various territories founded by Rao Jodha of Rathore dynasty is popularly known as Marwar or Jodhpur School. This School is as famed as Mewar School for its antiquity. Similar to Mewar School, the living examples of the legacy of paintings and sculptures of Marwar School are perceptible on the gates, palaces and temples of the capital of Pratiharas, Mandore. The reference to painter Shringdhar by Tibetan traveller Lama Taranath in 7th century is a testimony to the antiquity of the painting tradition of Marwar School. Rao Maldeo is credited for endowing a new pedestal to the cultural tradition and creative environment. With his foresightedness, courage and intellect, Maldeo annexed the principalities of Ghanerao, Sirohi, Nagaur, Nadol, Pali, Sojat, Jalore, Pokaran etc. to lay the foundation of independent Marwar kingdom which was ruled by the Rathore dynasty for generations.

The testimony of the early Marwar School can be found in '*Uttaradhayan Sutra*' of 1591 A.D. at the Baroda museum and the availability of copies of '*Kalpsutra*' and other works found from the publications of the Jain sites of Nadol, Pali, Jalore and Jodhpur Book Publications, Jodhpur and Jaisalmer indicates the influence of Gujarat-Jain School but it is also apparent that Marwar must have been an important trade centre of its time. A few paintings from the '*Ragamala*' of 1623 A.D. in the collection of Kunwar Sangram Singh are also considered as verified evidences of the early Marwar School.

The Marwar School developed in accordance with the contemporary circumstances of the time. Blended with the influence of *Apabhransha* and Mughal style, the Marwar School is worth mentioning for its originality. During the reign of Maharaja Sur Singh, the Marwar School attained a definite form. Many paintings from his era are preserved in the Baroda museum. The illuminated manuscripts of his time such as *Jodhpur Bhagwat* (1610 A.D.), paintings of *Rasikapriya*, *verses of Sur-Sagar* and painting of Dhola-Maru make evident the brightness of colours of desert region and the elite appearance of costumes and



**PLATE 2
KRISHNA WORSHIP**

jewellery clearly displaying the physical creativeness of the style.

Raja Jaswant Singh was a scholar and art-lover. Marwar remained the chief seat of the *Vallabha Sampraday* and Krishna as the prime character was painted abundantly. Subsequent to Jaswant Singh Marwar was constantly in conflict with the Mughals. Later, during the period of Ajit Singh, it regained its glory. After Ajit Singh, the period of his sons, Abhay Singh and Badath Singh, in Jodhpur and Nagaur respectively, wall paintings and manuscript paintings continued with the trend of painting Radha-Krishna theme and in love stories *Dhola-Maru*, *Ujla-Jethwa* and women of seraglio. This tradition persisted from Maharaja Vijay Singh to Bhim Singh continuously. After the accession of Maharaja Mansingh a new subject-matter of painting were made i.e. paintings related to '*Nath Panth*' *Sampraday*.

After Mansingh, Takhat Singh reverted to paintings with Krishna as the theme. The beautiful mural paintings of Takhat Vilas and Teeja Manjisa Temple are still present at Jodhpur fort but Mughal influence started taking effect, the culmination of which can be seen in the murals of the time of Maharaja Jaswant Singh II. **(Plate. 2)**

By mid- nineteenth century, alike other Schools, Marwar School also lost its originality due to westernisation but besides Jodhpur, Bikaner and Kishangarh, it rose eminently as the main art centres, which we will further study as individual art schools.

CHARACTERISTICS-

Partially influenced by Apabhramsha and Mewar style, the Marwar School retains a unique place for its ingenuity.

1. The male figure in Marwar School is endowed with good height, imposing face, bushy moustache, large eyes, long nose and pointed headgears. The Mughal influence reflected in the later treatment of costumes and jewellery.
2. The female figures have been depicted lean and lank, beautiful bejewelled faces, projected forehead, wagtail- like eyes, curled tresses reaching cheeks, well-built bodies with Rajasthani *lehanga*, stiff bodice, and flowered tresses visible through transparent veil provide elegance to the feminine form. With the later Mughal influence, the women came to be painted in long frilly costumes.
3. Yellow ochre has been abundantly used in Marwar School. The borders have been painted in red and outlined with yellow. A glimpse of green due to Deccan effect is visible in later paintings.
4. Depiction of white architectural buildings in the background with regional foliage has been done at places. Camels, horses, dogs, hare, deer, peacock, crows, partridge, falcons, quails etc. have been commonly painted.
5. The Marwar School was more contemporary in its subject matter than any other prevalent School. Therefore, the traditional subjects as *Durga-Saptashati*, *Ramayana*, *Shiv-Purana*, paintings of Krishna and *Rágmála*, *Rituvarnana*, *Kamasutra*, paintings of seraglio, courts etc. are inclusive. Besides paintings of *Nayak-Nayika Bheda*, *Barahmasa*, illustrations of love-stories like *Dhola-Maru*, *Mummalde-Nihalde*, *Ujla-Jethwa*, *Rani Roopmati-Baajibahadur* and in folklore *Pabuji*, *Hadbuji*, *Nath-Panth* based paintings of common people and their lives are some characteristics attributed to the Marwar School.
6. The main painters of Marwar School belonged to the '*Bhati*' community like Bhati Kishandas, Bhati Shivdas, Bhati Devdas, Bhati Veerji, Narayan Das, Chajju Bhati, Shankara Bhabhuta Jeetmal, Dana, Fateh Muhammad, Gopi etc. who made significant contributions to this style.

BIKANER-

The foundation of Bikaner was laid by Rao Bika ji. Being a part of Marwar, the artistic heritage of Bikaner is considered an important link of the Marwar School. Despite several external influences, Bikaner retains originality from the point of view of artistry. Alike other styles, painting art of Bikaner is considered to have begun in 16th century. Due to its close ties with the Mughals, the characteristics of Mughal influence are clearly seen in the early paintings of Bikaner School. The rulers of Bikaner served as Governors to the Mughals on the Southern front as a result of which the Deccan School had maximum impact on Bikaner Style. The paintings of Bikaner School carry the name of the painter, his father's name and the year of execution. Maharaja Rai Singh made significant contribution to this school. The famous *Usta* family came to the court of Maharaja Karn Singh and Anup Singh during Aurangzeb's reign. Maharaja Karn Singh patronised the Mughal painter Ali Raza as his favoured painter. The paintings prepared during the time of Anup Singh reflect pure Bikaner style. His courtier Mussavir Ruknuddin made important contribution by doing several paintings. The paintings of Keshavadasa's *Rasikapriya* and *Barahmasa* are important. Ruknuddin's entire family devoted itself to the cause of art of Bikaner. His son *Sahibdin* painted '*Bhagwat Purana*' and his grandson painted in the Bikaner style in the early 18th century. The painters Munnalal, Mukund, Chandulal of the *Matheran* family during the time of Anup Singh also made significant contribution towards the development of the Bikaner School. The artists of the *Matheran* and *Usta* family took the Bikaner School to its zenith during the reign of Anup Singh. With the downfall of the Mughals the Bikaner School became free of the Mughal influence and the effect of Jaipur, Bundi, Mewar, Pahari etc. schools emerged on Bikaner school. The Bikaner School advanced the tradition of wall-paintings of Rajasthan. The wall-paintings of the palace of Bikaner fort, Lalgarh palace, many *chhatris* (sepulchre or vault) are vital in the study. Painting on camel skin was also unique to Bikaner. This tradition is still being carried forward today by the *Usta* artists.

SUBJECT-MATTER OF BIKANER

SCHOOL- The subjects include *Bhagwat Purana*, *Madhavanal Kamkedala*, *Chaur-Panchashika*, *Ragamala* of Chawand, *Rasikapriya*, *Barahmasa*, *Ramayana*, *Devi Mahatamaya*, court, hunting, romance and portrait painting. Besides this *Nari-Shibika*, *Shalabhanjika*, women adorning self, men involved in various activities, women with sparklers, couple playing *Chaupad* etc. have been painted in abundance. In this style, the skies have been depicted cloudy with gold patches. Following the Marwar tradition of painting men, the figures have been depicted tall in stature. Faces are painted brown with moustache, sturdy bodies, pearl necklaces resting on wide chest, *Jama* or trouser and sabre tied in a *Dupatta* around waist. Female figures carry the same trend as Marwar and have been depicted long and lanky with sharp wagtail-like eyes, stiff bodice, wide skirts, toned bodies adorned with ornaments. The tall and slim females, the Deccan style rendering of coconut trees, flowing fountains and use of green colour are remarkable.

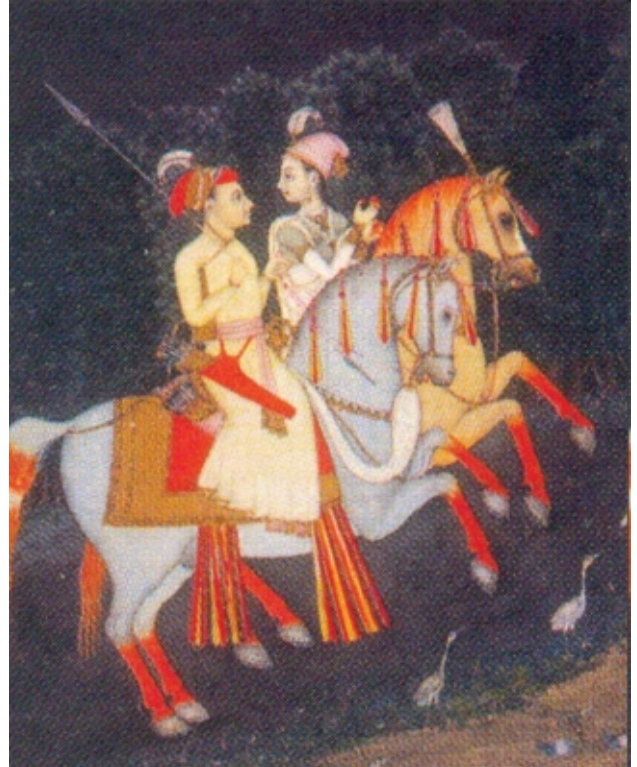


PLATE 3
RANI ROOPMATI AND BAAJ BAHADUR

The rhythm of lines, delicate treatment and fine drawings are exceptional qualities of this school. Compositions are impressive. Soft colours have been given preference instead of bright ones. Excessive use of red, purple, violet, gray, almond colour is a feature of this school. The style of miniatures and wall paintings is same in this school with the main theme being *Mahabharata*, *Ramayana*, *Krishna-Leela* and *Nayak-Nayika Bheda*. Besides this *Rasikpriya*, *Ragmala*, portrait painting, hunting scenes, *Shalabhanjika*, *Bhagwat-Purana* and depiction of Rajasthani folklore were the central themes of the paintings. (PLATE 3) The chief painters of Bikaner school were Munnalal, Mukund, Ramkishan, Jaikishan, Matheran and Chandulal. The painters of Usta family involved in painting in Bikaner style were Usta Kayam, Kasim, Abuhamid, Shah Muhammad, Ahmed Ali and Shahab-Din. They painted *Rasikpriya*, *Barahmasa*, *Ragragini*, *Rasleela*, hunting, gatherings and feudal splendour. The domes of buildings have been specially painted. The clouds have been painted in patches, lightening during rains and crane duo has been beautifully depicted. Blue, golden and red-tinged colour scheme has been used. Cliffs have been symbolically painted in portraits. Soft palette has been used for the background and perspective has been depicted according to the mood. In *Shalabhanjika* paintings, there is exceptional liveness and attraction in the figures and trees. Bikaner School occupies a special place in Rajasthani School due to its fine drawing, delicate and rhythmic rendering and use of bright and soft colour palette together.

KISHANGARH SCHOOL-

Kishangarh style reserves the same place in Rajasthani School that Kangra has in Pahari School. The way the masters of Kangra depicted the female form with charm and elegance, the same way Kishangarh style has endowed charisma and class to female depiction. The artists have done wonders in presenting the captivating glimpses of Radha and Krishna. With the power to captivate heavens, the Kishangarh School has presented the world with an enchanting beauty in the form of Radha popularly known as “*Bani Thani*’, the epitome of poetic beauty. The credit of immortalizing this school for its ingenuity goes to Sir Eric Dickinson and Dr. Faiyyaz Ali whose efforts brought forth the magnificent beauty of this painting suddenly in 1943 that lay languishing in the cloth-reserves for years together.

Raja Kishan Singh founded the prime seat of Vallabha Sampraday, Kishangarh as an independent principality in 1609 A.D. Due to friendly relation with the State of Jodhpur and the Mughals, royal splendour and artistic life came as heritage to Kishangarh. Rich offshoot of Jodhpur school, Kishangarh style reached its pinnacle a



PLATE 4- RADHA KRISHNA

century later during the reign of Raja Sawant Singh. This style merits the highest place in the Rajasthani miniature styles due to its originality and ingenuity. Since the times of Kishan Singh and his son Sahasramal,

Kishangarh was the main centre of *Vallabha Sampraday*. Following the same tradition, Roop Singh, the fifth king of the generation embraced devotion to Radha-Krishna as the purpose of life. After him his son Mansingh who was himself a poet, art lover, and a devotee of Krishna, showed a propensity for paintings with Krishna as the subject. The stores of cloth paintings of his time bear testimony to this. Following him, there was a comprehensive propaganda of paintings and literature and the 33 painted books of his time testify his love for art.

With the coronation of Sawant Singh in 1718 A.D., the Kishangarh style took a new turn. Being an ardent devotee of Krishna in following the Vallabha tradition, Radha-Krishna paintings reveal his devotion to Krishna. With indifference towards splendours of the court, he devoted himself to prayer, poetry and painting and came to be known as Nagari Das. The mellifluousness of Radha-Krishna painted till the middle of 18th century was rendered in a novel style. The base of that novelty was primarily devotion to Krishna and on the other hand his attachment to his lover “*Bani-Thani*” who for her unparalleled beauty became the model of contemporary Radha for female depiction in paintings. Nihal Chand immortalized the love of Nagri Das and Bani Thani as Radha-Krishna in painting. **(PLATE 4)**

Sawant Singh and his courtier Nihal Chand retain the same place in Kishangarh style as Raja Sansar Chandra and his courtiers do in Kangra School. Poet Hriday Sawant Singh “Nagri Das” created works like *Nagar Samucchaya*, *Manorath Manjari*, *Rasik Ratnavali*, and *Bihari Chandrika* and added to the rich treasure of Krishna verses. He acknowledged the beauty of “*Bani-Thani*” symbolic of that of Radha and gave expression to his love and devotion through the medium of poetry and painting. The charming depiction of male and female forms during the time of Sawant Singh was different and unique as compared to any style in Rajasthani School, which became the embodiment of the ideal of painting theme. Sawant Singh ultimately renounced his throne to appease his passion for the mystic love and *Bani Thani* and went to Vrindavan where in 1763 Bani Thani and in 1764 Nagri Das left for heavenly abode. Their cenotaphs are placed close to each other.

The development of Kishangarh style continued after Sawant Singh under Bahadur Singh, Bidad Singh, Kalyan Singh etc. the famous painters of their courts were Sitaram, Badan Singh, Nanakram, Ramnath, Sawairam and Ladli Das. The painting of '*Gita Govind*' by Ladli Das is a reflection of the maturity of art of that era and since then the magnificence of Kishangarh School started diminishing slowly and by the end of 19th century faded completely.

CHARACTERISTICS-

1. The Kishangarh style is synonym to the purity of religious life and materialistic world, which is the unique quality of this school. This originality makes it stand apart from the other styles of Rajasthani School. The divine depiction of the male and female figures, the dramatic effects in nature, the combined use of colours and expressive lyrical treatment of the subject Radha and Krishna have significant importance in the school.

2. The male figures are long and lanky with a blue hue, high headgear adorned with pearls, broad forehead, elongated nose, thin red lips, wagtail-like large pointed eyes, protruding pointed chin, bejewelled arms, long thin fingers as found in Krishna-like figures that have been beautifully painted in Mohammadshahi transparent *Jamas* or trousers.

3. In the depiction of the woman form with a charming feminine wheatish complexion, attractive large eyes lined with dark *Kajal*, long eyelashes touching chin, semi-developed but high firm chest, clad in *lehenga* or skirt, veiled by a transparent '*Odhani*' has been depicted. Radha holding a bud of lotus flower in

squeamishly tender fingers reveals the blooming youth of Bani Thani. The female form in Kishangarh School has been presented in a poetically lyrical form with brawn.

4. In accordance with the natural environment of Kishangarh, the lakes, hills, forests, birds, and animals have been depicted where primarily water birds, ducks, cranes and Radha and Krishna romancing on boats in water ponds embellished with water lilies have been painted beautifully. In architecture, white parapets peeping through high garrets, fountains, sycamore tree, Radha and Krishna romancing in a moonlit night, and colourful rendering of morning and evening skies has been especially attempted.

5. The subject matter comprises of themes related to romance of Radha and Krishna and from *Ritikavya*, *Rasikpriya*, *Gita Govind*, *Bhagwat Purana*, *Nagar Samucchaya* etc. were abundantly painted. Besides these, paintings of *Vaibhav Vilas* and *Swachanda Shringaar* were made. Alike other styles scenes of hunting, festivals and court themes, '*Shabeeha*' portrait painting, scenes of seraglio and paintings of *Nayak Nayika Bheda* dominated. Celebrating boat rides and Majestic depiction of nature, romance themes have been abundantly painted in Kishangarh School but no examples of *Ragamala* paintings are found in this style.

6. The renowned painters of the school were Suryadhvaj Mulraj, Maudhwaj Nihalchand, Sitaram, Badan Singh, Ramnath, Nanakram, Sawai Ram, Amru, Ladli Das, Surajmal etc. who created classics in Kishangarh style and livened extraordinary beauty.

BUNDI SCHOOL-

Endowed with natural beauty and elegance, nurtured in the state of Hada Rajputs, the painting style is famous as Bundi School. The dense foliage, the high hills, ponds etc. have all influenced the artistry of Bundi.



PLATE 5 - RASLEELA

Allahabad, the painting of '*Raag Deepak*' and '*Ragini Bhairavi*' at municipal museum of Allahabad are testimony to the early art history of Bundi. Later, during the patronage of Rao Bhav Singh '*Lalin Lalay*' and

'*Rasaraj*' created by Matiram impressed the art lovers. Later the impact of Deccan School started being visible on the Bundi Style.

Bundi style developed more in the early 18th century. The paintings prior to this period carry the effects of Mewar style but later on due to the Mughal influence and the mediaeval *Ritikavya*, the paintings of Bundi School were outstanding. The brightness and variety of colours and the exuberant nature helped Bundi School attain its Zenith. Paintings based on subjects of '*Rasaraj*' such as *Nayak Nayika Bheda*, *Ragamala*, *Barahmasa*, *Shadrituvarnan* and *Krishna Leela* abundantly painted. The wall paintings of Rang Mahal erected by Rao Chhatrashal are living proofs of the rich art tradition of Bundi. **(PLATE 5)**

The paintings during the time of Rao Umed Singh show the depiction of buildings, diversity of nature, birds and animals, rainbow clouds, water reservoirs and lush vegetation plentifully. The later paintings of Bundi School depicting night scenes, dominance of green colour and *Nayak Nayika Bheda* showing the tender grace of women are the examples of superb craftsmanship. Despite the Mughal influence, Bundi School was successful in establishing its own identity. The influence of Company School prevalent during 19th century British rule can also be seen on Bundi paintings of the time.

CHARACTERISTICS-

1. The early Bundi work was influenced by Mewar primitivism but in the late 17th century the figures in the paintings were generally long and slim. The female figures had reddish eyes, small nose, round face, rounded jaw, small neck, projected chest covered with a stiff bejewelled bodice, small waist and lively body language.
2. Dressed in the sloping turban, long Sheeny Jama with Patka at the waist, tight pyjamas similar to Mewar School, the blue or wheatish male figures seem attractive.
3. White architecture set in lush vegetation and dense foliage is the originality of this style. Round domes and a combination of curved Rajasthani *chhatris* (canopies) and Mughal *Mehrab* or mausoleums, red interiors of buildings, green silk curtains, banana bowers, females peeping through spiracles, open courtyards of buildings etc. present diversity and richness to the spatial composition of the paintings. In the paintings of birds and fauna parrots, peacocks, squirrels, monkey, elephant, lion, horses, cranes etc. were abundantly painted.
4. The combination of red-yellow, green and white colours are favourite of Bundi painters. Green colour is abundantly found in the paintings of Bundi School.
5. In the night scenes, the brush strokes and touches of red and golden or ochre colour in blue-black skies gives the effect of lightning.
6. In the subject matter of Bundi School *Ragamala*, *Nayak Nayika Bheda*, *Barahmasa* and in the form of *Shad-Ritu Varnan* romantic themes have been painted more in Rajasthani style than any other school. In the works of *Ragamala*, truncated paintings were made. Besides these night time hunting scenes, celebrations and *Shabiha* (portrait) paintings were the main themes of this school.
7. The chief painters of Bundi School were Surjan, Kishan, Sadharam, Ramlal and Ahmed Ali.

KOTA SCHOOL-

Kota style came to light in 1952 A.D. When Colonel T. G. Geyer Anderson gifted his personal painting collection to the Victoria and Albert Museum, London, a few paintings were found to be different from the Bundi style on the basis of which an offshoot of Bundi School came into existence by the name of Kota School. The Mughal emperor Shah Jahan gifted a part of Hadoti as a Jagir to Maharaja Madho Singh, which

later was established as an independent principality named as Kota in 1631 A.D. The history of Kota School begins with the founding of Kota i.e. only by the middle of the 17th century was the Kota School able to find its own independent style. It was during the time of Maharaja Ram Singh and his son Maharao Bhim Singh and later during the time of Maharawal Umed Singh that Kota school was at its peak. During his rule, subjects related to Krishna and hunting scenes were painted in abundance.



PLATE 6 HUNTING SCENE

Like Bundi, Kota was also the main centre of *Vallabha Sampraday*. During this time, besides the depiction of the romance of Radha and Krishna and illustrated manuscripts, the rich tradition of wall paintings also developed. The illuminated manuscript related to the *Pushtimarg Sampraday* from the beginning of 19th century "Vallabhochandrika" and the rhythmic painting of "*GitaPanchmail*" are the creative evidences of Kota style. This tradition of painting continued till the time of Rawal Ram Singh. But after the mutiny of 1857 western influence took over kota style as a result of which it lost its originality.

CHARACTERISTICS-

1. Despite having similarity with Bundi School there are certain features in Kota style which give it its own identity. Hunting scenes, lush vegetation and opposite to the male figures of Bundi and due to the influence of *Vallabh Sampraday*, the figures were painted stout and sturdy as that of *Goswamis* and *pujaris* which are shown with gradient faces, bulging eyes, high forehead.
2. Hunting scenes are seen more in Kota School. Lion, cheetah, elephant, deer and boar have been depicted in dense vegetation in the background. The turrets visible through the dense foliage increase the importance of the diminutive representation of architecture.
3. The Kota School colour palette uses green red and golden colour copiously. The use of the combination of pink and brown colour over green background expresses a totally new technique of Kota School.
4. Besides the painting of illuminated manuscripts the tradition of wall paintings was quite advanced in Kota School in which *Haveli of Jhala*, *Devtaji Haveli* and the Kota Palace are the principle examples.

DHUNDHAD SCHOOL: 'JAIPUR SCHOOL'

Jaipur is famous nationally and internationally for its City planning, architectural beauty and paintings. Established by Maharaja Sawai Jai Singh Jaipur occupies an important place in the history of Rajasthan. Amer, the principality of Kachhawa dynasty was later reassigned to Jaipur. In the 16th century with the acceptance of the sovereignty of the Mughals and marital relations with Akbar, Jaipur maintained friendly relations with the Mughals. Due to Maharaja Mansingh's intimate relations with the Mughal Empire, the state of Jaipur developed artistically to the maximum. The wall paintings from near Amer till 1600- 1614 are the oldest examples of the style. Other than this the Gardens of Bairath, *the chhatris* of Mozamabad and

Bharmal, the illustrated manuscript of *Razm-Namah* during Akbar highlight the rich painting tradition of the Jaipur School.

The second phase of the development of the Jaipur School begins with Mirza Raja Jai Singh in whose court poets of *Ritikavya* like Bihari were the gems of the king. In 1727 there was a special contribution in the upliftment of arts of Jaipur by Raja Sawai Jai Singh. The paintings of this period were more partial to the Mughal influence instead of the folk arts and delicate and fine drawing with



PLATE 7
AFTER GOVARDHAN PUJA KRISHNA GOING TO THE
JUNGLE WITH GOPAS AND COWS

soft palate were used to abundantly paint the Sanskrit and Hindi scriptures. After Sawai Jaisingh, during the time of Maharaja Ishwari Singh, the painters Sahib Ram and Lal Chitera made significant contribution for the development of paintings. During his time many portraits and paintings of animal fights were made. Later on during the time of the kings Prithvi Singh, Pratap Singh and Jagat Singh, Jaipur remained an important centre of art and culture. The paintings of this time were mainly based on *Riti Kavya* literature and subjects of religious importance. In the available works paintings of the dallying of Radha and Krishna, Bhagwat Puran, Durga Saptshati, *Ragamala*, *Barahmasa*, *Rituvarnan*, *Nayak Nayika Bheda* and the royal life especially in the portraits or *Shabiha* life size painting were chiefly made. The decorative or ornamental painting of romantic verses is specially seen in Jaipur School.

Due to the increasing British influence during the time of Maharaja Ram Singh and the discovery of photography, the Jaipur School lost its lustre and in the early 19th century Jaipur School became indifferent to its lyrical ingenuity and adopted the realistic depiction of company School. The other art centres of Jaipur School work Uniyara, Tonk Alwar and Shekhawati region where the arts developed.

CHARACTERISTICS-

1. The male figures in the Jaipur School had medium stature, round face, high forehead small nose, thick lips, fleshy chin, fish like eyes, Mughal *Jama* with jewellery, girdle in waist and wearing a *pyjama*.
2. The female figures are attributed with fish like eyes, blushing round face, pouting lips, tresses swinging close to cheeks, masculine youthful body adorned with jewellery of Rajasthani and Mughal style.
3. The *Pardaz* work, used to highlight the parts of the figure have been a characteristic feature singular to Jaipur Kalam. The borders have been decorated with motifs carrying Persian influence like flora and forms of various birds and animals.
4. Besides red yellow and green colours, the mellow colour palette reflects Mughal influence. The later use of gold colour along with ruby, blue sapphire, pearls for decorative adornment of paintings became a style native to Jaipur School. The generous use of green colour in paintings with a thin silver

outline on the red and black borders can be amply seen.

5. The space distribution and composition in Jaipur school was not based on the subject but was divided from the Horizon with the skies painted blue with spiral clouds.
6. The Jaipur School carried the subject matter of Krishna dallying, mythological legends, *Bhagwat Purana*, *Adipurana*, *Bihari Satsai*, *Durga Saptshati*, *Barahmasa*, *Ragmala*, court paintings, portrait paintings, animal fights and female beauty.
7. The chief painters of Jaipur school work Sahibram, Lal Chitera, Ramji Das, Ghasiram, Raghunath, Govind, Gopal, Uday, Hirananda Trilokchand, Saligram, Sevakram who advanced the rich miniature painting and wall painting tradition of Jaipur School.

COMMON CHARACTERISTICS OF RAJASTHANI SCHOOL-

Developed in the form of various styles and sub-styles between 16th century to 19th century, Rajasthani painting occupies a unique place in the history of miniature paintings of India. But the more important aspect is that Rajasthani School was the first conductor of change where the Trinity of literature painting and music was provided a concrete form which determined the participation of the public too. Owing a unique place in the world art scenario due to the variety of subjects and psychological application of colours, the Rajasthani style, despite being influenced by parallel styles was successful in maintaining its own ingenuity. A comprehensive study of Rajasthani style brings forth its general characteristics which are as follows-

1. Closeness to common life
2. Emotive quality
3. Diversity of colours
4. Congruence with the art of the region
5. Environment
6. Miscellaneous subjects

1. AFFINITY TO COMMON LIFE: Developed from the tradition of wall paintings and Apabhramsha style, Rajasthani was part of the ritual of daily life. The early paintings have simplicity, naivety, immaturity in colouring and abundance of folk life as its subject matter confirm the impact of the worldly ways.

In the later phase, despite the assurance of patronage and development of classical qualities, Rajasthani style maintained an adherence to the folk elements. The art that nurtured in the religious and cultural places remained connected with the emotions of the commoners.

2. EMOTIVE QUALITY: Rajasthani painting is dominated by Rasa or aesthetics. The psychological painting of emotions is its soul. Through the comprehensive and profound depiction of the mellifluous Radha and Krishna the painters have beautifully blended the lyricism of material life and the purity of Divine Life meaning that *Bhakti* or devotion and *Shringar* or beauty are exclusive to Rajasthani School.

3. DIVERSITY OF COLOURS: Rajasthani paintings pulsate with the lyricism of colours. The diverse colours are the foundation to relative expression. Impressive bright colour palette is its identity where yellow, red, green, blue, white colours have been used abundantly or sparingly with regional influence. Later on, as a result of Mughal influence the palette became mellow with softer tones of greys, pink, almond and

white dominated.

4. CONGRUENCE WITH THE ART OF THE REGION: The chief characteristic of Rajasthani painting has been the depiction of the Rajputi culture and tradition corresponding to the immediate socio-political circumstances realistically. Developed in regional diversity and independent principalities, the different styles of Rajasthani School seem one at heart where similarity of subjects or themes is reflected along with difference in painting technique. The splendour of forts, palaces, temples, havelis etc. was minutely illustrated and the spirited depiction of the foundation of mediaeval Bhakti Movement and *Ritikavya* is the essence of Rajasthani art.

5. ENVIRONMENT: The comprehensive and diverse illustration of nature as painted in Rajasthani School is unparalleled in the world. Ponds covered with water lilies, lightening piercing the clouded skies, lush vegetation, birds and animals in forests, romancing Radha-Krishna in arbours seem an extension of nature. Boats sailing in rivers, spirited water birds, ducks, cranes, peacocks, cuckoo, elephant, lion, camel, horses etc. have been exquisitely painted in this School.

6. MISCELLANEOUS SUBJECTS: The possibility of partially finding the above mentioned characteristics in other styles may exist but the selection of subject-matter places Rajasthani School apart from any other painting style. From the point of view of comprehensiveness socio-cultural, religious and royal contexts have been equally painted.

The tradition of paintings which flourished in Rajasthan were based on narratives of Krishna's life, Mahabharata, *Bhagwat Purana*, *GeetaGovind*, *Sursagar*, *Arsha-Ramayana*, *Shiva Purana*, *Maa Durga saptashati*, *Bal Gopal Stuti* etc. In the social context, social gatherings, royal luxuries and splendor, portraits, folklore and romances were majorly painted. In contrast to this the subject matter which has brought fame to the Rajasthani paintings are based on *Shringara* i.e. paintings based on *Riti-Kavya* subjects such as *Barahmasa*, *Shad-Ritu Varnan*, *Nayak Nayika Bheda*, and musical *ragamala*.

The *Shringara* based paintings are a representation of the psychological aspects of inter-relation between human and nature, which is the innate source of the emotional tendencies of human beings. Besides these through the *Ragamala* paintings, embodying the intangible art of music through painting goes to the painters of Rajasthani School. The first systematic study of *Raga-Raginis* is found in Guru Granth Sahib (1581-1605) created by Guru Arjun Dev which was made the basis of the *Ragamala* paintings. the origin of the word *Raga* and *Ragini*, coordinating birds and animals or other symbols according to the *Swara* or *Raga* and to draw a relationship between the *Nayaka-Nayika* with correlation to *Raga Raginis*, emotions, expressions, songs, time and space became possible only after the determination of the symbols of *Ragamala* in which the Rajasthani school gained dexterity.

The word '*Ragamala*' connotes a series of successive notes (*swara*) in which the cadence of *Taal* determines the gender based on the strength and softness where the rise or *Aaroh* assumes male and *Avaroha* takes the female form. Six *Ragas* and 36 *Raginis* are described in Rajasthani paintings which are as follows-

- | | | |
|------------------------|-----------------------|------------------------|
| 1. <i>Bhairav Raga</i> | 2. <i>Shree Raga</i> | 3. <i>Malkosh</i> |
| 4. <i>Meghamalhar</i> | 5. <i>Raga Deepak</i> | 6. <i>Raga Hindaul</i> |

Each of the above six *Raga* have 6 female *Raginis* illustrated meaning the rhythm is incorporated in paintings in *Ragamala* and expressed symbolically.

BARAHMASA AND RITUVARNAN- The culmination of the concept of Indian aesthetics can be best seen in Rajasthani School. The literature of *Ritikavya* with works of Bihari, *Satsai*, Keshav's

Rasikapriya, *Rasaraj* of Matiram and *Ras Manjari* of Bhanu Dutt were the basis of the paintings of *Barahmasa*, *Nayak-Nayika Bheda* and *Shad-Ritu Varnan* replete with *Shringara Rasa*.

Barahmasa paintings are an illustration of the twelve months of the year, their varying pattern due to the weather changes and psychological depiction of their effect on the human temperament which can also be seen in paintings of *Shad-Ritu Varnan* and *Nayak-Nayika Bheda* signifying the inter-relation of the three subjects due to their profound correlation with the emotions of human beings. *Barahmasa* paintings are inclusive of all the twelve months of the Hindu calendar *Chaitra*, *Baisakha*, *Jyeshtha*, *Ashadha*, *Shravana*, *Bhadrapada*, *Ashwin*, *Kartika*, *Margsheersha*, *Pausha*, *Magha* and *Falguna*. *Barahmasa* paintings depict *Viyoga* or separation in Shringara whereas *Shad-Ritu Varnan* is an illustration of meeting and coupling (*Sanyoga*).

Shad-Ritu Varnan depicts six seasons- *basant* (spring), *grishma* (summer) *hemant* (fall), *varsha* (rain), *shishir* (winter) and *sharad* (autumn). *Nayaka-Nayikas* have been painted in the above mentioned seasons.

IMPORTANT PAINTINGS OF RAJASTHANISCHOOL-

BANI-THANI- Termed as Monalisa of India by Eric Dickson, this painting belongs to Kishangarh School. Painted by Nihalchand, this painting is the finest work of Rajasthani School. The literal translation of *Bani-Thani* is titivated or bedecked and this painting justifies its title. Bani-Thani was the consort and lover of Raja Sawant Singh of the State of Kishangarh in Rajasthan. Besides being an epitome of beauty, she was a high



PLATE 8 BANI THANI

class poetess and singer and composed poetries with the alias Rasik Bihari. Bani-Thani was painted approximately between the years 1755-1757 A.D. and is 48.8x36.6 cms in size. It is presently in the collection of Ajmer museum and a copy of it is preserved at Albert Hall, Paris. On 5th may 1973, a postage stamp was also issued by the Postal Office of the Government of India. The feminine beauty with her arch shaped mouth for smile, sharp nose, almond eyes and elegant costume added a new charm to this style.

DHOLA-MARU- Based on the famous love story of Marwar, 'Dhola-Maru' is the famous painting of Jodhpur school. Many love stories have been popular in the folklore of Rajasthan but Dhola-Maru is the most famous of all. The popularity of this story can be gauged from the fact that the protagonist of this story Dhola, belonging to 8th century is still remembered today as a lover-hero and every beautiful couple is compared to Dhola-Maru. The folklore sings of the unparalleled beauty of the princess of Pugal-

Namni, khamni, bahuguni, sukomali, sukacch,
Gori ganga neer jyun, mann garvi tan acch

In the painting Dhola- Maru have been depicted riding a camel. According to the narrative Dhola is taking Marvan or Maru to his state Narwar from Pugal. The pace of the camel, valour of Dhola and the beauty of Marvan are exemplary. (PLATE 8) The plain background has been treated with gray colours and Dhola-Maru have been painted with warm colours.

The same script of Dhola-Maru has been painted in Mewar style by Sahibdin, which has been divided into two sections. In the upper part, Dhola-Maru are seated face to face on a red carpet in a pergola with Dhola wearing a crested headgear and holding weapons and arms and Maru has been depicted wearing a yellow skirt (*lehanga*) and a purple *Chunri* (veil). In the portion below Maru is standing near a camel about to make an utterance.



PLATE 9
DHOLA-MARU (JODHPUR)



PLATE 10
DUSK

GODHULI (MEWAR) - Painted by the Mewar painter Chokha, this painting is known for its attractive composition and mellow colour scheme. This painting was made approximately in 1813 A.D. during the time of Maharana Bhim Singh. In the painting, child Krishna is depicted returning home along with his fellow cowherds and cattle during the hour of cow dust or *Godhuli*. The Mothers peeping through the attics are happy to see their children. The young boys are happily pointing towards their mothers. The complete atmosphere has been portrayed dusty in order to show the dust rising as a result of a huge herd of cows returning home. Nature has been charmingly portrayed in the background.

DEEPAK RÁGA (BUNDI)- The *Ragamala* series painted during the time of Rao Ratan Singh is the finest example of Bundi School. This series of paintings was prepared by painters Hussain, Ali, and Hatim in 1591 A.D. *Raga Deepak* is an important painting in this collection. It is a depiction of Nayak and Nayika engaged in romance in the palace. The depiction of nature and architecture is in tune with the Bundi style. The sky has been painted dark for the night effect. The twinkling of the stars is mesmerizing. The costumes are beautiful. Painted in size 26 x 16 cm this painting is in the collection of Bharat Kala Bhawan, Varanasi.

VISHNU-LAKSHMI

VISHNU-LAKSHMI (BIKANER)- Painted by the famous painter Hamid Ruknuddin, *Vishnu-*

Lakshmi is one of the most important paintings of Bikaner School. Ruknuddin was the student of Mughal painter Ali Raza. In this painting Lord Vishnu and Sri Lakshmi have been depicted sitting on a gold throne. There are 11 attendants waiting on them carrying different items in their hands. This painting reflects the refined art of Bikaner School. There is a charming use of Arch, crease in costumes, and application of gold colour along with the use of light blue colour in the background. The rendering is very fine and mature. The painting though influenced by Mughal School has a very pleasing ambience.



PLATE 11

The rendering is very fine and mature. The painting though influenced by Mughal School has a very pleasing ambience.

IMPORTANT POINTS

1. The Rise and development of Rajasthan School took place as a result of influence of Apabhramsha style between 16th century to 19th century in the form of Mewar School.
2. The elevation and development of Rajasthani School was in accordance to the various principalities. The different styles based on the regions are as follows-
 - a.) Mewar School b.) Marwar School c.) Hadoti School d.) Dhundhar School
3. There is diversity in the figure and nature rendering of all schools or styles with the regional geographical influence but similarity of subjects is the common characteristic of all.
4. The classification of the main styles of Rajasthani paintings are
 - a) Mewar School-Udaipur, Nathdwara, Pratapgarh
 - b) Marwar School-Jodhpur, Sirohi, Nagaur, Ghanerao (Pali)
 - c) Bikaner School
 - d) Kishangarh School
 - e) Kota School
 - f) Bundi School
 - g) Jaipur School-Uniyara, Tonk
 - h) Alwar School
5. In the subjects, themes related to *Krishna Leela*, *Ragamala*, *Barahmasa*, *Nayak-Nayika Bheda*, *Ritu varnan*, Sanskrit and *Riti Kavya*, and depiction of royal life was done in abundance.
6. Alike folk art bright colours were used in which red blue green yellow and white colour found dominance but due to the later Mughal influence a softer palette was introduced.
7. Most of the paintings have been made on paper, clothes, and the walls of the palaces.
8. The common characteristics of Rajasthani School are-
 - a) Independent painting

- b) Depiction of physical beauty with the proclivity for expression
- c) Rhythmic and dynamic rendering
- d) Bright colour scheme
- e) Composition in line with the event represented (space division in tune with the painting surface)
- f) The Horizon line always pointing upwards.
- g) Extensive and symbolic depiction of nature
- h) The painting of architecture in a combined Rajasthani and Mughal style
- i) The illustrated painting of religious social Royal and Ritiperiod Sanskrit and Hindi scriptures
- j) Plain borders which later became ornamental

Special study-the class teacher with the help of the reference book get the students to write a detailed creative analysis of three important paintings of all Rajasthani styles.

EXERCISE QUESTIONS

VERY SHORT ANSWER QUESTIONS

1. From which styles did the Rajasthani School originate and develop?
2. Write the names of the different styles of Rajasthani School.
3. Write the names of three illustrated manuscripts of Mewar School.
4. Who were the chief Painters of Mewar School? Write their names.
5. What are the main sub-styles of Marwar School?
6. Who were the chief painters of Marwar School?
7. In Rajasthani painting, which regional style is known by the name of the provincial Mughal style? Write the names of the painting associated with it.
8. What was the main characteristic of Bundi School?
9. The rich wall painting tradition and depiction of hunting scenes were a major part of which school?
10. What was the main subject matter of Rajasthani School?
11. Write the names of the main works of Nagari Das Sawant Singh.
12. Write the names of the painters of Kishangarh School
13. Where in Jaipur School are the examples of murals or wall paintings found?
14. In which style and during whose rule was the *ragamala* series of paintings abundantly painted?
15. Who is the writer of ' *Rasaraj*' and ' *Bihari Satsai*'?

SHORT ANSWER QUESTIONS

1. Write a brief comment on the Rajasthani School.
2. Throw light on the chief characteristics of Mewar School.

3. Comment briefly on the subject matter used in the Marwar School.
4. Give an artistic description of the female beauty depicted in the painting "*Bani-Thani*" of Kishangarh School.
5. Throw light on the mural tradition of Jaipur School.
6. Tell about the illustrated manuscripts of Mewar School.
7. Comment on the Mughal influence on Bikaner School
8. Comment on the '*ragamala*' paintings of Bundi School.
9. Write the chief characteristics of Rajasthani School.
10. Throw light on the subject-matter of Rajasthani School.

ESSAY-TYPE QUESTIONS

1. Explain in detail the stylistic development of Rajasthani painting.
2. Explain the rise, development and characteristics of Mewar School.
3. Elucidate the Krishna theme based paintings in Kishangarh style and explain their importance in Rajasthani School.
4. Write an essay on Jaipur School.
5. Describe the subject matter used in Rajasthani painting with special reference to *Ragamala*, *Barahmasa*, *Shadritu* and *Nayak Nayika Bheda*.

CHAPTER 4

PAHARI PAINTING

Pahari painting is celebrated in Indian painting tradition for its aesthetically pleasing, picturesque and impassioned presentation. Spiritual beauty has been depicted with divine devotion in these paintings. This style has transcended all others due to its natural beauty. The spiritual expressiveness and its ornamentation provided a new philosophical and aesthetic dimension to the Indian art scene.

In the early twentieth century, an advanced and traditional painting tradition was present in the Punjab Himalayas the examples of which have been found in these regions. The pioneer art critic Dr. Ananda Coomaraswamy has classified this painting style into Basohli, Kullu, Guler and Nurpur adapted as Southern painting series. Shri Ajit Ghosh believes the early paintings of Basohli and Nurpur as that of 17th century. Shri J. C. French in his research has stated that the early paintings found at Chamba, Mandi and Suket carry the influence of Basohli style different from Kangra Style. Therefore, it can be said that before the penetration of Mughal influence there was a tradition of painting in a style native to this region whereas in Jammu, a developed style originated in the late 18th century. Jammu was important due to its political sovereignty whereas painting was prevalent in the other regions of the Deccan style in 17th century.

In the Northern painting style, Kangra is the most famous. The painter of Kangra probably worked at Guler before and came to Kangra from Guler. Because Guler had the maximal interaction with the Mughals, this place remained the centre of arts for many years. Raja Sansar Chand's accession of throne and patronage of painting with devotion to Krishna attracted the painters from Guler to Kangra. Another reason for the relocation of the painters was the death of Raja Goverdhan Singh of Guler, a keen patron of art, in 1770 A.D. After his death, the artists could not find conducive environment to flourish and attracted by the painting style of Kangra, came to settle in Kangra.

Basohli, Chamba, Guler, Kangra, Kullu, Mandi, Jammu, Punch, Gadhwal, Kashmir style due to their extraordinary technique and expression are known as the representative styles of the Pahari School.

BASOHLI PAINTING-

Basohli falls under the Kathua district of the state of Jammu. Today it stands as an ordinary village but the ruins straightforwardly present an introduction to its past rich traditions. The remains of its lacklustre palaces and buildings are concealing a glorious past within their depths.

In the ancient times the capital of Basohli was Ballore or Ballapur. It is presently located 18 kms West of Basohli. Raja Krishna Pal of Basohli's grandson Bhupat Pal laid foundation of modern Basohli and presented himself in the court of Mughal Emperor Shahjahan. There is a painting of Bhupat Pal venerating

Shahjahan in collection of Dogra Art gallery, Jammu. After Bhopat Pal, Sangram Pal, Medni Pal and Amrit pal patronised art to a significant degree. During this period Basohli became the main centre of art and painting work continued till the reign of Raja Kalyan Pal. Medni Pal got *Rang Mahal* and *Sheesh Mahal* (Palace of mirrors) constructed the walls of which were painted with subjects of *Nayika Bheda*. Kangra and Chamba style along with Kashmir and local influences contributed to the development of Basohli style but Basohli occupies an individual position distinguishing it from other styles. According to Mr. Mehta “Alike painters from Bundelkhand, the painters of Basohli were fond of blue, yellow, red and plain colours. There is a bold vitality in the paintings of this style” there is a propensity for ostentation and superficial beauty.

There was a profound devotion to the revived *Vaishnava* Hindu religion in Basohli and so paintings related to the legend of Krishna are seen in abundance. Therefore, the art of Basohli is imbued with literary philosophy and spiritualism. There is a long series of paintings based on literature in Basohli style. With the growing popularity of vernacular literature, many paintings have been made on *Ras Manjari* by Bhanu Dutta and *Gita Govind* by Jaidev. The later painters tastefully painted the *Barahmasa* series and *Ragamala* depicting various *Raga* and *Raginis* and Krishna and Radha play the roles of hero and heroine. Basohli style is known for the simplicity of style, dramatic composition marked by vibrant and bold colours. The painters of Basohli have been successful in manifesting the charm and allure of the characters. There was a tradition of making thin strip like borders, which was painted in flat colours. Borders were usually painted in red and sometimes yellow colour was also used. There are writings in *Tankari* script in white colour on the red border. Basohli style is known for its vibrant unmixed colours. Red, yellow and blue colours have been especially applied. Nature has been presented in a picturesque way in Basohli style. The trees have been painted decoratively queued against a dark background in lighter tones, which is very attractive. In the *Ragamala* paintings, the animal has been contextually painted with the heroine. The tradition of architectural painting has a special place in Basohli style.

Seen in the aforementioned context, Basohli style was a very popular and impressive style of its time. It expanded to the entire Punjab region, Garhwal, Tibet and Nepal. Its calligraphy, colour schemes etc. all have a distinct appeal. The traditions of Hindu culture and religious beliefs have been very well executed not only in its miniatures but in its wall paintings too.

IMPORTANT PAINTINGS OF BASOHLI STYLE

SADHU AND KRISHNA- This painting belongs to the end of the 16th century or beginning of 17th century. It depicts a sage and lord Krishna. Shri Krishna has been depicted in blue which is symbolic of lord Vishnu. (PLATE 1) Krishna is wearing a yellow *Dhoti* (loincloth) with a long plaid around his shoulders. The hair is tied up at the centre of the scalp and big earrings with pearls adorn his ears. There is a two stringed and a long pearl necklace. The interesting observation is that Krishna is wearing sandals on his feet. An ascetic is standing before Krishna in the pose of reverence. He is also wearing a *dhoti* with a red



PLATE 1 SADHU (ASCETIC) AND KRISHNA

coloured plaid around his shoulder that is different from that of Krishna. The bun on head is similar to that of Krishna tied at the centre of his scalp. This ascetic has earrings and *Tulsi* or *Rudraksh* garland around his neck and probably has ash on his body where his fair body has a pink tone. Two small trees have been painted in the centre of the foreground and on the side of Krishna and the sage are banana and other trees.

The whole background has been painted green in the painting. This painting embodies the characteristics of the early Basohli paintings. Trees are often depicted in circular form painted in light, dark and solid colours. High horizon points to the very early style and the queued clouds above seem to carry watercolour effect. Figure painting represents Basohli style. Big eyes, high-forehead and aquiline nose are drawn with a single line. The body built has a local influence and they look stout and muscular. The outlines of the drawings are different from that of the Kangra style and are thicker, a characteristic of Basohli style. The border of the painting is slightly thick and painted with red on which there is writing in *Tankari* script. This painting is in the collection of the Victoria and Albert Museum, London.

NAYAK-NAYIKA- This painting belongs to the late 17th century. In the painting, the heroine has come to meet her lover in the dark night. Both figures have been painted in the centre of the painting. **(PLATE 2)** A section of *Haveli* has been painted beside the heroine and trees have been depicted by the side of the hero. Both figures have been depicted in bright colours against a dark backdrop. The hero seems to be giving explanation for delay which is clearly indicated by his hand gestures. The heroine's face is reflecting her anger with a posture of jerking her hand.



PLATE 2: NAYAK NAYIKA

By the late 17th century, there was finesse in the rendering and forms of Basohli School. The faces in this painting retain the same style of receding forehead and high nose but the bodies are more proportionate and the toned bodies are a result of later influence. The figures in this painting are as fine as that of Kangra style. The eyes are painted as big as in the early style but the hand gestures and but the conical attires and the organized creases are a result of the developed Basohli style. The lines became less bold and finer with a new rhythm. The heroine is wearing a bodice and a crinoline skirt which is transparent. The male attire carries Mughal influence. Long wide trousers and tight leggings along with a waistband depicting that due to work related obligations, the hero could not make it on time. There are trees behind the hero which have been painted in floral backdrop. The jewellery and ornaments of both have been painted with minutest of details in bright and gold colours. The use of vibrant colours on a dark background, slim beauty transparency of attire, and adornment lend a unique quality to the painting. From the point of view off style, this painting is one of the finest examples of Basohli School.

KANGRASCHOOL-

In the many states of the western zone of Himalayas, the name of Kangra is very important. The name of Katoch dynasty is foremost in Kangra although it has been ruled by many dynasties. Katoch dynasty

produced many famous kings in which the name of Raja Sansar Chand is very important who ruled Kangra and other principalities for a long time.

Raja Ghamand Chand of Kangra played a vital role in the origin and expansion of Kangra style. He was lover of art who recognized talents and patronized many artists from outside in his court. Mostly, it was the painters from Basohli and Guler who sought refuge and patronage. These artists worked to convert Kangra style into a superior style of eminence. They worked well to infuse the local art elements into this style. In the late phase of Kangra style, the Mughal influence can be clearly seen but the paintings of the early phase clearly reflect that the inspiration for these was drawn from the wall paintings here and that style is unique with its own individuality. According to Dr. Vachaspati Garola- the paintings of Kangra style are miniatures of its wall paintings. The expression of the life of a woman, its religious background and assimilation of idealism was happened due to the influence of Rajput School. The painters from Basohli and Guler were already into painting and infusing the local and folk elements into their works. Later, the same local influence refined with Mughal influence to be used in Kangra style.

Raja Sansar Chand had a special attachment for arts. The chief centres of the painters of Kangra School were Guler, Nurpur, Teera Sujampur and Nadaun.

Kangra painters known to us are Fattu, Parkhu and Kushan Lal (or Khushala). Nainsukh and painters of his family also made special contribution to Kangra. With the passing away of Raja Sansar Chand, the inimitable stream of the painting style of Kangra washed out. =

Religious paintings have been made in abundance in Kangra School. The rules of Kangra were followers of *Vaishnava* sect and the public was also devoted to it. As a result, influenced by *Bhakti* and *Riti* literature, the painters here started depicting Krishna and Radha as nayak (hero) and nayika (heroine). Besides the *Shringarika* (romantic) dalliances of Krishna, many mythological and religious subjects were also painted together with Ramayana, Hamirhath, Mahabharata, Nal-Damayanti, Shiva and Parvati and paintings based on the works of Bihari and Keshavda amongst which Bhanu Dutt's *Rasikapriya* and Bihari's *Satsai* are main themes.

MISCELLANEOUS SUBJECTS- Generally, in all the painted themes of religious, mythological, literary, *Shringara* romantic and *Barahmasa*, Krishna has been depicted as the hero and Radha as the heroine. Nature has been depicted charmingly with dense foliage, birds and animals. The musical instruments have been depicted contextually and harmoniously. The buildings have usually been illustrated in white where shelves and brackets and other motifs and embellishments have been applied. Perspective is not scientific with singular angle but experimentally and interestingly applied.

CHIEF PAINTINGS-

KHANDITANAYIKA- This painting was made in the second half of the 17th century and belongs to Kangra School and is one in the series of paintings of *Nayika Bheda*. **(PLATE 3)** The presented painting entitled *Khandita Nayika* who embodies all the artistic features of Kangra School. *Khandita Nayika* is a heroine who awaits her lover for the whole night but he doesn't show up for the promised union. She becomes distressed waiting and all her desires are shattered. Instead he comes to her house the next morning after spending a night with another woman where the Nayika confronts and rebukes him for his infidelity.

The painting illustrates the whole scene where the hand gesture of the heroine is an indication of her query and her face is burning in anger. The hero is standing with his head bent in shame. The blue sky is indicative of the passing of the night and the sun over the hill is casting its first rays. The *Nayaka* and *Nayika*

are standing outside their room in the compound and in the background the window of their room is open where a bed is visible on which the *Nayika* or heroine has spent a distressed night awaiting her lover.

The figures of the hero and heroine in the painting have been rhythmically portrait with linear beauty. Fine lines and minutest details have been applied in the drawing of facial features and hand gestures. This painting exemplifies all the characteristics of Kangra School.

RADHA KRISHNA- This painting made in Kangra style belongs to latter part of 18th century. It has been found at Garhwal and is an illustration of *Shringara* theme. **(PLATE 4)** Radha and Krishna are seated on a *Chowki* (low stool) looking into a mirror. Radha is holding the mirror in her hands supported by a hand of Krishna. On the foreground is a fountain with a *Sadhika* (meditating woman) on either side with rosary in hand, facing away from each other. Behind the compound is a landscape with hills, pond and cliffs. Gathering clouds in the blue sky have been portrayed in dark and white tones. The pond is replete with lotus. In the thicket behind are trees adorned with flowers and birds perching on trees.



PLATE 3
KHANDITA NAYIKA



PLATE 4
RADHA KRISHNA

This painting has a divine atmosphere. Krishna is the male and Radha is the prime material energy of which all matter is composed. When spirit comes in contact with the male, an illusory world is created. The reflection of Radha and Krishna in the mirror is representative of the material world. The human mind, attracted by these illusions is consumed by materialism. To manifest this thought, a *Sadhika* is turning back looking at Krishna and Radha.

The composition and aesthetic value of this painting is supreme. It has been apportioned on the principle of compositional similitude. The figures of Krishna and Radha are the core of the painting which manifests their undivided wholeness.

The crown on the head of Krishna has been ornated profusely. The figure of Krishna is a bit larger than that of Radha. Krishna has been attributed with dark complexion and Radha with a lighter tone. The *Sadhika* with overturned face is rapt in meditation and the female looking towards Radha and Krishna has playfulness on her face.

THE GENERAL THEMES AND CHARACTERISTICS OF PAHARI SCHOOL-

SUBJECTS- Towards the late 16th century, the influence of *Vaishnava* culture took over not only the minds of the public but became popular in the field of art and literature. Veneration of Krishna became a favourite subject of the poets and painters. The life of Krishna was close to that of the general populace. Marvels of his childhood, Gopal-Krishna and spiritual manifestation of Krishna as the male and Radha as the prime material energy of which all matter is composed started appearing in the paintings. In *Shringara* verses Krishna was acknowledged as the *nayaka* (hero) and Radha as the *Nayika* (heroine) and started being revered in *Bhakti Kavya* or devotional verses. Therefore, the religious paintings started being painted in Pahari School on special demand.

NAYAKA-NAYIKA BHEDA- Paintings based on *Kavya* or verses were abundantly made in Pahari School. *Rasamanjari* by Bhanudutta was the favoured work of Raja Kripal pal of Basohli. The subjects expounded in the book including *Nayaka-Nayika Bheda* started being painted. In the illustration of other *Shringara* episodes, Krishna was presented as the ideal lover in the form of the *Nayaka*.

BARAHMASA AND RAGAMALA- Painting of series of *Barahmasa* theme has also been a characteristic of Pahari School. Romantic themes depending on different seasons have been painted. Similarly, paintings based on *Ragamala* have also been amply painted. In both *Ragamala* and *Barahmasa* paintings, Krishna and Radha have been depicted as *Nayaka* and *Nayika*.

RELIGIOUS THEMES- Besides veneration of Krishna, religious paintings based on *Bhagwata Purana*, *Ramayana*, *Durgasaptashati*, *Rukmini Mangal* etc. were painted.

COURT SCENES- Court scenes were also painted in Pahari School where hunting scenes, court celebrations, portraits of royals and paintings of seraglios were also made.

BIRDS AND ANIMALS- Birds and animals have also been appealingly painted in Pahari School. In all kinds of themed paintings, birds and animals usually appeared as companions to *Nayaka* and *Nayika*. There is a lively depiction of birds and animals and their body parts, anatomy and limbs etc. have been represented realistically.

COMMON CHARACTERISTICS OF PAHARI PAINTING STYLE-

The aesthetics of Pahari paintings in composition, emotions, beauty, grace, and picturesque qualities are spell-binding. The lyricism and figurative beauty lend a unique effect to the paintings. The illustrations have been made with very fine draughtsmanship. Exceptionally delicate colouring, the graceful curves of figures and the toned treatment of figures take the Pahari School to the ultimate level. Although Basohli style lacks the rendering quality of Kangra still it also can be termed the best because this style has an exceptional colour palette and mellifluousness.

BORDERS- Borders have been drawn on all sides of painting in red or yellow colour. A few borders are inscribed with text too. The straight and clear borders are different from that of the Mughal style borders. There are inscriptions in *Tankari* script on a few red coloured borders. Verses have been inscribed on the borders of paintings based on *Rasmanjari* and *Gita Govind*.

COLOUR SCHEME- Colours have been used interestingly in Pahari school art. The application of

colours creates an aesthetic appeal. The aesthetics of Kangra Style is represented in the compositional qualities and the fine curvaceous character renderings. In Basohli style, the paintings are resplendent with attractive colour scheme. Bright colours and contrasts have been used splendidly. The purity of colours is spell-binding for the spectator. Colours have been used symbolically creating a mystifying spiritual atmosphere. Yellow represents purity, red is for love, blue is symbolic of Krishna and the infinitely interminable qualities of the skies and clouds.

Gold and silver colours have also been used in Pahari School for the embellishment of paintings and are used in costumes, architecture, brackets and windows etc. The jewellery and ornaments have been painted in relief with use of thick colours where the natural roundness of pearls distinguished.

DEPICTION OF NATURE- Nature has been aesthetically presented in Pahari paintings. Variety of trees have been depicted in a systematically organized way against a dark backdrop with fine lines in light colours. The horizon or skyline has been painted a bit high due to which the complete painting seems clad in dense foliage. Dark lines have been used for outlining the leaves. In paintings of seasons- *Barahmasa*, nature is represented in relation to the seasons and seasonal changes.

ARCHITECTURE- Another important characteristic of Pahari painting is rendering of buildings which is magnificently creative. They have been usually painted in white colour. Domes have been depicted on minarets and trellises have been painted on parapets. Perspective has been used according to the demand of subject instead of optical perspective. Muscovite of mica white has been used as white to paint buildings.

CHARACTER DEPICTION- The figures in Pahari paintings are well proportioned and curvaceous. The artists have shown exemplary skills in the drawings of faces of women, their body postures and gesticulations. The human eyes have been illustrated lotus-shaped with round cheeks, thin rosy lips, and aquiline nose. Lights and shades have been applied close to neck and eyes to lend rotundity to the face. Eyes are expressive and playful. The faces are mostly *Ek Chashma* (profile) and at times *Dedh Chashma* (one and half eyed pose) has been painted. Receding foreheads and high noses are added as characteristics of Pahari paintings, which have been made with a single stroke. Basohli painters were fond of depicting female protagonists with almond complexion and their long hair strands dangling on shoulders can be seen through transparent *Dupattas*.

COSTUMES- The male figures have been draped in wide *Jamas* carrying Mughal influence and turbans slanting backwards. Women have been portrayed wearing *Ghāghrā*, *Choli* and a transparent *Dupatta*. Krishna has been depicted in yellow *Pitambar Dhoti* with a peacock feather in his crown. The female figures presented as Radha have been endowed with exceptionally delicate beauty and gestures. Krishna is sporting a necklace and an armband. The costumes in Pahari paintings have been depicted gracefully with realistic creases. The borders of the attires have been lined with gold.

MUSICAL INSTRUMENTS- Musical instruments have also been abundantly painted in Pahari paintings. *Tanpura*, *Dholak*, *Mridang*, *Manjira*, *Veena* and *Sitar* are a few depicted instruments. Pahari miniatures are indicative of the dexterity and superior skills of the artists. These paintings show the Indian genius in its pure form. The great merit of this art is its exquisite delicacy of drawing with decorative details using bright colours and weaving the sublime and sensuality together with expression of divine love to take this style to glorious heights.

IMPORTANT POINTS

1. Pahari School developed after the downfall of Mughal School.

2. Kangra, Basohli, Nurpur, Guler, Chamba, Kullu etc. were important centres of Pahari School.
3. Basohli style developed during the reign of Sangram Pal, Medni pal and Amril Pal.
4. Raja Sansarchand was instrumental in the development of Kangra style.
5. Most of the paintings in Pahari School were based on the narratives of Krishna and Radha.
6. Human figures in Pahari paintings have been illustrated in warm colours and nature in cooler tones.
7. Fattu, parkhu, Khushala, Nayansukh etc. were the chief painters of this School.

EXERCISE QUESTION

VERY SHORT ANSWER TYPE QUESTIONS

1. According to Ajit Ghosh the early paintings of Nurpur and Basohli belong to which century?
2. Who said that the paintings of Kangra are the miniature form of its wall paintings?
3. Who are the chief painters of Kangra?
4. Which style developed on the banks of Ravi River?
5. Which colours have been used in the borders of Basohli paintings?
6. Where has the horizon or skyline been depicted in Pahari paintings?
7. Which colour has been used in building painting in Pahari paintings?
8. Who was the founder of Basohli kingdom?
9. The inscriptions on the border of the paintings of Kangra are in which script?
10. About which king has the English traveller Moorecraft written that he loved the art of painting very much?
11. Which king of Basohli presented himself before Akbar with a gift?
12. What did Medni pal get constructed in Basohli?
13. Which two categories has Dr. Ananda Coomarswamy divided the Pahari paintings in?
14. Which style of painting influenced Kangra style the most?
15. The paintings of Krishna and Radha in Pahari School took place under which sect?

SHORT ANSWER TYPE QUESTIONS

1. Dr. Ananda Coomarswamy has included the paintings from which area in Deccan paintings?
2. Which sub-styles are categorised under Pahari School?
3. Which subject has been painted in Rāgmāla series?
4. How many kinds of Nāyikas are there? Name them.
5. Krishna and Radha have been painted as symbols of what in Pahari School?
6. What has Nanalal Chamanlal Mehta said about Basohli paintings?
7. Name the work created by poet Jaideva on which many paintings of Pahari School were based.
8. What kind of paintings were based on *Barahmasa*?

9. How were the borders in Pahari paintings different from that of Mughal School?
10. What kind of Nayika was known as *Vasak Sajja*?

ESSAY TYPE QUESTIONS

1. Describe the main subjects of Kangra School while explaining the rendering style and colour scheme?
2. In what way was the colour scheme and character painting of Basohli School different from that of Kangra School? Elaborate.
3. What is *Nayika Bheda*? Describe the chief Nayika (heroine) painted in Pahari School along with suitable example?
4. Give an introduction of Kangra style while describing its origin and development.
5. Explain the subjects and themes of Basohli style paintings with its characteristics.

MODERN INDIAN ART

CHAPTER 5

COMPANY SCHOOL AND RAJA RAVI VERMA

THE RISE AND DEVELOPMENT OF COMPANY SCHOOL-

The East India Company came to India with the aim of trade, but gradually they interfered in administration and established their own rule in the country. It has its own administrative officers, painters, soldiers and servants. They were known as the employees of the company. In the field of education, the East India Company implemented English education. It was Lord Macaulay who in 1834 implemented the English education system. Much work was done in the field of painting during this time. European art system started being followed in educational institutions. At the same time, new techniques of photography also influenced art. According to the European style, models were used for study. Art Schools were opened at Madras (1850), Calcutta (1854), Bombay (1857), Lahore (1857) etc. places.

Thousands of drawings, watercolours, oil paintings and prints were made in European Style. Their creators were Britishers, painters, doctors, army officers, research officers, tourists and local painters who were influenced by them.

The painting work continued in Patna, Calcutta, Murshidabad, Avadh and Madras and at other places. Today these paintings are preserved at Victoria Memorial at Calcutta, Ashutosh Collection, National Library, Birla Academy of Art, Indian museum, National Gallery of Modern Art at Delhi and National Museum.

Besides India, thousands of paintings are abroad in the collection of India Office library and Records, British Library London and Victoria and Albert Museum London. The displayed paintings in the museums include oil paintings, miniature, watercolours, print making (etching and lithograph) and paintings made on mica (mica painting).

LANDSCAPE PAINTINGS- The painters of company School painted different subjects of Indian life. They made large number of landscapes. As they travelled through the country, they encountered unusual flora and fauna and wanted to capture these images. The chief landscape painters dealing in drawings, watercolours, engraving and lithographs were Thomas Daniell, William Daniell, William Hodges and William Samson. Daniell travelled through the Ganges River to Bihar and Uttar Pradesh and made landscapes at Munger, Hazaribagh, Jaunpur and Ghazipur. William Daniell travelled to India between the years 1785 to 1794. He was an expert at Steel engraving and also made a series of 144 paintings. After returning to England he published these paintings in a book.

PAINTINGS ON THE FOLK-LIFE OF VARIOUS REGIONS-

The Britishers coming to India were not only curious but also attracted towards the colourful

Lifestyle, costumes, jewellery, festival and celebrations. The diversity of the various regions of the large geographical expanse of India influenced the painters. The chief painters of this subject were Emily Eden, Balthazar Solomon and Charles D. Ollie. Amongst the local painters Manu Lal, Ramdas, Sitaram, Bhavani Das and Shaikh Ziauddin were the most important. All of them painted different festivals, procession scenes, cavalcades etc. There was not much difference between the paintings of British painters and the Indian Painters.



PLATE 1- PROCESSION

PAINTINGS OF PLACES OF ARCHEOLOGICAL IMPORTANCE-

Many British painters explored the archaeological sites of India and made paintings of historical importance which include Ajanta, Ellora, Elephanta, Kanheri Caves, Taj Mahal, Red Fort, Fatehpur Sikri and Qutub Minar. The chief painters were James Ferguson, Robert **McVile**, Colonel Robert Smith (painting of the procession of Bharatpur), Thomas Danielle and William Danielle. The medium used by them were drawing, watercolours, oil colours, engraving and lithograph. These paintings of archaeological sites are very important.

COSTUMES AND JEWELLERY-

The diverse lifestyle of the inhabitants of various regions of India with bejewelled women, men, old people and children wearing colourful costumes was presented in the paintings by the European painters. These small sized artworks are either drawings, watercolours, engravings or lithographs. The painters of these subjects were **Balthazar Solomon, Madame Belnos, Charles De Ollie, Emily Eden and William Samson**. The painters influenced by them were Fakir Chand, Shivilal, Rajaram etc.

PAINTINGS RELATED TO VARIOUS PROFESSIONS-

The painters of Company period painted the people related to different professions like farmers, blacksmiths, carpenters, goldsmith, servant, gatekeeper, cook, sweet-seller, vendor and *Madari*



(PLATE 2 SAPERA-SAPERAN

(juggler). The painters of these subjects were Balthazar Solomon, Madame Belnos, Charles De Ollie, Emily Eden etc. the local painters made similar paintings. These were made in the form of drawing, watercolour, engraving and lithograph.

BUST AND PORTRAIT PAINTING- Innumerable bust and portrait paintings of rajas, nawabs, Company administrators, officers and other important people were painted. These people have been painted wearing magnificent attires in distinct pose in watercolour, oil paints or gouache. Painters John Joffany, James Hunter, Tilly Kettle etc. painted the portraits of British rulers, officers and rajas and nawabs.

FLORA PAINTING- Numerous paintings of plants and trees, climbers and vines, fruits and flowers were made in company School. Watercolours, engraving and lithographs were the medium of these artworks. These small sized paintings were made for various research papers and survey-collections of plants and vegetation. The chief painters of flora were Walter Hood Fitch, Joseph Dalton Hooker, John Ferguson, Lady Canning, W.J. Hooker and Emily Eden. The names of the local painters included Gora Chand, Govind, Vishnu Prasad, Bhawani Das and Ramdas.

PAINTINGS OF ANIMALS, BIRDS AND INSECTS-

The colourful birds, insects and exotic animals fascinated the painters of that period. The painters made their countless paintings in watercolours, engraving, and lithograph medium. The paintings were of small size. These paintings were also made for research papers and animal surveys. James Forbes, Robert Holmes, Francis Buchanan, John Gold and Elizabeth etc. made paintings of birds and animals, insects and water creatures. Indian painters influenced by them also painted many such works.

We see that during the East India Company many subjects were painted. These 150 years are very important in the history of Indian art. The different mediums of painting like watercolour, oil painting, mica painting, engraving and lithograph developed side by side. Landscapes, human figures, portrait paintings and reproductions were chief characteristics of painting of this period. The most important point is that the natural scenes, archaeological sites, lifestyle of people, costumes, professions, celebrations, festivals, flora and fauna, portraits and portraiture were all painted by the British painters in their own style. The paintings made by them are also important because these places of archaeological importance have changed since then. There is also significant change in the costumes and lifestyles of people.

RAJARAVI VARMA-

Raja Ravi Varma was born in 1858 A.D. in Kilimanoor village of Kerala. He was inclined towards painting since his childhood. He was inspired by his uncle. He took art lessons from artists like Theodor Jenson and other European painters who travelled to India. He was trained under a contemporary artist Rama Swami Naidu. Naidu was famous for his oil paintings and was considered as the finest painter of European style. Adopting the style of European studios, Ravi Varma took Indian subjects, the ideals and principles of Indian art and combined it with imagination as a base for expression.

Raja Ravi Varma had the patronage of the maharaja of Travancore, Gaikwads of Baroda and other affluent individuals. Ravi Varma painted the Indian ballads in western style. He painted various themes, which also included the portraits of *Rajas* and *Maharajas*. Dramatic elements can be observed in his artworks, which is due to the fusion of Indian with western style. His paintings were also interrelated with the drama and theatre of that period. He surveyed for the costumes and jewellery for the mythological themes and for this purpose travelled the pilgrimages related to Rama and Krishna in Northern India but with little success. He then derived inspiration from the immediate folk life and the existing drama groups and rendered



PLATE 3
A PAINTING OF RAJA RAVI VARMA



PLATE 4
RAVANA AND JATAYU

the figures of the gods and goddesses in his paintings commensurate with their mythological description.

Raja Ravi Varma started a lithographic printing press in Bombay for printing his paintings and so his works became popular and found exceptional admiration in India and were also appreciated overseas. Being based on religious themes and printing process, these paintings became popular amongst public. Ravi Varma was one of the most famous artists of his time. He gained recognition at quite an early age. Paintings of Hindu epics and narratives were his speciality and it is in his works that women have been glorified in various forms. His famous works include Ravana and Jatayu, *Bhishma Pratigya* (Bhishma's Oath), Humbling of the Ocean, *Draupadi*, *Shakuntala*, *Raja Harishchandra*, *Yashoda* and *Krishna* etc.

RAVANA AND JATAYU- Ravi Varma painted many episodes from the *Ramayana* and *Mahabharata*. (**PLATE 4**) *Ravana and Jatayu* is a famous work of Ravi Varma in which the episode of Jatayu attacking Ravana who is abducting Sita and Ravana chopping off a wing of Jatayu has been depicted. The aggressive pose of Ravana and helplessness of Sita is dramatic. The lights and shades, costumes and jewellery used and rendering of figures has perceptible European influence.

VASUDEVA AND DEVAKI ESCAPING PRISON- This painting is based on an episode from the *Mahabharata*. There is seeming western influence in rendering, tonal effect and perspective used. The theatrical effect is evident. The colour scheme of the painting is quite attractive.

IMPORTANT POINTS

1. The style that developed under the patronage of British East India Company is known as Company School.
2. Oil paintings, watercolour paintings and prints were made in European style.

3. The European painters worked with Indian painters in company School.
4. The chief painters of this School were Thomas Danielle, William Danielle, William Hodges, Emily Eden, Charles DeOllie, Fakir Chand, Shivilal, Rajaram, Govind, Vishnu Prasada, Bhawani Das etc.
5. The prime centres of Company School were Patna, Calcutta, Murshidabad, Avadh(Oudh), Madras, etc.
6. The folk life of different states, costumes, archaeological sites and flora and fauna were painted in Company school.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Under whose patronage did Company School develop?
2. In which parts of the country did Company School develop the most?
3. Which colours did Ravi Varma make use of?
4. Name two famous paintings of Raja Ravi Varma.

SHORT ANSWER TYPE QUESTIONS

1. What were the main subjects of company school?
2. Name the chief painters of Company school.
3. Write about the main themes of the paintings of Ravi Varma.
4. Describe a few paintings of Raja Ravi Varma.

ESSAY TYPE QUESTIONS

1. Write an essay on the origin and development of Company School.
2. Enumerate the contribution of Raja Ravi Varma to Indian art.

CHAPTER 6

INDIAN RENAISSANCE

THE RISE AND DEVELOPMENT OF BENGAL SCHOOL-

In 1884, E.B. Havell became the principal of Madras School of Art. There was some awakening in India with the founding of Congress. Havell contributed to the same, attracted the attention of the world towards great traditions of art of ancient India, and said, “The European arts are an introduction to the material things whereas Indian art is infinite and timeless.” After some time he became the principal of Calcutta School of art. Here Abanindranath Tagore who was the pioneer of Bengal style or Thakur style, was influenced by the western, Persian, Chinese, Japanese, Mughal and Ajanta art. The synthesis of all these styles initiated a new style known as Bengal style. Abanindranath tutored many a students who advocated and promoted this style in different parts of the country. These artists were Nandalal Bose, Asit kumar Haldar, Surendra Nath Gupta, Devi Prasad Rai Chaudhry, Ukil Bandhu etc. Even having their distinct style, all these artists were influenced by Abanindranath Tagore.

The prime source of inspiration for this style was Ajanta, Mughal and Rajasthani paintings. Japanese, Chinese and Persian art also influenced it. There is simplicity, clarity and naturalness in this style. The absence of rigidity facilitated the development of individual style of every artist. The linear delicacy and dynamism of this style tried to reach back to the ancient art of painting to the best of its ability. European principles were followed along with the figure drawing rules of the ancient art in rendering anatomy. The colour scheme was soft and complementary. Watercolours were applied to a large extent which was used in wash technique by some and tempera by others. Paintings were based on ancient, historic and mythological themes along with the portrayal of Indian domestic life but there is no trace of the immediate environment on them.

This style began as a revolution. It met resistance initially but the participating artists and art critics persisted and succeed in their endeavour. The exhibitions of their paintings were held outside India too. The efforts of Mr. Havell, Dr. Ananda Coomarswamy, Asit Kumar Haldar and Shri Ganguly in introducing and explaining the importance of this renaissance are significant. The seeds of Indian traditions were sowed with this revivalist art though this style met its end soon after and the artists pursued their own individual styles but from the point of view of art Bengal School is important in the Indian art scenario.

1. This style is simple and lucid.
2. The importance of rendering was reinstated.
3. Soft colours replaced gaudy effect. Wash technique was applied to create a mystical effect.

4. Lights and shades were used charmingly to create a dramatic effect and emphasis on photographic realism ended.
5. This style was deficient in the appropriate treatment of architecture and nature.
6. The Mewar or Akbar era tradition of relation between form and space also ended. There was an effort to depict a subject on flat surface in a simplified manner.
7. Imported paper and water colours were used in Bengal School.
8. Mythological narratives, social, ordinary life and historical romances were mostly painted in this style.

In this way, his revivalist art movement is famous in the history of Indian art for the renowned titles of art history like Renaissance art, Thakur Style, Bengal Style of art etc.

THE CHIEF PAINTERS OF BENGAL SCHOOL AND THEIR PAINTINGS- **NANDALAL BOSE-**

A foremost pupil of Abanindranath Tagore, Nandalal Bose successfully led the movement initiated by his master. Born on 3rd September, 1883 in Munger district of Bihar, Nandalal Bose gave up college education to seek art education from Abanindranath Tagore at the School of Art, Calcutta.

He copied the murals of Ajanta and Bagh caves and sought inspiration from them. His style bears close resemblance to Ajanta in lines, expression and forms.

The themes of his paintings included the Hindu mythological and religious narratives and the events from the life of Buddha. His famous paintings are namely Sati, Shiva drinking poison, Buddha and Mesha, Durga, Partha sarthi, Arjuna, Santhal-Santhalin, Yaksha and Megha, Gandhi ji's Dandi March etc. Nandalal Bose was the head of the Art Department at Shanti Niketan. He accompanied Rabindranath Tagore in China and experimented with ink. He made a special poster series for Haripura session of Congress using novel technique. He was popular as Master Moshai at Shanti Niketan.

He was honoured with *Padmavibhushan* by the Government of India. He also remained a revered member of Lalit Kala Academy. He presented his views on art in his books *Shilpkatha* and *Rupavali*. His painting titled “Shiva Drinking Poison” can be termed an iconic painting of Bengal School. It has been rendered in soft, rhythmic lines and the lines, form and facial features all represent the influence of Ajanta. Single tone colour scheme has been used in wash technique.



PLATE 1- SHIVA DRINKING POISON

Taking traditional art as a base, he prepared a painting series for Congress session at Haripura in free, natural and bold forms where the glimpses of Indian folk life were presented in bright colours and strong lines. *Dhaki and Devi* are the finest examples of this style.

ASIT KUMAR HALDAR-

Asit Kumar Haldar is that name in the famous artists of Bengal School who worked constantly to serve Indian art for years.

After studying under Abanindranath Tagore he was appointed as head of the Department of Art at Shanti Niketan and later worked as the Principal at Jaipur School of Art and Lucknow School of Art. His famous early paintings are *Saraswati* and *Mahakali*. He also made copies of the cave paintings of Ajanta, Bagh and Jogimara. The themes of his paintings were usually mythological. Besides making paintings on *Meghadoot*, *Ritusamhar* and *Mahabharata*, he also made paintings on the works of Omar Khyyam. There is lyrical fluidity and charm in the lines, colour scheme, figure drawing and composition of his paintings. Light and Rhythm, Kunal, Akbar, Study of Vedas are a few of his important works.

He wrote two books- “Art and Tradition” and “Our Heritage in Art” which proved to be extremely helpful for art students. He has written that “Indian paintings have the heritage of cultural and ancestral legacy of ancient tradition which is the solid foundation of our cultural treasure. Tradition is the very fundamental of our art on which the temple of the present and future art is being founded.”

Haldar placed folk art highly in traditional painting. He is of the view that public should not neglect art as the inherent love of human for art is vested in it and the subjects pertaining to human life are reflected in it.

His painting 'Mother and Child' is made in the style of Abanindranath Tagore. **(PLATE 2)** This painting is an example of soft and delicate colour scheme possessing delicate lyricism of lines. Due to the application of wash technique the yellow and red colour also seem pulverulent. The composition is simple with an uncomplex background and foreground.

MOHAMMAD ABDUR RAHMAN CHUGTAI-

Mohammad Abdur Rahman Chughtai was born on 21st September 1897 in a Mughal family of artists. His ancestor named “Ahmed” was the chief architect-sculptor of Jahangir. Chughtai was one of the most famous artists of the Indian art renaissance. His paintings are especially important due to their emotive and aesthetic qualities. Seeing his animal depiction, gesticulations and style of painting natural backdrops, a few scholars term his brush style as Persian-Mughal and a few as Iranian Mughal art. Chughtai painted many Hindu religious and mythological narratives.

The characteristic features of his painting style are natural beauty, attractive composition, lifelike figures, dynamic and fine lines, attempt at lights and shades, attractive facial expressions, soft and rhythmic hand gestures and depiction of beautiful jewellery etc. Western influence is visible in a few figures of his paintings. His painting *Vishwamitra* is worth mentioning in this respect where the faces and hairstyle of Rama and Lakshmana carry Japanese influence although the trees in the background carry more of Mughal



PLATE 2- MOTHER AND CHILD

influence. A few of his paintings reflect the influence of Ajanta. The legs of figures are longer than usual.

These kinds of figures include *Usha* (First Rays of the morning sun), Krishna with flute, Krishna instructing Arjuna, Draupadi and Pandavas and Wife of Chaitanya etc. The colour scheme in his paintings is very charming and appealing. The study of Chughtai's paintings reveals his love for lotus flower because pink lotuses have been abundantly painted by him. His painting *Devdasi after Holy bath* and *Chitralkha* are worth mentioning for their artistic merits and colour scheme. His later paintings have the influence of Kangra School colour scheme.

Many art critics considered him painter of International standard. Besides India his paintings were exhibited abroad and are in the collection of England, Germany, France, Russia, America and many other countries.

The painting titled “*Radhika*” is his most important work that displays his unique art. **(PLATE 3)**

The appeal of colours, lyricism and dynamism of lines along with the expressions of *Radhika* are very powerful. The painting can be termed as one of the finest of Bengal School.

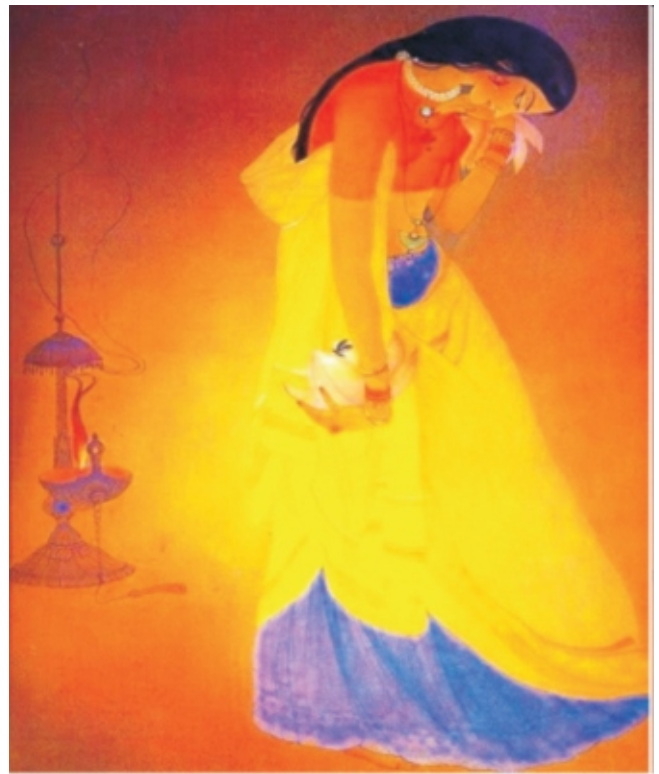


PLATE 3- RADHIKA

ANANDA COOMARSWAMY-

Ananda Coomarswamy was born in 1877 in Colombo, Sri Lanka. His father was Tamil who settled in Sri Lanka. He was a barrister. He married an English woman. His father died shortly after his birth. His mother took him to England where he was brought up and educated. After completing his education Ananda Coomarswamy was appointed as an officer of Sri Lanka in Colombo where he developed a fascination and interest for Indian art and philosophy. This fascination and interest brought him closer to India and he wrote many books on Indian culture, art and philosophy and gradually he became famous as the finest exponent of Indian art.

Ananda Coomarswamy made several visits to India between the years 1908 to 1913 and travelled to places of artistic importance and collected information related to the subject. He researched Rajput and Pahari styles and collected paintings and in 1916 published two illustrated units on Rajput art through Oxford Press and highlighted the Indian miniature tradition before the world. His writings related to Indian art were also published in the prestigious research papers and magazines.

Ananda Coomarswamy wrote about 20 books which are as follows-

1. History of Indian and Indonesian art
2. Introduction of Indian art
3. Rajput painting
4. The dance of Shiva

Through his books and writings Ananda Coomarswamy presented the Indian art, religion and culture before the world and earned prestige for India. His contribution to the history of Indian art is unforgettable.

E. B. HAVELL-

E.B. Havell occupies a distinct place in the history of modern Indian art. He presented the theoretical aspect of Indian art simply, clearly and factually. He presented his views on the technical aspects, symbols, building process and development system of Indian architecture, sculpture, and painting comprehensively. There is a broad description of *Abina to Zarab* (method of making miniatures) and the paper (*Vasli*) used with reference to Mughal School which is extremely important even today for art teachers, students and scholars. Havell presented the different aspects of Indian art through his books and writing before the world and brought Prestige to Indian art. In the year 1896 Havell was appointed the principle of Calcutta art School. He observed that influenced by the European art teaching system the Indian artists and students neglected Indian art and were following Western art. Like a true art-lover Havell appreciated Indian art amidst critics, proponents, and westerners. He also presented the view that instead of Western art the Indian artist should be there at on Ajanta, Rajput, and Mughal style. He also accepted in clear words that Indian art is closer to the soul and reflect eternal truth instead of materialistic world where as Western art is its opposite and closer to materialism and though it has physical beauty it lacks spirituality.

In favour of the Indian art E.B. Havell wrote the books Indian Sculpture and Painting, Indian architecture and Ideals of Indian Art. Through his works he attracted the attention of the world towards traditional Indian art and presented the artistic values of Indian art. The contribution of E.B.Havell in the field of Indian art is invaluable.

RABINDRANATH TAGORE-

The name of Rabindranath Tagore is important in the field of Indian painting. Being versatile, he was a good writer, poet, musician, philosopher and a good painter too. He started painted towards the advanced age of 67 years. His painting began with his writing. Editing the irrelevant words of his writings and poetry, he would render forms to his imagination and enjoying this creation of forms he started painting and in a few years, he painted approximately three thousand paintings. He never received formal art education. Therefore, his art is natural and unbound by conventions that he taught the Indian painters. His mediums were also unbound. He used coloured ink, pen and watercolours to paint. He was experimental with his work and applied colours with brush, hands or at times with cloth and sometimes he rubbed flowers and leaves to create a colourful effect which reflected a child-like quality in his works.

There is an abundance of abstract figures, faces, trees and plants in the paintings of Rabindranath Tagore. There were several exhibition of his paintings at international level which made him world famous. Dreamlike sequences are mystically painted in his works. The dark colours have been used more in his paintings and in some of his paintings, he has experimented with bright colours along



PLATE 4- MOTHER AND CHILD

with dark colours. He was an experimental artist who liberated art from the conventions and set ideals making it a powerful medium of self-expression for which he is known as one of the pioneers of Modern Indian art.

His paintings are usually untitled but his painting of mother and child by its own nature and expression illustrates the same. This painting depicts the form of a woman and a child in simple lines. The head of the woman is bent over her child. Face has been drawn with light lines. His painting “Woman” shows a bent face of a woman. Only the face of the woman and a hand are visible. Rest of the body is covered with clothes. Yellow and brown colours have been used in the painting.

ABANINDRANATH TAGORE-

In 1817 on the day of Janmashtami a New Bright star rose in the Thakur family of Jorasanko in Bengal who was named Abanindranath. After his initial school education he was tutored at home for Sanskrit and Persian languages and music. He inherently grasped literature, music and arts from his father Gunendranath, grandfather Girindranath, his uncles Jyotirindra and Rabindranath. His father and grandfather were good artists so he started painting under their guidance. At the time when Abanindranath entered the field of painting, most of the Indian Painters were working in European style. Therefore Abanindranath received formal education of art from the Italian artist O. Ghiraldi and British painter Palmer and made paintings in European Style. His early paintings are made in pen and ink which include sketches, portraits and landscapes. The paintings based on Rabindranath Tagore's book *Chitrangada* are his early paintings.

Abanindranath worked in this style till about 1895 but later on true inspiration from the miniature of Mughal School were part of his ancestral collection whose influence can be clearly seen in the paintings painted between the years 1895 to 1900. For example the paintings of “Radha Krishna” series present synthesis of European and Indian style. At this time, due to the existence of Rabindranath he studied the *Vaishnava* verses of Chandidas and Vidyapati and made paintings based on them. At this point, he reverted to Indian style from European style exemplified in his painting titled "*Shuklabhisara*" which is considered to be his first painting in pure Indian style. Incidentally, Abanindranath met the Principal of Calcutta school of Art, E.B. Havell who became an inspiration for Abanindranath to base his works on the great Indian styles and paintings. He studied Ajanta, Rajasthani, Mughal and Pahari paintings and made a series of paintings on *Buddha Charitra* and *Krishna Charitra*. He also made Indian mythological texts and Sanskrit literatures as the theme for his paintings and painted incidents from *Ritusamhar*, *Ramayana*, and *Mahabharata* etc. *Abhisarika*, *Shri Rama* and *Mayamriga*, *Buddha* and *Sujata* etc. are noteworthy paintings for their Indian imprint.

In about 1901-02 Abanindranath was introduced to the art of Yokoyama Taikan and Hishida, the artists who came to Calcutta as guests of the Tagore family. He not only learned wash technique from them but also experimented in this style. “*Omar Khayyam*”, “*Virahi Yaksha*” and “*Ganesha's Mother*” are his important paintings in wash technique.

Along with new experiments he kept working in traditional Indian style. He travelled to Ajanta, Ellora and Bagh caves with other Indian artists and made copies of many fine Ajanta paintings. Amongst the paintings made between the years 1901-1905, his “*Building of Taj*” and “*The Last Days of Shahjahan*” present Mughal composition colours and treatment. Inspired by the revolt against Bengal division, he made a painting titled “*Bharat Mata*” which is a unique painting.

In 1907 A.D. Abanindranath with his elder brother Gaganendranath founded “*Indian Society of Oriental Art*” which led to an awakening in the eastern art values and modern Indian art. In the organised programmes of the society, paintings of Western Japanese artists were exhibited along with the works of

Indian artists. Through his art, Abanindranath remained attached to all aspects of life and society. Besides painting mythological, religious and literature themes he also painted landscapes, paintings of birds and animals, portraits and general life in which *Devadasi*, *Kajri*, *Suryapuja* and paintings of the actors and actresses of Bengali theatre are significant.

In the years between 1920-1926 he made a potent use of pastel colours which is evident in the notable portraits of Gandhi, Tagore, and C.F. Andrews. “Alamgir”, “Noorjahan”, and “Aurangzeb” are important paintings of this era. The important paintings of his later years include the painting series of “*Laila-Majnu*,” “*Kavi Kankan Chandri*” and “*Krishna Mangal*”. In 1941, after painting “The Mahaprayana of World Poet Rabindranath” (The Death of Rabindranath Tagore), he more or less gave up painting.

Besides being an ideal painter Abanindranath was an ideal teacher, art critic, literary figure, theatre artist, musician and sculptor. His contribution to the Indian Renaissance is unforgettable.

Abanindranath painted “Bharat Mata” in the year 1905. It was the first representative painting of his new Bengal style. It was inspired by the movements against the division of Bengal. Painted in wash technique, delicate colours and lines have been used in this painting. Bharat Mata has been symbolically presented with four hands. Painted against flag background the Mughal style border has been used in this painting.



(PLATE-5) BHARAT MATA

The painting of Shahjahan watching the Taj presents the Mughal influence especially its architecture and rendering carry the Mughal miniature style. The human figures have been depicted in a very simple manner. Limited use of colours is a characteristic of Bengal School.

JAMINI ROY-

Jamini Roy was born in Bankura (West Bengal) in 1887 A.D. He studied art at Government School of Art Calcutta. Initially he made paintings based on western style and later paintings were done in Bengal style. Dissatisfied, he was influenced by the folk art of Bengal (Kalighat) and *Pattachitra* of Bihar. He drew inspiration from the tribal art and potters, weavers, local toy-makers and continued painting. In this way, Jamini Roy emerges as an experimentalist before us. The figures in his paintings are ornamental with sharp eyes extending to the ears. Simple and impressive colour scheme, clarity of lines and simple composition are the chief characteristics of his paintings.

Jamini Roy embraced the symbols of folk art and applied them in a new scheme. His paintings related to rural life can be termed outstanding examples of his art. Besides painting subjects related to folk art, he also painted mythological and religious themes. He conducted new experiments with tempera colours on cloth, paper, boards and mats. He always had a vision for research. He used bright colours and simple forms. The lines of most of his paintings are bold and rhythmic. Later on he also sculpted wood. His paintings "Jesus Christ" and "*Shringara*" are sublime.

Jamini Roy's religious feelings, simple tendency, folklore and pure approach of colours impressed the later artists. He passed away in 1972. His main paintings are *Three Pujarins*, *Santhal Dance*, *The Last Supper*,

Cat and the Lobster, Two Cats and a Crayfish.

“Three Pujarins” is the most appreciated and notable painting of Jamini Roy. Simple, straight bold lines with simple figures are the features of this painting. Bright yellow and blue colours make the painting very attractive. Depiction of figures in minimal lines, sharp eyes extending from nose to ears and small lips are very pleasing. (PLATE 6)

The painting of Krishna and Balrama has been painted in folk style with simple forms. Lines and delineation is very appealing in the work. There are rhythmic and dynamic figures on two-dimensional flat surface. The colours of the painting are also charming.

AMRITA SHERGIL-

Amrita Shergil was born in 1913 in Hungary capital Budapest. Her father was an Indian and her mother a Hungarian. Since childhood, she was interested in paintings and trained at an Italian atelier in Florence at the age of 11. Later she also trained at ateliers in Paris. In Paris she observed the works of French impressionist artists and studied them. In 1931 paintings were exhibited in Paris which made her world famous. In 1934 he returned to India and won gold medal at the exhibition of all India Fine Arts and Craft Society for her painting titled "Indian girls". From 1934 to 1937 she travelled the whole of India and was very impressed with the Indian art and life after seeing the paintings of Ajanta. She understood the flat softness and symbolism of the paintings of Ajanta and Pahari paintings. The influence of Paul Gauguin is seen in the paintings of Amrita Shergill. The most important works of Gauguin are related to Tahitian island where he painted the lush green region and the beauty of women. Amrita Shergill followed the same style and painted Indian themes in it.

Although she received Western education, she was very close to Indian culture. Her paintings carry the distinctive technique of Indian arts, rhythm of lines, lyricism and brightness of colours. There has been a potent and self expressing use of red and yellow colours in her paintings.

Amongst the main paintings of Amrita Shergill South Indian Villagers, Hill Women, Bride's toilet, *Brahmacharis*, Three Sisters, The Banana Seller, *Haldi* Grinders, Story-Teller and two elephants in Red. "Three Sisters" is one of the main works of Amrita Shergill. The figures and colours bear the influence of Paul Gauguin. She has presented the costumes and culture of Punjab in a spirited manner. "The Bride's Toilet" is another noteworthy painting of Amrita Shergill which possess simple forms and dusty colour scheme. The folk culture of India can be seen in this painting.



PLATE-6 THREE PUJARINS



PLATE 7 THE BRIDE'S TOILET

IMPORTANT POINTS

1. Bengal style was developed by Abanindranath Tagore and E. B. Havell
2. The inspiration of this style were Ajanta, Mughal and Rajasthani painting styles.
3. The style is simple clear and natural.
4. Importance was given to lines.
5. Soft light colours have been used.
6. The main themes of the style are Indian mythological narratives, historical narratives and social life.
7. The main pupils of Abanindranath Tagore were Nandalal Bose, Asit Kumar Haldar, K. Venkatappa, Shailendra Nath Dey, Sharda Charan Ukil etc.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Name the pioneer of Bengal School.
2. Name three main painters of Bengal school.
3. Who painted "Bharat Mata"?
4. Which medium did the Bengal School painters work with?

SHORT ANSWER TYPE QUESTIONS

1. Give an introduction to Ananda Coomaraswamy.
2. Write briefly about the paintings of Rabindranath Tagore.
3. Which style did Jamini Roy base his own style on?
4. Where did Amrita Shergil receive her initial education?

ESSAY TYPE QUESTIONS

1. Write about the stylistic characteristics of Bengal School.
2. What was the contribution of Abanindranath to Indian art? Elucidate.

CHAPTER 7

MODERN ART AND ARTISTS

During the decade of 1940, as a reaction against the conservative tradition of the Bengal school and inspired by the fresh ideology prevalent in the West, many artists formed new art groups in order to express themselves freely through new mediums and styles. Out of these groups the most important ones which made an impact were the Calcutta Art Group, Bombay Pag Group, Shilpi Chakra etc.

CALCUTTAART GROUP-

The Calcutta Art Group was established in 1943 by Pradosh Das Gupta and Nirode Mazumdar. Pradosh Das Gupta had studied sculpture in Britain and was motivated by an active organisation named 'London Group'. On his return to India he founded the Calcutta Art Group along with artists like Nirode Mazumdar, Paritosh Sen, Gopal Ghosh, Hemant Mishra, Prankrishna Pal and Sunil Madhav Sen, with an aim to uproot the old school of thought, beliefs and mediums of expression and gave a new definition to art as modern artists. This new visual definition also reflects the genius of modern intellectual environment.

The initial works of the members of the Calcutta Art group manifested the influence of western artists like Picasso, Braque, Matisse, Henry Moore etc. But later on these artists developed their own styles. This group was also supported by writers and poets of the left wing. The main exhibitions of this group held in 1943, 1944, 1945, 1947 and 1953 were commended by the art critics as well as the contemporary artists and inspired by them several new groups came into existence. This group was active on the national scene for a decade between 1943 till 1953, after which it became inert as the artists started working individually and privately. This group made an extraordinary contribution in incorporating the new international art concepts in the Indian art scene.

PROGRESSIVE ART GROUP-

The decade of 1940 was most important for the development of Indian art. While a few artists were working on the Bengal style, the works of other artists reflected the western influence. During this decade the artists of Mumbai started new experiments. In 1947 artists like Souza, Raza and Ara wanted to break free of the revivalist nationalism established by the Bengal school of art and encourage an Indian *Avant Garde* engaged at an international level and founded the Progressive Artists Group (PAG). The members of this group were Ara, Souza, Raza, Bakre, Gade and Hussain. The artists of this group also expressed themselves by publishing articles in various magazines and papers. This group held its first exhibition in the year 1949 which attracted not only artists and art critics but also people from all walks of life.

Their art works were bought not only by art critics like Hartwell, Rudi Van Leyden, Hermann Goetz

etc. but also western art collectors which gave them fame and recognition at the international level. The members of this group also travelled to the foreign countries regularly and hence came in contact with and were influenced by the various international art movements. Their works depict the synthesis of influences from Indian art together with Cubism, Post-Impressionism and Expressionism. Each artist developed his own individual style.

New members like V.S. Gaitonde, Krishna Khanna, Akbar Padamsee, Tyeb Mehta and Ram Kumar associated with this group after 1949. These artists were much influenced by the Western artists like Picasso, Matisse etc. The artists of this group were the torch bearers of progressive stream in the Indian art scene. Progressive art group also for the first time established the artists in art market. Even today the artists belonging to this group sell their works at very high rates. After 1953 this group became less active as the artists became more active individually instead.

SHILPI CHAKRA:

With the motto, “Art illuminates life”, Delhi Shilpi Chakra came into existence on 25th March 1949. It was founded by B.C.Sanyal and Dhanraj Bhagat. The artists who later on associated with Shilpi Chakra were Harkrishna Lal, K.C. Aryan, Dayamanti Chawla, Dinkar Kaushik, Jaya Appaswami, Srinivas Pundit and Brijmohan Bhanot. In its manifesto the Chakra proclaimed, “The group recognizes that art as an activity must not be divorced from life; that the art of a nation must express the soul of its people and ally with the process of progress. The group recognises that the artists have come together to work hard towards the progress of art and through art help build a virile national culture and brighter light in the country.” The membership of chakra was restricted to working artists, but writers, musicians, poets, critics and dramatists, who shared the chakras views were welcome to associate with its activities.

To propagate the contemporary art the members of Delhi Shilpi Chakra organised various exhibitions of their works in Chandni Chowk, Karol Bagh, University Campus etc. in 1949. The seminars and exhibitions organised by the Chakra got a very good response. Cartoonist Shankar Pillai organised a conference on cartoons and drawings at Masonic Hall. Gradually the Chakra expanded and many new students and artists took its membership. Out of all, the significant names were Devyani Krishna, Satish Gujral, Ramkumar, J.Swaminathan, Rameshwar Baruta, Rajesh Mehra, Vishambhar Kumar, Jugmohan Chopra, Anupam Sood, Paramjit Singh and Arpita Singh.

The Chakra tried to build an agency that would provide a professional base for the sale of the art work of its members. Therefore, with the assistance of Ram Babu of Messers, Dhoomi Mal Dharam Das, an art Gallery, the first of its kind in India, was inaugurated on 7th Oct. 1949 at Connaught Place in Delhi. This was a pioneering step by Delhi Shilpi Chakra in promoting the art and artists' interests.

The main aim of Delhi Shilpi Chakra was to examine the system of the art institutions by organising effective activities and programmes. Efforts were made to improve the quality of work. Art work was presented before the artists with the intent of open and creative discussions on them. The Chakra believed that art and culture belonged to all, and that the artist had a role in bringing the message of creative experience to the people and that the artist himself could grow through the developed art awareness among people.

With a new enthusiasm and expression in modern styles the artists of the Chakra captured the imagination of young progressive artists. But many artists of the Chakra wanted to synthesize their art with the traditional Indian art. They brought forth the social realities through their creations. Propounding the social importance in their creative expression, the contribution of the Delhi Shilpi Chakra artists in the development of Indian contemporary art has been very significant.

Important Modern Artist:

Bhabesh Chandra Sanyal : (1901-2003)

Bhabesh Chandra Sanyal was born in 1901 in Dibrugarh (Assam). Ethnically the Sanyal family belonged to Shrirampur (West Bengal). After completing his studies from Shrirampur College he associated himself with non-cooperation movement of Mahatma Gandhi. The desire to become a painter brought him to Government School of Art of Kolkata in 1923. Sanyal shifted to Lahore in 1929 and lived there for the next 18 years. There he taught at the Mayo School and set up his studio by the name of Lahore Lalit Kala School, which became the centre of the art activities and many exhibitions were held there.

After the partition of India, he migrated to Delhi in 1947 and established the 'Delhi Shilpi Chakra' along with a few other artists. Sanyal also worked as the professor and the head of department in the fine art faculty of the 'Delhi Polytechnic'. Sanyal also travelled to America, Canada, Europe, Japan etc. and participated in many national and international art exhibitions.

Sanyal's works are an interesting fusion of traditional with the modern. He experimented with various mediums in painting and sculpture. A few of his notable paintings are The Beggars of Gol Market, Head of Shiva, Rajasthani Woman, Self Portrait, and the Kangra Woman.

WOMAN OF THE KANGRA VALLEY-

This painting depicts simplified forms with sparkling colours. The woman has been painted in the primary colours of red, blue and yellow. The other colours like orange and green give a fresh look to the painting. (PLATE 1)

NARAYAN SHRIDHAR BENDRE (1910-1992)- Narayan Shridhar Bendre was born in Indore (M.P.) on 21st August 1910. He graduated from the Agra University in 1933 and studied art under the famous teacher D.D. Devlalkar. He pursued and got a diploma in art from Bombay in 1934.



PLATE 1 WOMAN OF THE KANGRA VALLEY

He worked at the visitors' bureau of Kashmir from 1936 to 1939 and made various sketches and paintings of Kashmir Valley. After that, he started working as a freelance artist in Mumbai and made many portraits, murals and many illustrations based on stories. He also taught art to many students during this phase. He also worked as an art director of a film in Madras. Bendre received a gold medal from the Bombay Art Society in 1941. He got the Patel trophy in 1946 from the art society of India. Later he was chosen as the president of this society.

His first solo exhibition was held in Mumbai in 1943. During 1947-1948 he travelled to America, France, Holland and Belgium gaining exposure to the original works of modernist masters. He also worked in graphics in New York.

After returning to Bombay in 1950 he again displayed his works in a solo exhibition. After that he

moved to Baroda as the first reader and the Head of Department at the Faculty of Fine Arts. He later on became the Dean of the Faculty. His watercolour landscapes are the most attractive of all his works, in which his brush has been very powerfully used. Although he made paintings in different patterns, his colours were the most important factor in each painting. Hairdo, Sunflower and Female Florists are the most notable paintings of Bendre. In his painting



PLATE 2 FLOWER SELLERS

Female Florists, he has depicted the women using extremely attractive and vibrant colours, with baskets in front of them filled with lotus flowers. Their hand gestures are casual and seem to be talking to each other. **(PLATE 2)**

K. K. HEBBAR (1912-1996)- Kanttigeri Krishna Hebbar was born in 1912 in a village named Kanttigeri in the South of India. Right from his childhood he was influenced by the beautiful ambience, festivals, events, dances and songs, games and colours and beauty of the toys, that made a great impact on his art. His paintings were a portrayal of vibrant colours of village festivals he observed during his childhood.

Later on he studied at the J. J. School of Art, Mumbai and came in contact with the Western style. Dissatisfied with it he went on to study Indian Rajput, Mughal, Ajanta and Bagh cave paintings and was much influenced by them. He depicted the scenes of the rural life with powerful strokes. Despite living in Mumbai he made paintings of fishermen, flower sellers etc.

Hebbar also travelled to Europe and studied the modern western art. Influenced by it he depicted Indian in Western style which can be seen in his paintings of Cock Fight, Village Well (Panghat), Monk and Open Air Market (Haat Bazaar). Extremely rhythmic and dynamic lines are a speciality of Hebbar in depicting the dance poses and figures etc.

From 1956 to 1958 Hebbar continuously received Lalit Kala Academy National Award. In 1976 he received the fellowship of Academy and in 1989 he was honoured with *Padmabhushan* award by the Government of India.

COCK FIGHT- Cock Fight represents the new experimental style of Hebbar. This painting depicts that one cock has wounded the other, the wounded cock is bleeding and a few of its feathers are broken. The cocks have been painted in light colours and the people watching in background have been painted in dark colours and lines. This painting is also a satire on human society and position. **(PLATE 3)**

K. G. SUBRAMANYAM (1924-2016)- K. G. Subramanyam was born on 5th February 1916 in



PLATE 3 COCKFIGHT

Kerala. He got his initial education from Presidency College, Chennai. Interested in art he sought admission in Kala Bhavan, Shantiniketan in the year 1944. There he was under the tutelage of Binode Bihari Mukherjee and was his favourite student. During the decade of 1940 he also actively participated in the freedom struggle of India. He believed in the Gandhian ideology. He participated in many solo and group exhibitions in India as well as abroad. In 1951 he became a lecturer at the Faculty of Fine Arts at the M.S. University of Baroda for a long time after which he went to teach at Shantiniketan. Subramanyam has also written extensively on Indian Art. A collection of his articles 'Moving Focus' was published by the Lalit Kala Academy in 1978. 'The Living Tradition' was another of his much discussed book, which elaborates his views on art. Besides painting, K.G. also worked with wood, fibre, cement and terracotta. He also made murals and toys. He took a deep interest in the development of handicrafts. The prestigious award 'Kalidasa Honour' was bestowed on him in 1982. According to Vinod Kumar, "K.G. created harmony in everything, be it portrait, or use of canvas, or murals, illustrations or toys." In 2003 the National Gallery of Modern Art, Delhi (NGMA) organised a retrospective exhibition. K.G. did many experiments with abstract style also. The terracotta relief painting, glass painting and acrylic sheet paintings are also some of his most important works.

IMPORTANT PAINTINGS-

WOMEN- K.G. has composed figures using abstract cubistic style. Many tones of a single hue are seen in his paintings. He has also experimented with various tones of a single hue and simple geometrical forms in the painting 'Women'. (PLATE 4)

JAGDISH SWAMINATHAN (1924-1994)- J. Swaminathan was born on 21st June 1928 in Shimla. He was a member of the Communist Party of India till the decade of 50's. For many years he also worked as a journalist and an art critic. He studied art in Delhi and Warsaw (Poland). In 1963 Swaminathan founded the 'Group 1890' which earned a big



PLATE -4 WOMEN



PLATE 5 COMPOSITION

name in the Indian Art World. This group was inaugurated by Pundit Nehru and the famous poet and ambassador of Mexico, Octavio Paz had written the catalogue of its exhibition. Swaminathan also edited the magazine named 'Contra' which was an art magazine of historical importance. Swaminathan's works were admired very much in the first Triennale Exhibition (1968) of India. He also got Nehru Fellowship in 1968. Swaminathan was also very active in the organisational aspect of

art. In 1969 he was also a member of the jury of the Sao Paolo Binalle. In 1982 he established 'Rupankar' (Bharat Bhawan) in Bhopal where both Modern and Primitive art can be seen together. Swaminathan worked and resided both in Delhi as well as in Bhopal. About his own expression in art, Swaminathan himself commented in 1978, “Behind this expression is possibly the experience of having grown up between mountains. Technically I do not experiment with classic geometry in painting-space, but I use curves in which trees, shadows of birds themselves decide their own place and time. Still they do not disturb the two dimensional aspect of the canvas. This concept philosophically is close to my spiritual instincts and binds me to my cultural past.” The colour scheme of Swaminathan is very attractive and the lines very delicate as is evident in his paintings that yellow and orange tones have been charmingly used. In the mountain-like geometrical forms Swaminathan has generally depicted a small bird. (PLATE 5)

A. RAMCHANDRAN-

A distinguished artist of contemporary Indian art Ramachandran was born in 1935 in Kerala. After completing his M.A. in Malayalam literature, he went to Shantiniketan for admission and got a diploma in Arts. There he got training in the company of Nandalal Bose, Binod Behari Mukherjee and Ramkinkar Baij. After completing his studies, he came to Delhi and taught at Jamia Millia. Ramchandran worked in all mediums including painting, mural, sculpture, drawing, printmaking and watercolors etc. He wrote and painted books for children. His paintings were exhibited in many national and International Exhibitions and he received many awards. He was also made a fellow member of Lalit Kala Academy. Ramachandran made many paintings on Indian mythological narratives. Besides these he also depicted the various aspects of ordinary life with spontaneity. *Kali Puja, Yayati, The End of Yadavas* and *Urvashi* are his famous paintings.

LOTUS POND-

Lotus Pond is an attractive painting by Ramachandran in which blue, light yellow and white colours have been used. The flowers and leaves of lotus have been brought to light with soft lines. The depiction of butterflies, crickets and other insects make the painting decorative. Ramachandran has depicted human figures animatedly and attractively in ornamental forms. In the painting *Nayika*, the heroine and her friend have been beautifully painted. The foreground and background has been painted texturally in the tones of green. The flowers and leaves of trees have also been depicted ornamentally. (PLATE 6)



PLATE 6- NAYIKA

IMPORTANT POINTS

1. The progressive artist group was established in 1947 by Souza, Raza Ara, Hussain, Bakre and Gade.
2. “Shilpi Chakra” was established by B. C. Sanyal in 1949 in Delhi.
3. The Calcutta artist group was founded by Pradosh Dasgupta and Nirode Mazumdar.

4. These art groups inspired the Indian artists to experiment as an organisation.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Give the full form of PAG.
2. Who established “Shilpi Chakra”?
3. Who established the Calcutta Art group?
4. Name two paintings of K. K Hebbbar.

SHORT ANSWER TYPE QUESTIONS

1. Name the artists of Progressive Artist Group.
2. Write about the paintings of N.S. Bendre.
3. What do you know about J. Swaminathan?
4. Write about the art of A. Ramchandran.

ESSAY TYPE QUESTIONS

1. Describe the origin and development of Calcutta Art Group.
2. Elaborate the styles of any three representative artists of your choice.

CHAPTER 8

MODERN ART OF RAJASTHAN

MODERN ART OF RAJASTHAN- The beginning of modern art traditions in Indian art begin in early 19th century. The centres and artists of Calcutta, Bombay and Delhi made significant contribution in founding and developing modern painting style. Two different trends were important in the modern art traditions-the first was inspired by the tradition of emulation of Bengal School and the second was the tendency to create Indian classical values in emotive forms according to one's interests. These two trends played an important role in the rise of Modern Art in Rajasthan.

Rajasthan occupies a special place in field of painting. Its tradition of miniature paintings is very rich and glorious. Superior painting style has been an identity of Rajasthan. Many sub styles of Rajasthan, retaining their distinct art values, have an international identity. The traditional styles have maintained their importance in stimulating the modern art of Rajasthan. The Maharaja of Jaipur Sawai Ram Singh established an art institution by the name Madarsa-E-Hunri in the year 1856-57 which is better known as Maharaja School of Art and Craft. During the initial years of establishment, this institution imparted education related to handicrafts. C. S. Valentine who had come from Madras School of Art became the first principle of this institution. He brought many artists from Madras with him. But the healthy tradition of Modern Art begin in Rajasthan when many artists under the guidance of Asit Kumar Haldar, Shailendra Nath Dey and K.K. Mukherjee started painting the Indian art forms in Tempera and wash technique in which Ram Gopal Vijayvargiya was the leading painter. On the basis of art values of Bengal Renaissance, Ram Gopal Vijayvargiya lent space to the literary analogies and folk elements in his paintings and forwarded this art journey further. Sri Bhoor Singh Shekhawat and Shiv Narayan Chaugan began their art journey in surrealistic style. Shri Kripal Singh Shekhawat who was a talented painter of Bengal School embraced the Jaipur Fresco style and created a special identity of self.

Devakinandan Sharma was also a pupil of Shailendra Nath Dey. Ramniwas Verma and Govardhan Lal Joshi embraced the traditional folk style in their paintings.

In this way R.V. Sankhalkar, B.S. Gui, Moni Sanyal, P.N. Choyal, Dwarka Prasad Sharma and many other artists forwarded the journey of Modern Art in Rajasthan.

Many trends remained functional in the development of Modern Art in Rajasthan in which the artists of first trend are those who remained connected directly or indirectly with the Bengal School. These artists made Bengal School famous in Rajasthan. There were paintings based on Indian mythological narratives made in tempera and wash technique which many experimentalist artists synthesized with local art techniques and folk elements and established new standards and models painting in which Ram Gopal

Vijayvargiya and Kripal Singh Shekhawat were the chief proficient artists. The second trend included those artists based their works on traditional miniature paintings and conducted modern experiments in Rajasthani painting in which Sumahendra, Kripal Singh Shekhawat and among the later artists Kanhaiya Lal Verma and Nathulal Verma were the chief painters. In the third trend are those artists who worked in surrealist style and presented modern Rajasthani painting for the delight of the public before them. The leading names among such painters are Shri Bhoor Singh Shekhawat, Shri Shiv Narayan Chaugan, B.C. Gui and Dwarka Prasad Sharma.

Besides these three trends, another trend caught pace which provided new dimensions to creativity in Rajasthani painting. These evolved painters understood and presented the art world with a new perspective. They chose their own motifs and forms and strengthened the modern art trend of Rajasthan. These painters were R. V. Sankhalkar, P. N. Choyal, Devakinandan Sharma, Ram Jaiswal, Om Dutt Upadhyay, Suresh Sharma, C.S. Mehta, and Lakshmi Lal Verma and Bhawani Shankar Sharma etc.

These painters made significant contribution to the development of modern art in Rajasthan and with their traditional values and experimental approach made it popular at National level. During the later period of this modern trend Rajasthan Lalit Kala Academy was founded in 1956/57 which helped in the progress and development of art. Many programmes and events related to art started being organized by the academy. Quite a few talented artists started associating with the modern art world and art began its headway journey to progression.

THE CHIEF PAINTERS OF MODERN ERA

RAMGOPAL VIJAYVARGIYA- (1905-2003) Ram Gopal Vijayvargiya was one of the pillars of modern art world of Rajasthan. He was a strong supporter of Bengal art tradition in Rajasthan. He was born in a small village named Balore at Sawai Madhopur in the year 1905. He was given initial education at home. Despite being a part of prosperous family with a business background, he was always interested in art and this devotion towards art led to him taking admission at Maharaja School of art. Here he received his art education under Shailendra Nath Dey and in 1924 got his diploma in painting.

After getting his diploma he started making paintings for various magazines and seeking inspiration from Bengal school and Ajanta he started painting in Tempera and wash techniques. After 1928 his painting started getting exhibited. Dynamism and rhythmic presentation along with simplicity can be prominently seen in his paintings and the charming colour combinations give life to his paintings. He was a master at painting woman. With the rhythmic poses, well proportioned curvaceous bodies, simple and effusive lines, he has rendered a high class to his paintings. His technique of filling colours after drawing was unique in which areas of importance painted in live colours imposingly and rest of the part was accentuated with soft



PLATE 1- MEGHDOOT

colours and Lines. Vijayvargiya blended wash and Tempera technique and developed his own distinct style. Usually albumin, gum, glycerine etc. were used as mediums with tempera colours. He used gum as an emulsifier.

Gita Govind painting series, *Nikunj Leela*, *Khandita Radha*, *Manini Radha* and *Waiting Radha* are fine examples of this technique.

The folk influence of Rajasthan and effect of Ajanta and Bengal School played a significant role in his style. These influences did not affect his originality but appeared in his art as distinct elements. Paintings based on *Gita Govind*, *Omar Khayyam*, *Meghdoot (PLATE 1)*, *Ramayana*, *Mahabharata*, *Jataka* stories and *Ragamala* are chief examples of his individual style. The graceful curving bodies, softly smiling faces, half-closed doe-like and soothing eyes, sensuous thin arms and long tapering fingers are the distinct features of his style. Women figures can be predominantly seen in his paintings. He believed that “Woman is the enchanting power of *Brahma*. Krishna is *Brahma* and Radha is *Maya* and the union of the two is *Rasalila*. *Rasa* gives birth to *Rasa* and *Rasa* is *Brahma*.”

Ramgopal vijayvargiya embraced diversity of themes for his paintings. He painted both rural and urban life in his paintings in which village girls, old farmer, labourer, birds and animals, jugglers, balloon vendor, monsoon, *teej* and *gangaur* festivals were popular.

He drew thematic inspiration from Ramayana and Mahabharata epics and painted the Exile of Rama, Rama and Sita Resting, Slaying of Jatayu, Estrangement of Rama, Lakshmana and Suparnkha, Rama with the Vanaras, Dhritrashtra and Gandhari, Descent of Ganga, Arjuna and Urvashi, Four-Armed Vishnu, The Asceticism of Sage for Shiva etc.

Being a poet, he chose subjects from Kalidasa's *Meghdoot*, *Abhigyan Shakuntalam*, *Vikramovanshiya*, *Kumara Sambhava*, *Kadambari*, *Gita Govind*, *Ritu Samhara*, and *Satsai* by Bihari and many other literary works. In the words of Padmashri Vishnu Shridhar Vakankar, “The *Meghdoot* paintings of Vijayvargiya are as emotive as the *Meghdoot* poetry of Kalidas is.”

He also displayed a great talent for literature and poetry. Being a prolific writer, he wrote in every stream of literature such as prose, poetry, collection of stories, reporting, essays, satire etc. His collection of poems titled, *Alkavali*, *Chingaryiyan*, *Chitragitika* are exceptional and very famous. In his collection of stories, *Mehandi Lage Haath*, *Kajal Bhari Aankhe*, his satire “*Shivji Ki America Yatra*” and *Madhyam Marg* are noteworthy.

Ramgopal Vijayvargiya was the Principal of Jaipur School of Art. In 1970, he was awarded the supreme honour “*Kalavid*” by Rajasthan Lalit Kala Academy. In 1984, he was awarded *Padmashri* by the Government of India. In 1989 he was honoured with “*Ratna Sadasyata*” by National Lalit Kala Academy.

He spent his life enriching the world of art and literature. The journey of art which he began since the early years of his life continued till he breathed his last. He was an acclaimed artist for more than 80 years. He died in 2003 at the age of 98. The base that he provided for the blossoming of modern art in Rajasthan is blooming and flourishing today.

B.C. GUI-

Bhavani Charan Gui gained recognition in the art of Rajasthan for his landscape paintings. He worked at Mayo College Ajmer as an art teacher for many years. He was born in a Bengali family at Varanasi in 1910. He got diploma in painting from Lucknow school of art.

Landscape painting was his favourite subject. Attracted by the new experiments in art after

Renaissance, he worked in many mediums. The realistic paintings done in watercolours on the ordinary life of Rajasthan are exceptional from the point of view of composition and pleasant combinations of colours. He painted the different forms of nature with pencil, water colours and oil colours with minutest details. He also painted in patch technique with knife. There was an abundance of nature painting but he painted variety of subjects. He also made many paintings on the lifestyle of Rajasthan and religious subjects in which *Shesh Leela*, *Shakuntala*, *Buddha Nirvana*, *Meera Ka Vishpaan* (Meera Consuming Poison), *Kalidasa*, *Pratiksha*, *Shiva Tandav*, *Radha Krishna*, *Kali* etc. are his famous paintings. **(PLATE 2)**



**PLATE 2
DOWN THE KEDARNATH TEMPLE**

He went to London for higher studies in art where he got training at Royal Society of Arts and Slade School of Central Art and Fellow.

He was awarded for art activities by various States including silver medal by Punjab Government, Fine Arts Society Lahore, Maharaja Mysore, and Academy of Fine Art Calcutta. Bhavani Charan Gui also remained a member of Lalit Kala Academy Delhi and a fellow and Vice President of Rajasthan Lalit Kala Academy. He was also a member of Royal Art society, London. His paintings are in collection of many private museums of various countries including India.

In 1995 a short film was also made by Rajasthan Lalit Kala Academy depicting his art journey.

BHOOR SINGH SHEKHAWAT-

Bhoor Singh was famous as a realistic painter amongst the painters of Rajasthan. His early education took place at Pilani in Rajasthan. For further studies, he went to Mumbai where he received art education at Ketkar Art Institute and 4 year diploma at sir JJ school of art. After completing his studies at Mumbai he came back to Pilani and started working as a teacher at Birla Teaching Institute and also made many paintings and started tutoring new orders. During his years with Gandhiji, he depicted many episodes of his life. He was a master painter and his heart was driven towards nature. He traveled to mountain regions and painted those experiences in his paintings. **(PLATE-3)** He also



**PLATE 3
WEAVER (BHOOR SINGH SHEKHAWAT)**

worked on a variety of subjects because he believed that the art field is comprehensive and cannot be constrained or restricted. The happy moments of life are as important as sorrow and anguish are.

Bhoor Singh Shekhawat also worked at Birla temple and worked as an Interior Decorator of the Chambers there for which he went to seek inspiration from the temples of Delhi, Gaya, Prayag, Patna etc. He organised exhibitions of his works at Calcutta, Delhi, Allahabad, Ajmer and many other places. He also participated in the annual Exhibition of many art institutes and won awards at National Art Exhibition Delhi,

AIFACS Delhi, Academy of Fine Art Calcutta, Bombay Art Society and Rajasthan Lalit Kala Academy. His popularity and fame can easily be gauged by the fact that many modern artists of Rajasthan have received art education from him and feel proud of introducing him as their mentor.

Despite the diversity of subjects in his paintings, the homogeneity of the cultural and social life of Rajasthan is reflected in his works. He was fond of painting in tempera technique. Realistic presentation in paintings is very impressive and masterly. He had a unique talent for depicting the rural life and even the corners of his paintings appear live and interesting.

There is a dominance of subjects related to rural life in the paintings of Bhoor Singh Shekhawat. For example- Spinning Yarn, Fetching Water, working with the Saw Machine, Cooking Food, Grinding Mill, *Haat Bazaar*, *Julaha* (Weaver), The Farmer Couple, *Gangaur Pujan*, *Mangal Kamna*, *Gadia Luhar*, Camel Chewing Cud, Two Friends, *Vigat Yug Ke Karndhaar* (The Helmsman of Bygone Era), Resting etc. Bhoor Singh Shekhawat was a kind hearted man and was silently devoted to the cause of art. Though he was himself a realistic painter yet he has given the Rajasthan art world many experimental painters.

GOVARDHAN LAL JOSHI-

Famous as "*Bheelon Ka Chitera*" (Painter of Bheels), Govardhan Lal Joshi was also addressed as "Baba". He was born in Kankroli district of Udaipur in the year 1914. Attracted by the wall painting of Dwarkadhish temple of Kankroli and "*Picchwais*", his mind was inclined towards painting and he began painting on his own. Due to this attraction, he came in contact with painter Ghasi Lal of Nathdwara who introduced and taught importance of lines and nature of colours to him and gave him a good practice of mixing colours and sketching which improved the art of Govardhan Lal Joshi.

Impressed by the creative talent of "Baba", Vidya Bhawan Udaipur appointed him as a teacher at the recommendation of educationist Kalu Lal Shrimali. Impressed by his creative bent and artistic dexterity, he suggested him to take up higher education at Shantiniketan which he followed. There he learned different dimensions of art and became skilled at sketching in the company of Abanindranath Tagore and Nandalal Bose. On returning from Shantiniketan he joined Vidya Bhavan as a teacher and continued painting.

Govardhan Lal Joshi was fond of sketching outdoors so he travelled to nearby villages and made innumerable sketches on the life of *Bheels*. Besides *Bheels* he also sketched *Banjaras Dangiya*, *Gadia Luhar* and *Gadarias*. (PLATE-4) Observing his concentration on sketching, the localites started addressing him as "Baba" which became an address for him.

He also made detailed paintings which included *Gangaur Ki Sawari*, *Pannadhari*, and *Rana Pratap*. He made several paintings on social life, local festivals, celebrations and landscapes or nature related paintings. He used both bright and dull colours in his paintings and the use of mixed colours make his paintings very appealing. He also made many paintings on mythological and literary themes.



PLATE 4
A VIEW OF THE GRAINERY
(GOVERDHANLAL JOSHI)

He was honoured with the title of “Kalavid” by Rajasthan Lalit Kala academy. He received awards from Ratlam exhibition, Mysore Dusshera exhibition and Trivendram art exhibition. He also received Nation Cultural Research Fellowship and award from Rajasthan Lalit Kala Academy which also granted him fellowship. Besides these he was also awarded by AIFACS. His papers and writings were also published and his Akashwani interviews were also aired. His paintings are preserved at many museums. He passed away in the year 1998.

DEVAKINANDAN SHARMA-

Devakinandan Sharma occupies an important place in the art world of Rajasthan. His affectionate demeanour and simple life brought him close to all his fellow artists. He established his identity in the art world due to his logical perspective and painting a variety of birds and animals.

He was born in 1971 in Alwar. In the year 1936 he got his diploma from Maharaja School of Art where he came in contact with Shailendra Nath Dey. He learnt the technicalities of Fresco at Shantiniketan under the guidance of Nandalal Bose and Binod Behari Mukherjee. After completing his studies, he worked as an art teacher at Vanasthali Vidyapeeth.

He reflected the cultural traditions in his paintings. Amongst his famous paintings are Ride of a Bullock Cart, Shepherd Krishna, Dhola-Maroo, Zubenissa, Bath, Pigeon, Chameleon, Crows, Peacocks etc. He has dexterously painted the different poses and forms of peacock (**PLATE-5**). He was given the title “Mor Ka Chitera” (Painter of Peacock) by his fellow artists. He began fresco camps at Vanasthali Vidyapeeth from 1953 where famous artists from the country participated. This tradition still continues which was his effort. The works of great painters of Indian art world can be seen in the form of frescoes at Vanasthali Vidyapeeth even today.



**PLATE 5
PEACOCK (DEVAKINANDAN SHARMA)**

He was awarded many a times by Rajasthan Lalit Kala Academy. In the year 1981, he was honoured with the title “Kalavid”. He was awarded special fellowship by the Ministry of Education and Culture, Delhi. His paintings are preserved at various art museums in the country. He continued to work till the last days of his life. The art journey that he began during his childhood continued till his death in the year 2000 A.D.

KRIPAL SINGH SHEKHAWAT (1922-2008)

Kripal Singh Shekhawat was born at ShriMadhopur district in the year 1922. His education took place at Pilani and Lucknow. Initially he got classes under Bhoor Singh Shekhawat and received formal art education at Shantiniketan. In the company of Sri benode Behari Mukherjee and Nandalal Bose he got his art diploma in the year 1947 from Shantiniketan and also received diploma from Oriental art, Tokyo.

Kripal Singh Shekhawat occupies an important place in the art history of Rajasthan. Because of his education at Shantiniketan there was an influence of Bengal School in his early years as a result of which he made many paintings in wash technique but also experimented with the Rajasthani miniature painting style incorporating new influences and creating his own distinct style which became unique with his name (**PLATE-6**). He incorporated Rajasthani folk art and Japanese painting in his style. Instead of the prevalent

miniatures, Kripal Singh Shekhawat made large sized paintings. The rhythm and lucidity of lines akin to Ajanta paintings, local regional influence on physical structure, dynamism in the nature and environmental paintings especially in rendering of rocks and trunks of trees and sensitive drawing lend his painting style a form different from that of miniatures.

Kripal Singh Ji also painted on ivory and silk but for medium he was partial to tempera. There has been an interesting depiction of details in his paintings.

He presented many religious themes in his paintings in which Ramayana, Krishna-Yashodhara, Pabuji ki Phad, and *Raga-Ragini* were his favourite subjects.

Kripal Singh Shekhawat earned as much fame for "Blue Pottery" as he did for miniature paintings and established its identity on international level.

He also made wall paintings and murals at many places. His "Life of Gandhi" at Birla House and "Bharata Carrying Rama's Charan Paduka" became very popular. Besides these his paintings are in collection at many places like National Gallery of Modern Art, Delhi, Lalit Kala Academy Delhi, National Museum Delhi, Indira Gandhi Airport, Delhi, Jawahar Kala Kendra, Jaipur, The Museum of the King of Nepal, President House Sri Lanka, World Bank New York, Atomic Energy Institute Japan etc.

He was honoured by the Indian government in 1974 as "Padmashree" and in the year 2002 at "Shilp Guru". Besides these he was also awarded by many institutes like Calcutta art society which in the year 1950 awarded him fellowship. From the years 1957-61 he was awarded by Rajasthan Lalit Kala Academy five times. In 1967 he also received the President's award. In the year 1990 he was honoured by the international craft Council, New York. He also worked as the President of Rajasthan Lalit Kala Academy. Kripal Singh Shekhawat possesses respectful position in the history of Rajasthan. He taught many budding artists and established superior traditions of Art in Rajasthan. In the year 2008 this great painter left for heavenly abode.

DWARKA PRASAD SHARMA-

Dwarka Prasad Sharma did high class realistic paintings in western style in oil colours during his initial years but later on he started painting in modern style. He was born in the year 1922 in Bikaner. The musical background of his father and his maternal parentage being in the colony of *Usta* painters generated a natural inclination in him towards art.

His early art education took place in the guidance of German artist A. H. Mueller who was the state painter of Bikaner and was a master at realistic painting in patch work.

This influence made Dwarka Prasad skilled at sketching and patch work. He was very fond of painting horses.



**PLATE-6
RADHA (KRIPAL SINGH SHEKHAWAT)**



**PLATE 7
HORSE (DWARKA PRASAD SHARMA)**

The harmonious and beautiful proportions of his horses are remarkable (**PLATE-7**).

During his youth he made portraits, worked at temple decoration for a very long time, and later on was appointed to the post of artist at Sawai Mansingh Medical College. He worked here for a long time. Despite being a realistic painter Dwarka Prasad was very interested in modern art traditions and kept experimenting in his paintings. His paintings "Doobi Nauka" (Capsized Boat) and "Yugdarshan" received Academy Award and "Gauripuja" also received award for its traditional style.

Dwarka Prasad kept receiving award from time to time. He was a five time Rajasthan Lalit Kala Academy State Award Winner. AIFACS honoured him as an experienced painter. He was the founder artist of Indian Institute of Craft and Design, Jaipur and a member of Rajasthan Lalit Kala Academy and North Central zone and North West Zone Cultural Centre. He died in 2018 due to an illness.

RATNAKAR VINAYAK SAKHALKAR-

Ratnakar Vinayak Sakhalkar was born in Maharashtra in 1918 A.D. at Ratnagiri where he also received his primary education. He did his higher education in law but due to his deep interest in art he got a Masters degree in Arts from JJ School of Art, Mumbai and honour of G. D. (Art) and after completing his M. Ed, started working as professor at Maharshi Dayanand University, Ajmer.

R.V. Sakhalkar had special interest in art history. He added his thoughts and concepts to the art movement in Rajasthan. He analysed the conventional or traditions and introduced the new generation to it. Sakhalkar saw art as divine worship and accepted the aesthetic nature of art as a power bestowed by God. He analysed the art creation with two different approaches. The first approach according to him was based on the genius of the artist that he highlights on the painting surface on basis of the elements of art. The second approach is superimposed on art, which bears subjective similitude. It associates the simple form of art with the unique element and this unique element serves as the basis of expression in art. Sakhalkar established coordination



PLATE-8
HOPE AND DESPAIR 21ST CENTURY
(R. V. SAKHALKAR)

between the two methods and presented an essential analysis of infusing emotions with aesthetics which is necessary for meaningful creation. This consequential form is based on the profound sensitivity and aesthetic sense of an artist (**PLATE-8**).

R. V. Sakhalkar became famous as the finest analyst and painter. He painted realistically during his earlier years as it impressed him but later he devoted himself to the successive development of art. He was awarded as the best painter by the centre and the state but his distinctive identity is as a teacher, art critic and an expert at art history. He wrote many outstanding books on art history. A special contribution to the art world was highly appreciated. In 1989, Rajasthan Lalit Kala Academy honoured him with the title of "Kalavid".

P. N. CHOYAL-

Parmanand Goyal was born in the year 1924 in Kota. He has a special place in modern art of Rajasthan. His experimentalism gave the development of art of Rajasthan much strength. During his initial years he painted in Bengal School style but embracing the diversity of art, created his identity as an ingenious

In the year 1948, he got diploma in painting from Maharaja School of art where he made many paintings in wash and tempera technique under the guidance of Shailendra Nath Dey and Ram Gopal Vijayvargiya who were influenced with the Bengal School style of renaissance. Later on, for higher education he studied art diploma at JJ School of Arts, Mumbai. After getting his diploma in 1953 A.D., there was an expected change in his art and he started painting in Tempera and oil colours. His philosophy of life had influence of Western painter Van Gogh. Instead of realism, he started giving more importance to expressionism. He made a painting similar to "Wheatfield with Crows" by Van Gogh titled "Cottage Crows" and also wrote and directed a play on Van Gogh. By the 60's, he made oil painting his strong medium. The thin and transparent use of oil colours became his speciality and the dynamism and vitality of his brush enlivened his paintings. During this period he made a series of paintings on buffaloes. These paintings received such accolades for drawing and oil painting technique that he got the title "Painter of Buffaloes" In 1960 he received a State award for a painting on buffalo. He also gave importance to women painting. The emotional aspect and anguish of women was presented with his intrinsic sentimental approach. He made many emotional paintings with the theme "Mother and Child".

He went to Slade school of London for a special course on graphic print making and oil painting. There he studied human anatomy with a scientific approach. The descriptive details started emerging forcefully in his works there but he presented the emotional aspect distinctly (PLATE-9).

He blended physical structure with emotional expression to develop his own powerful and unique style.

In order to re-establish the traditional values of Rajasthan he made a series of paintings which were based on the ancient ruins and remains of old *Havelis* and palaces. In these paintings, vultures have replaced crows which are symbols of vacuity in life. He created many painting series which always had a special relevance.

He made a series titled "*Khidki*" (Window) depicting the pain and sorrow of the society in which "*Meri Gali Ke Aas Paas*", "*Udaipur Ki Gali*", "*Chittore*", "*Do Nariyan*" etc. are noteworthy. The series reflects the helpless and painful glimpses of the life of a woman. In another painting series titled "Perception of Udaipur", taking social aspect as the base, he painted the pain and the sentimental aspect of the common people beautifully. He presented composition with a novel approach in his paintings and used oil colours with transparency similar to water colours and gave a new dimension to his paintings. He earned fame on national and international level. He exhibited his works in India and countries like Japan, Russia, Lisbon, Sao Paolo, Cuba, Algeria etc. In 1988 he was given National Award by Lalit Kala Academy Delhi. He was awarded by Rajasthan Lalit Kala Academy six times. In the year 2007, he was awarded the title "Kala Ratna" by Lalit kala academy Delhi.

He worked as a lecturer of art at Mohanlal Sukhadia University, Udaipur for a long time and shaped the art students. He played an important role in the establishment of contemporary art and artists in Rajasthan. He continued to paint even after retirement in the year 1984 and his art journey came to an end with his death in the year 2012.



PLATE-9
(A WORK BY PARMANAND CHOYAL)

SURESH SHARMA-

Suresh Sharma is considered an accomplished abstract painter in modern Rajasthani painting. He was born in 1937 in Kota. Being interested in art since childhood he kept making efforts for art education and got his diploma in Art and Craft from Shantiniketan in 1962. He studied the intricacies of art alongside Nandalal Bose, Ramkinkar Bajj and Binod Bihari Mukherjee. He made novel experiments for effective expression in art and attracted by abstract painting started illustrating the emotions with Final details.

Seeing immeasurable prospects of art, he headed towards foreign land where he received art training at Brooklyn Museum of Art School, America and for the study of graphic art; he took admission at **Pratt** International Graphic Centre, New York and studied the methods related to graphics intensely.

Suresh Sharma kept his works "Untitled" and exhibited them. These paintings present geometric patterns and straight lines effectively used to reflect the harmony between infinite experience and profundity beautifully. Usually reflection of blue tone has been present in his paintings and at times green also found expanse. Along with abstract painting he also provided a new verve to print making in Rajasthan. Different mediums were used to present forms and tones in printmaking. He gained special Fame as a print maker (**PLATE-10**).

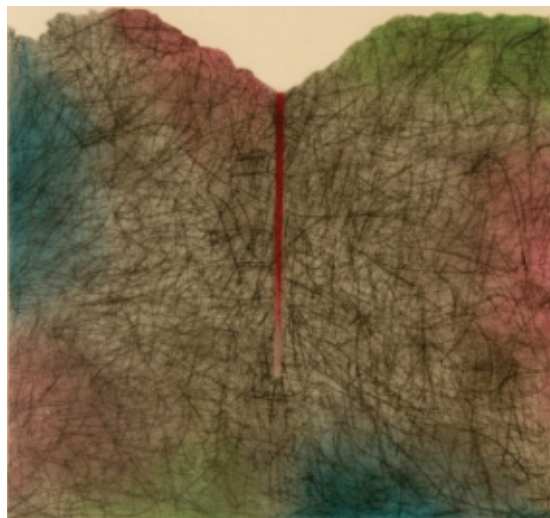


PLATE 10
A WORK OF SURESH SHARMA

He organised a solo show at Rabindra Bhawan, Delhi in the years 1973 and 1979 and in the years 1992, 2006, 2011, 2016, he exhibited his paintings at Shridharani Gallery. In the year 1981 and 1983, he exhibited his paintings in Japan. Rajasthan Lalit Kala Academy also awarded him the state award and honoured him with the title of "Kalavid" in the year 1985. He was also nominated as the member of national Lalit Kala Academy, Delhi in 1984. He also participated in the 4th biennale and in Indo-German Art Camp and exhibited his works at International Contemporary Art Exhibition, Japan. He was honoured with "Kala Ratna" membership by National Lalit Kala Academy in 2012 and lifetime achievement award by Rajasthan Lalit Kala Academy in 2015. He served as a professor at Visual Arts Department of Sukhadia University for a long time and mentored young painters.

RAM JAISWAL-

Simple and kind hearted, accomplished artist Ram Jaiswal was born in Saidabad at Mathura in Uttar Pradesh. After his formal education in painting he joined Government College of Arts and Crafts, Lucknow as an artist. For some time he worked at Meerut University as a professor and in the year 1964 he came to Ajmer and worked as a Professor at Dayanand College. He is still busy energetically with his paintings after retirement.

Ram Jaiswal spent his early years at Lucknow and Meerut. There he had the company of fine artists like Asit Kumar Haldar, Sudhir Ranjan, Khastgir and Sridhar Mahopatra. During this time there was an influence of renaissance era Bengal School in the whole of India. The tradition of wash painting with mythological themes was popular at that time. His art also found Indian expression with its lyrical charm. There is a spiritual and imaginative presentation of traditional themes in his paintings done in wash technique.

His paintings titled "Bandi" (The Captive) and "Viyogi" (The Ascetic) are especially noteworthy. Nature painting exemplifies his remarkable skill. He was especially skilled at painting nature with Wet on Wet (*Alla Prima*) technique in watercolours. "The Shores of Gomti", "Residency" and "Ascetic Shiva" are examples of such paintings (PLATE-11).

After his coming to Ajmer there were visible changes in his watercolour paintings. Different seasons and weather, Hills, forests, waterfalls, and scenic lakes were arrestingly depicted in his paintings. Not only water colours but he has painted exceptionally in tempera also in which "Street Singer", "Pranay"(Romance), "Aangan Ki Dopahri"(Afternoon in Courtyard) and "Puja Ka Din" (The Day of worship) are some notable works.

A sensitive artist, Ram Jaiswal is easily perturbed by complexities of life, tragedies and social debilities and one can notice that visibly in his paintings titled "Nitigya", "Avaadh" (Illegitimate) and "Khandit Sanskriti" etc. He is famous not only as an artist but also as a literary figure. He has written a collection of poetries and stories.

CONTEMPORARY ART OF RAJASTHAN-

The leading senior artists gave a direction to the art of Rajasthan and it continued on the path of progress. Many accomplished artists joined this journey. Vidhyasagar Upadhyay, an expert at transferring his abstract ideas in black and white on canvas, Lakshmi Lal Verma in print-making, C.S. Mehta in mural paintings and print-making and Jyoti Swaroop Sharma contributed in abstract painting. Shail Choyal presented the intricacies of painting and structured composition in oil paintings and printmaking with a renewed freshness. In novel compositions based on miniature style, the names of Kanhayia Lal Verma, Nathu Lal Verma and Samandar Singh are noteworthy. Known for their creative endeavours and novel experiments, Mohan Sharma, Shabbir Hasan kazi, Dilip Singh Chauhan, R.B. Gautam, Mahendra Kumar Sharma, Lalit Sharma and amongst the women painters, Miss Prabha Shah, Dipika Hazra, Kiran Murdia, Ila Yadav etc. have made valuable contributions to contemporary art.

A few young painters have been successful with their new techniques and layouts in presenting new dimensions in art. They are Sunil Ghildiyal, Ekeshwar Hatwal, Surendra Joshi, Vinay Sharma, Gagan Bihari Dadhich, Rameshwar Singh, Rajiv Garg, Abbas Batliwala, Vishnu Mali, Hemant Dwivedi, Deepak Bharadwaj, Jagmohan Mathodia, Madan Singh Rathore, Vijay Joshi and Deepak Bhatt and in female painters Surjeet Kaur Choyal, Meena Baya, Meenakshi Kasliwal, Veerbala Bhavsar, Meenu Shrivastava, Reeta Pratap, Pushpa Dullar, Indu Singh, Rekha Pancholi, Krishna Mahwar etc are nameworthy.

The art of Rajasthan has made a name for itself at National level. Many contemporary artists of Rajasthan are engaged in painting on national level.



PLATE 11
VIYOGI SHIVA (RAM JAISWAL)

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS-

1. Who established Madarsa-E-Hunri in Rajasthan?
2. Who was the first Principal of Maharaja School of Art and Craft?
3. Which teachers were responsible for bringing the influence of Bengal School in Rajasthan?
4. In which medium were the paintings of Bengal School style made?
5. Who made the paintings based on Gandhiji in Birla House, Pilani?
6. Which painter said, “Krishna is Brahma and Raseshwari Radha is Maya”?
7. When and where was Ram Gopal Vijayvargiya born?
8. Who wrote the satire “Shiv ji Ki America Yatra”?
9. From whom did Kripal Singh Shekhawat receive his early education?
10. Who is the representative artist of Blue Pottery making and painting of Rajasthan?
11. In which college of Rajasthan did Ratna Vinayak Sankhalkar teach art?
12. On which painter was a short film made in the year 1995 by Rajasthan Lalit Kala Academy?
13. Where did Devki Nandan Sharma teach as an art teacher?
14. Which artist was famous as “Baba” who was also known as “Bheelon Ka Chitera”?
15. Who painted the series “Perception of Udaipur”?

SHORT ANSWER TYPE QUESTIONS

1. What was the painting technique of Dwarka Prasad Sharma and which medium did he mainly work with?
2. From which Bengali painters did Ram Jaiswal take training during his early years?
3. From where did Suresh Sharma get his higher education in graphic art?
4. Which artists of Bengal School contributed to the development of modern art in Rajasthan?
5. Name any two painters of modern age inspired by the “Miniature Painting Style”?
6. Which trends were important in the rise of modern style of Rajasthan?
7. What were the titles of the main paintings of religious themes of Ramgopal Vijayvargiya?
8. What is Blue Pottery? Name its chief maker.
9. Which subjects were generally sketched by Goverdhan Lal Joshi?
10. Which European painter influenced P. N. Choyal and why?

ESSAY TYPE QUESTIONS

1. State the contribution of Ramgopal Vijayvargiya in the modern art of Rajasthan while critically analysing his art.
2. Review the art of Kripal Singh Shekhawat artistically while describing his character.
3. Describe the characteristics of the art of P.N. Choyal while explaining the themes of his paintings.
4. Throw light on the life and works of B.C. Gui.
5. Elucidate comprehensively the influence of Bengal School on the early modern style of Rajasthan.

INDIAN SCULPTURE AND TEMPLE ARCHITECTURE

CHAPTER 9

MEDIEVAL INDIAN SCULPTURE AND ARCHITECTURE

The division of periods in Indian Art is generally based on divisions in history viz ancient, medieval and post-medieval period. These boundaries are undoubtedly based on the historical lines but needless to say that the outcome in the period of history and art do not necessarily go hand in hand. The cultural and artistic footprints are not dependent on time. Instead they etch the remembrance of their significance on the pages of future.

The historical period is basically an account of the rise and downfall, greatness and degeneracy and sudden political events but art, due to these changes including state patronage and social and religious changes surpasses the many epochs of history.

Here the medieval period (600 A.D. to 900 A.D. as Pre-Medieval) and (900-1200 A.D. as Post-Medieval) has not been considered a permanent division but has been made from the perspective of the study of development of art, the change in the styles and the artistic forms. As a result of the fragmentation of the concept of India after the downfall of Gupta kingdom, many new independent States came into existence. In the Post-Gupta age, Post-Gupta in Malwa-Magadh, Vardhan dynasty of Kannauj in North Central India and Chalukyas, Rashtrakutas and Pallava dynasties in the south were the foremost.

All these dynasties were the contemporaries of each other as a result of which several political ups and downs and historical events determined the regional boundaries between these kingdoms. But the uninterrupted cultural and artistic traditions of the Gupta age continued incessantly afterwards on the spiritual plane. Be it related to Buddhist, Hindu and Jain or any other religion, the artistic accord, affinity and homogeneity is indivisible.

From the point of view of art history King Harshavardhana of North India is important who being a brave warrior and able administrator was also an art lover. It is evidenced from the travel memoirs of Huen Tsang, the Chinese traveller. Huen Tsang mentioned Nalanda University, various temples and literature composed by Harsha. In 620 A.D., Pulakeshin II of Chalukya dynasty defeated “*Uttarapathnath*” King Harshvardhan and expanded his empire to west-central India declaring Nasik his capital and assumed the title of “*Dakshinopathnath*”.

The first half of seventh century was the zenith of Chalukya art. The culmination of rich tradition of architecture and sculpture can be seen at Durga temple of Aihole 550 A.D., Vishnu temple in Badami cave temple series 578 A.D., Papanath and Virupaksha temple at Pattadakal dedicated to Shiva etc. can be seen at cave temples of Ellora in its full glory.

Later, the powerful Kshatrpa Dantidurga of South defeated Pulakeshin II in 753 A.D. and established the supremacy of Rashtrakutas in the south. The glorious king Raja Krishna Rai I of this dynasty got the famous Kailashnath Temple erected.

ELLORA- The importance of Ellora (Verul) is foremost as the centre for pre-medieval sculpture and architecture. Situated 55 kms away from Aurangabad, Ellora is the tangible specimen of the religious trinity of Buddhist, Hindu and Jain religion, their association and artistic unity. In the huge art world of 34 caves erected in the second half of 8th century, cave 1 to 12 are dedicated to Buddhism and 13 to 29 to Hindu religion and the rest 5 caves manifest the philosophy of Jainism.

Fitted with gigantic sculptures, unparalleled carved pillars, and spiritual feelings, all the temples of Ellora are carved in Bardari style (*ekashma*) or cut out of a single monoliths rock and has two or three storeys. The construction of these cave temples continued from the Chalukya period to the time of Rashtrakutas. Amongst the caves from Chalukya period, the three storied cave number 12 of Vishwakarma Temple, having the carvings of seven human forms of Buddha, is an architecturally important Buddhist cave. Cave number 15 which is the Dashavtara Temple has beautiful sculptures of Narasimha Avatar of Vishnu and other mythological narratives.

But a particularly notable cave temple in India for its size, architecture and sculptural treatment, made by the Rashtrakuta king Krishna Rai I, is cave 16, the Kailashanatha temple. The Kailashanatha is most noted of all splendours of Ellora It is also known as Rangamaharaj and was carved out in 757-790 A.D. Counted as one of the rare temples in the world, the Kailashanatha temple was entirely carved out of a single rock with 276 feet depth, 154 feet width and 120 feet high open courtyard as a free standing temple. According to the art



PLATE 1- ELLORA



PLATE 2- RAVANA LIFTING THE KAILASH MOUNTAIN

historian Dr. Ananda Coomaraswamy, Kailashanatha temple was constructed in the 'Vesara' style keeping in mind the Virupaksha Temple of Pattadakal (**PLATE 1**).

The front wall of Kailasha is in the form of a fortification wall with an entrance *gopura* with 60 feet high columns and colonnades on both sides of the gigantic Shiva temple situated in open courtyard and a huge Gajalakshmi (elephant) sculpture is adding to the grandeur to the temple. Within the courtyard, there is a central shrine dedicated to Shiva and an image of his mount *Nandi* (the sacred bull). The central shrine housing the Shivalinga features a flat-roofed *mandapa* supported by 16 pillars, and a 96 feet high Dravidian *Mastakashikhara*. The shrine, complete with pillars, windows, inner and outer rooms, gathering halls, and an

enormous *Shivalingam* at its heart is carved with niches, plasters, windows as well as images of deities and other figures. All the pillars and columns of the temple are made in Nagara Style. The culmination of the 'Vesara' style of Chalukya era can be seen at Kailashanatha temple. The outer walls of the main temple and the complete premises have Grand sculptures of 42 mythological narratives and Shiva episodes in which The Lifting of Kailasha Mountain by Ravana, Marriage of Shiva, Shiva Tandava, episodes from Ramayana, sculptures of Bhairava and other deities are important (**PLATE 2**).

The more awe-inspiring the sculpture of Bhairava is at Kailasha, the idol of Parvati is gentle and benign. There is no other example of such force of Shiva Tandava in any rock sculpture. In the marriage of Shiva, determines the boundaries of the future conjugal life. On the other hand 'Ravana Lifting the Kailasha Mountain' defines the apotheosis of virility. The whole scene depicts the various actions around it. He, with his ten heads and twenty arms tries to shake the mountain. Parvati is afraid and clings to her husband and the other creatures are frightened. Shiva with a placid expression is pressing his toe down by a little force which puts additional load on Ravana. The Kailasha temple is considered a highly notable example of temple construction and sculpture. In the other cave is the cave dedicated to Jainism is Indrasabha also known as the Chotta Kailasha, or the little Kailasha, so named due to the similarity of carvings to those of Kailasha temple. And also known for its beautiful carvings and sculptures which include the sculptures of Indra, Indrani and Lord Mahavira. There are equally magnificent sculptures of Shiva Tandava, Mahishasuramardini and Dumerlena in Rameshwara Temple of cave 21 and Shiva Marriage in cave 29.

ELEPHANTA—Amongst the cave temples carved in circa 7th century during Rashtrakuta era, Shiva temple of Elephanta is the most important. Situated on an island 6 mile away from Mumbai, this temple is considered to be equivalent to Ellora for its architecture and sculpture. Famous as Gharapuri, the upper part of the mountain of this island was carved out to make this temple series. (**PLATE 3**).

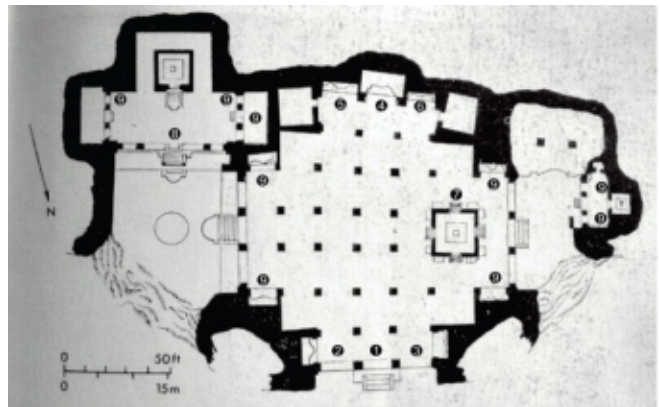


PLATE 3- Map of Shiv Mandir, Elefenta

- Map of Shiv Mandir, Elefenta
 1. Main Ebrtrance 2. Shiv Yogeshwar 3. Shiv Natraj
 4. Shiv Mahesha 5. Shiv Ardhnarishwar 6. Shiv Gangadhar
 7. Shivling 8. Shiv Mandir 9. Other Statue

The central Shiva temple is 60 feet wide and 18-20 feet high from its entrance gate. The ceilings are supported by columns and crossbeams carved out of rocks decorated with elaborate carvings of deities and other figures. In the centre of the temple is the large monolith of trinity Shiva which is 18 feet high. The huge sculpture of Maheshwara reflects profound solemnity and the carved coronet augments in meditative expression of the Trimurti (**PLATE-4**).

The right half-face shows him young with sensuous lips, embodying life and its vitality. In his hand he holds something that resembles a rose bud; again with the promise of life and creativity. That face closely resembles to Brahma, the creator or Uma or Vamadeva, the feminine side of Shiva. The left half-face, on the side, resembles a young man, mustached, and angry. He depicts Shiva as Aghora Bhairava, the one whose anger can engulf the entire world in flames leaving only ashes behind. That represents Shiva, the Destroyer. The central face, benign, meditative, is the preserver Vishnu, depicting Shiva as *yogiYogeshwarin* deep meditation praying for the 'preservation' of humanity.

On the wall to the east of *Trimurti* is a 16 feet high *Ardhanarishvara* carving. It represents the ancient Hindu concept of essential interdependence of the feminine (*Prakriti*) and the masculine (*Purush*) aspects in the universe, for its creation, its sustenance and its destruction. Niche image carved on the southwest wall, near the Linga shrine is the wedding of Shiva and Parvati. Besides this is the cosmic dancer "Nataraja", the "primordial yogi" who is master of discipline, the teacher of Yoga arts, the master who shows how yoga and meditation leads to the realization of ultimate reality. The Trimurti Shiva is flanked on its right by *Gangadhara* legend. The *Gangadhara* image to the right of *Trimurti* shows Shiva and Parvati standing. Shiva brings the river Ganges down from the heavens to serve man and is a representation of the significance of ends achieved through perseverance and tenacity.



PLATE 4- TRINITY SHIVA

The sculpture science of Elephanta symbolizes the concept of "Satyam Shivam Sundaram" of the psychological and aesthetical aspect of *Prakriti* and *Purush* in the universe.

1. Entrance
2. Yogeshwara Shiva
3. Nataraja Shiva
4. Mahesha sculpture (Trinity)
5. Ardhanarisvara
6. Wedding of Shiva
7. Sanctum sanctorum (Garbha Griha)- Shivalinga
8. Shiva themes- Shiva Gangadhara, Andhkatheshvara Shiva
9. Other sculptures

MAHABALIPURAM-

Amongst the medieval temple series, the Mahabalipuram and Kanchi Shore temples are unique contribution of Pallavas to the Indian art. In the 8th century as a result of their profound devotion towards Shaivism, Pallava Kings Raja Mahendra Varman I and his son Narsimha Varman II declared Kanchi as their capital. In middle of 7th century, the reign of Narasimha Varman II, Kanchi and Mahabalipuram rose as the chief art centres of architecture and sculpture of Pallava era. During this time, a new Dravidian style was developed in culture and architecture. The monolithic temples are locally called as "*Mamallapuram Temple Rathas*" (Chariots) as they resemble the processional chariots of a temple which are unparalleled in sculptural technique. **(PLATE-5)**.

Amongst the chief temples of Kanchi are Rajsiddheshwar Shiva temple, Baikunth Perumal temple and Mangtेशwar Shiva Temple etc. that determine the early sculptural trend of Pallava era.

On other hand the famous monolith temples of Mahabalipuram were the pinnacle of the *Mamalla* style. Among the important temples of Mahabalipuram are *Saat Pagoda* (Seven Chariots), Gangavataran, Trimurti temple, Varaha and Durga temple. **(PLATE 6)** *Gangavtaran* or Descent of Ganges, a monument



PLATE-5 MAHABALIPURAM



PLATE-6 THE DESCENT OF GANGA

measuring 98 by 33 feet is a giant open-air rock relief carved on two monolithic rock boulders and is also popularly known as "*Teertham*" or "*Bhagiratha Ki Tapasya*". Sculptures carved in the natural fissure that divides the cliff not only depict a cosmic event of Ganges descending to earth (a popular narration and depiction in the iconography of Shiva) at the command of Shiva but also shows the event being watched by scores of gods, goddesses, mythical figurines of Kinnara, Gandharva, Apsara, Gana, Nagas, and also wild and domestic animals, all admiringly looking up at the scene. Shiva is carved in front of the river (to the right of the cleft) in a standing posture with Bhagiratha, the sage, standing on one leg offering him prayers to check the force of Ganga as she descends to earth. Seen in another part of the panel is a cat standing on one leg (apparently as an austerity), and perhaps an iconic figure in the relief.

Pancha Rathas (also known as **Five Rathas** or ***Pandava Rathas***) is a monument complex at Mahabalipuram and each of the five monuments in *Pancha Rathas* complex resembles a chariot (*ratha*), and each is carved over a single, long stone or monolith, of granite which slopes in north-south direction with a slight incline. In fact they are all Shiva temples. In order of their size, they include the *Dharmaraja Ratha*, *Bhima Ratha*, *Arjuna Ratha*, *Nakula Sahadeva Ratha*, and *Draupadi Ratha*. All Mamallapuram rathas share some common elements. Each is placed on a moulded plinth with or without *ganas* and above this plinth, "walls divide rhythmically into a number of projections and recesses between pilasters" thereby producing niches. Within these niches are placed sculptures like Makara at the brackets. A combination of these ideas created a veritable catalogue of memorable architectonic designs. The Varaha Temple has the sculptures of ten incarnations of Vishnu and also that of Durga, Gajalakshmi, Surya (Sun) and Raja Mahendra Varman with his queens. In Mahesh Mandapa or Durga temple the Mahishasuramardini legend rock relief is one the most intricately carved in Mamallapuram monuments. The *Anantashayya* or *Seshasayyi* panel of Vishnu is unique for its grandeur. In the same cave Narasimha Varman has been carved with his wives on the panel. The development of Pallava era arts continued unhindered during the reign of successive kings after Narasimha Varman II.

KONARK TEMPLE-

The most famous of Sun Temples, the Konark Sun Temple complex dedicated to Hindu God Surya is situated at Puri on the coastline of Orissa. The temple is attributed to king Narasimhadeva of eastern Ganga Dynasty in about 13th century. Red sandstone and black granite were used for its construction. This temple is one of the most famous places in India and has been declared the World Heritage site by UNESCO. Constructed in Kalinga style, this temple has been carved out beautifully and intricately in the form of a giant ornated Chariot of Hindu God Surya (*Arka*) with twelve pairs of exquisitely decorated wheels pulled by seven pairs of horses. These intricately carved wheels of chariots, that Konark is associated with, lend beauty to the base of the temple. The Konark temple is also known for its erotic sculptures. Due to architectural errors and

invasions, a major part of these temples has been destroyed. Here sun was known as *Biranchi-narayana*. The main temple was built on three *Mandapas* out of which two collapsed. The third Mandapa housing the idol was filled with sand and stones and shut down permanently by the British to avoid any further damage. This temple has three projections of Sun God-

- Childhood- The Morning Sun
- Youth- The Mid-Day Sun
- Old Age- The Evening Sun



PLATE-7
CHAKRA OR WHEEL (KONARK)

Other large sculptures were a part of the gateways of temple complex. These include life size lions-subduing-elephants, elephants-subduing-demons and horses. The southern part shows two adorned horses which have been embraced as the state symbol by Orissa Government. The temple is an exhibit of grand procession of Lord Surya. There is a *Nat* Temple at its entrance. This is the place where the dancers of temple performed as offering to God Surya. The temple has intricate carvings all over of bands of various friezes and geometrical motifs. There are figures of humans, demigods, gandharvas, kinnars etc. A collection of sculptures from here are preserved at the Sun Temple Museum of Archaeological Survey of India.

The Konark Sun Temple was built from stone in the form of a giant ornamented chariot dedicated to Sun god, Surya. The architecture is symbolic with twelve pairs of wheels corresponding to 12 months of Hindu calendar. The wheels are ten feet high. The two wheels each on the western and eastern side are known as *Surya Chakra*. The eight spokes on the wheels that serves as sundials are symbolizing the eight *Prahars* (three hour period). (PLATE-7) Besides the eight wider spokes there are eight thin spokes. The sixty beads between the two wider spokes give precise time. There are delicately carved motifs and climbers on the wheels. There are scenes of a woman looking into mirror and a woman stretching etc. between the wider spokes of the wheels.



PLATE 8 CYMBAL PLAYER

There are some independent sculptures on the terrace of Shikhara of Sun Temple (The Flute Player, Cymbal Player etc.). There is one sculpture of a dancing cymbal player in *Tribhanga* pose (PLATE 8) whose face is round with attractive hairstyle and a smile. Her jewellery includes earrings, necklace, armband, waistband, tiara and lingerie and the player is endowed with grace and feminine charm.

KHAJURAHO-

Khajuraho, the classical centre of medieval sculptures is a small town in Chhatarpur district of Madhya Pradesh but is world famous due to its outstanding temples. In 1838, a British engineer Captain T. S. Burt discovered these temples and made a presentation before the Asiatic society of Bengal. The monuments of Khajuraho are now in the care of Archaeological Survey of India. The temples of Khajuraho were commissioned by Chandella rulers but out of 84 erected temples only 22 have been discovered or known

though the remains can be spotted at Khajuraho and nearby areas. Mostly the temples here have been built with sandstone but the temples of *Chausath Yogini* (64 yoginis), Brahma and Lalguan Mahadev have been built with granite. These temples are related to Shaivism, Vaishnavism and Jainism. Known for their breathtaking sculptures and elegance, the magnificent Khajuraho temples present aesthetics at its best. These temples have been erected without any ramparts on a raised platform. Generally the inner sanctum (*Garbhgriha*), cusp (*Antaraal*), *Mandapa* and *Ardhmandapas* can be seen in these temples. The sculptures here have been divided into many sections in which the finesse and elegance of the central deity, gods and goddesses, apsaras and sculptures depicting erotic imagery can be seen. The *Mithuna* figures adorning the outer walls of the temple exemplify the finest sculptural treatment which immediately captures the attention of spectators. Amongst the principal temples here are Lakshman, Vishwanath, Kandariya Mahadeva, Jagdambi, Chitragupt, Dulhadeva, Parshwanath, Adinath, Vaman, Javari and Chaturbhuj etc. Khajuraho was the principal seat of authority of Chandella rulers who adorned it with numerous tanks, scores of lofty temples of sculptural grace and architectural splendour. Yasovarman built the temple of Vishnu, now famous as Lakshmana temple is an ornate and evolved example of its time proclaiming the prestige of the Chandellas.



PLATE 9- KANDARIYA MAHADEVA

The Visvanatha, Parsvanatha and Vaidyanatha temples belong to the time of king Dhanga, the successor of Yasovarman. The Jagadambi and Chitragupta are noteworthy among the western group of royal temples of Khajuraho. The largest and grandest temple of Khajuraho is the immortal Kandariya Mahadeva which is attributed to king Ganda. The other examples that followed viz., Vamana, Adinatha, Javari, Chaturbhuj and Duladeo, are smaller but elaborately designed. The Khajuraho groups of temples are noted for lofty terraces (*Jagati*) and functionally effective plans. The sculptural embellishments include, besides the cult images; parivara, dikpalas, and the apsaras which win universal admiration for their delicate, youthful female forms of ravishing beauty. The attire and ornamentation embrace the winsome grace and charm. The finding of a massive sculpture of Buddha indicates that Buddhism was prevalent in this region.

THE MITHUNA SCULPTURES OF KHAJURAHU

One of the most discussed aspects of the Konark temple is the abundance of erotic sculptures on the temple wall and various explanations have been offered for these “mithunas”. Some believe that the profusion of erotic sculptures represents the degradation and dwindling values of the society. A few are of the view that these sculptures are guided according to the descriptions provided in the Kamasutra. It is also believed that these are a representation of a special sect that practised sexual rituals as religious symbolism. They followed the twin path of *Yoga* and *Bhoga* as a means of attaining *Moksha* (salvation). Mithuna sculptures can also be traced in the sculptures and terra-cotta figurines of Shunga period.

LAKSHMANA TEMPLE, KHAJURAHU- This temple is dedicated to Vaishnava worship and was erected between the years 930-950 A.D. by the Chandella ruler Yashovarman. It is 29 metres high and 13 metres wide. Sculpturally and architecturally, Lakshmana Temple is the finest of the temples made with

sandstone. The sanctum enshrines a three-headed and four-armed image of Vishnu situated in the centre of an ornamented archway. The entire temple complex stands on a high platform from where all the developed sections of the temple including ardhmandapa, mandapa and mahamandapa, antaral (cusp) and inner sanctum can be seen. It has two rows of sculptures including divine figures, couples and erotic scenes. Depicted on the outer walls and the platform are also scenes of battles, hunting, elephants, horses, soldiers, apsaras and mithuna or erotic scenes. The Lintel depicts goddess Lakshmi in the centre flanked by Brahma and Vishnu.

KANDARIYA MAHADEVA- The Kandariya Mahadeva temple is the largest and the most artistic among the three groups of Khajuraho complex of temples (PLATE 9). This temple is 109 feet long, 60 feet wide and 116 feet in length. All the sections of this temple - ardhmandapa, mandapa and mahamandapa, antaral (cusp) and inner sanctum are exquisite examples of sculpture. There is a circumambulatory corridor around the inner sanctum. This temple is dedicated to Shiva and Shivalinga and the idols of other gods and goddesses are spell-binding here. The temple houses 872 sculptures which are 2 or 3 feet in height. There are several small sculptures. Due to its sculptural grace and artistic splendor this temple is one of its kind in Central India. One can enter the temple through a series of steep steps with high rise lead from ground level to the entrance of temple with ornamented and dance scenes. From outside it seems like a cave which is probably why it has been named Kandariya Mahadeva. The lintel of the inner sanctum depicts Vishnu with Brahma on his right and Shiva on his left. Due to rigorous polishing of the sculptures it seems as if one is witnessing sculptures carved out of sandalwood instead of sandstone (PLATE 10). The temple of Chausath Yoginis at Khajuraho is made of rough granite stone. It is believed that this north facing temple was made in 900 A.D. where outstanding temples were built in the middle of 10th century in Nagara style out of smooth sandstone. The sculptures of Brahmani, Indrani and Mahishasurmardini have also been found here.



**PLATE 10
ORNAMENTED FRIEZE (KHAJURAHO)**

There are eight Jain temples at Khajuraho and their architecture resembles that of other temples. The largest temple is that of Parshwanath which was built in the period 950-1050 A.D. It is 62 feet long and 31 feet wide. There are three friezes of Jain sculptures on its outer walls.

Figures of Gods and Goddesses, lovers and demigods etc. in different poses have been depicted on the outer walls of Kandariya Mahadeva temple. The Khajuraho temples are primarily known for the artful and erotic depiction of the female form. Female faces are oval or round with a looming smile, elongated eyes and bow-like brows. There is a beautiful coordination of voluptuousness with liveliness. The day to day activities are beautifully orchestrated with spirituality in these sculptures.

BRONZE SCULPTURE OF CHOLA PERIOD-

NATARAJA- The most famous of all the bronze icons is that of *Nataraja*. The symbolism presents Shiva as lord of the cosmic dance of



PLATE 11- NATRAJA

creation and destruction. Surrounding Shiva, a circle of flames represents the universe, whose fire is held in Shiva's left rear palm. His left front arm crosses his chest and hand pointing in "elephant trunk" position to his upraised left foot, signifies liberation. His right foot tramples the dwarf representing ignorance. Shiva's right front hand is raised in the "fear-not" gesture of benediction (*abhaya mudra*), while his right rear hand holds a drum with which he beats the measure of the dance. The snake, an emblem of Shiva, curls around his arm.

The complete composition has balance combined with dynamism. The collective principles of Indian art are clearly visible in this artwork. It is preserved in a museum in Delhi.



PLATE 12
UMA (PARVATI)

UMA PARVATI- Many statues belonging to Chola period have been discovered where besides the sculpture of Nataraja, various figurines of Uma (Shiva's wife Parvati) are especially remarkable. This sculpture of Goddess Uma depicts compassion, love, inspiration, power and spirituality. The foot of the Goddess is projecting a bit in the *Tribhang* pose with the weight of body resting on the left leg. The right hand is raised close to the chest and the left hand is pointing downwards. The face is serene with the whole body alive in a dance pose. Dressed in a sheer *adhovastra* (lingerie) secured with a festooned belt is adorned with various jewellery and sacred thread. The sculpture shows classic grace, grandeur and perfect taste conforming to the principles of aesthetics.

IMPORTANT POINTS

1. Sculptures related to Buddhism, Hinduism and Jainism were made during the medieval age.
2. All the temples of Ellora are in Bardari style (*Ekashma shaily*).
3. Amongst the medieval temples, Mahabalipuram is a huge monolith temple erected on the shore of Kanchi.
4. Konark Temple is architecturally the most famous among the sun temples.
5. In 1838, a British engineer captain T. S. Burt discovered the Khajuraho temples.
6. In the statue of Natraja, lord Shiva has been depicted as the symbol of the universe.
7. Raja Krishna Rai I commissioned the world famous Kailashnath temple.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Name the main centres of medieval sculptures.
2. Who built the Kailashnath Temple at Ellora and when?
3. Where are the cave temples of Elephanta situated and with which religion are they associated?
4. Name the most important sculpture of Mahabalipuram.
5. Name any two sculptures of Chola period.

SHORT ANSWER TYPE QUESTIONS

1. Describe the main sculptures of Konark.
2. Write a short introduction to the sculpture "Descent of the Ganges".

ESSAY TYPE QUESTIONS

1. Write an essay on medieval sculpture art.
2. Describe the artistic characteristics of the architecture and sculpture of Elephanta.

CHAPTER 10

SCULPTURE AND TEMPLE ARCHITECTURE OF RAJASTHAN

The history of sculpture and temple architecture in Rajasthan is quite ancient and rich. Sculpture and temple architecture art are intimately interrelated. The development of both the art forms was guided by religious feelings embellished with cultural characteristics.

The first traces of the development of sculptures dated 4500 old were discovered at Kalibanga region (district Hanumangarh). Toy-like artefacts resembling those of Kalibanga were also found at Ahad near Udaipur during excavations. Besides these, the artistic characteristics of ancient river valley civilization are visible in the sculptures found from Banas valley civilization. Mainly small metal sculptures have been discovered from these regions.

There was substantial progress in the field of sculpture in Rajasthan during Maurya and Post-Maurya period. Many terracotta figurines and coins have been found at Tonk which include beautifully sculpted figurines of *Matradevi*, *Shiva-Parvati* and toy figures. These sculptures have distinct artistic values in costumes, ornaments and unique rendering of limbs and parts of the body.

During Shunga period, sculptures in Rajasthan followed a novel course which reflected the interest and religious feelings of public. Subjects like Mahatma Buddha, Mahaveer Swami, Krishna, Vasudeva, Vasundhara and flora and fauna etc. with the integration of their artistic qualities have been used for adorning the architectural art (temples and stupas etc.). Amongst the chief regions of Shunga period sculpture were Madhyamika, Rangmahal, Noh, Nand, Malavnagar, Viratnagar, Lalsot, Sangar, Bhandpur, Nagar, Sambhar, Peernagar, Adhyapur, etc. can be included. Madhyamika (near Chittorgarh) was the most important place to render verve to the subjects related to Buddhism and Vaishnava religions through sculptures.

Several sculptures of *Ek mukhi* (single-faced) *Shivalinga*, animals, ornaments and male and female figurines have been found at Rangmahal. Sculptures of *Yaksha-Yakshis* (demigods) and a massive four-faced statue have been found at Noh (Bharatpur). A statue of *Shivalinga* has been found at Nand (near Ajmer) where the depiction of Vaishnava Gods at its bottom makes it exceptional. Many figurines of Buddha and Bodhisattva from Kushana period have been found at Bharatpur. During the Gupta age Rajasthani sculpture became more enriched than before and in context of India this age is known as the golden period of sculpture.



MAP OF RAJASTHAN

The chief centres of art during this period were Rangmahal, Bharatpur, Viratnagar, Kalyanpur, Dungarpur and Reda. Sculptures of Shiva, Vishnu and Yakshi have been chiefly found at these places. Many metal (iron) sculptures of Shiva from later Gupta period are available. A large collection of these can be seen at Dungarpur museum and besides this at the National Museum (New Delhi) and at other museums in the world. Mewar (Udaipur) and Wagad (Dungarpur, Banswara) areas are rich sources of these sculptures. Amongst the most ancient dated temples of Rajasthan, Shitalleshwar Mahadeva temple of Chandrabhaga (Jhalawad) is very famous. Middle age was quite rich for its sculptures. From pre- middle age (600A.D.-800 A.D.) to post-middle age the art of sculpture was at its pinnacle. The various idols of Gods during this age were sculpted in accordance with the classical norms. The centres of middle-age sculptures were Abhaneri, Abu, Atru, Kiradu, Badoli, Osian, Nagda, Chittore and Sikar. The Harshatmata temple situated at Abhaneri (Dausa Distt.) is famous for its distinct *mudras* (poses). The sculpture of Parvati in Shiva temple of Atru (Hadoti) is exceptionally beautiful with artistic values. Beautifully expressive sculptures related to Jainism can be seen at Nadol (Pali), Ladnu (Nagaur), Osian (Jodhpur), Delwara (Sirohi), Ranakpur (Pali), Pallu (Hanumangarh), Jhalrapatan (Jhalawad), Keshavraipatan (Bundi) etc. regions.

Constructed during the modern Indian sculpture era (12th century to the present), the *Kirtistambha* (Chittore) is also known as the encyclopaedia of Indian sculpture. Jagdish Temple situated in Udaipur has a beautiful statue of Lord Jagdish. Jagat Shiromani Temple and Sheela Devi temple are situated in Amer. Sheela Devi temple houses the Statue of Sheela Devi belonging to Pal era brought by Raja Mansingh from Bengal. The Statues of Shrinathji at Nathdwara, Dwarkadhish at Kankroli, Mathureshji at Kota, Govind Dev Ji at Jaipur and Ratna Bihari in Bikaner are installed.

From the point of view of temple sculpture Rajasthan occupies an important place in Northern India. Only the ruins are left of the temples erected in Rajasthan before the 7th century. After that between 7th to the 10th century many temples were constructed here and several regional styles also developed the examples of which are Neelkantheshwar Temple (Kekind, Merta) and Someshwar Temple (Kiradu Barmer) are foremost.

A few temples different from the Gurjar-pratihara style are namely Ambika Mata temple (Jagat, Udaipur), Saas-Bahu Temple (Nagda, Udaipur), and Shiva Temple (Badoli Chittore). Situated in Southern Rajasthan, diversity of stylistic elements and influence of Gujarat can be seen in these temples.

The temples of late middle age in Rajasthan are ornate and more in numbers. These temples have been constructed in Maru-Gurjar style. The temples of this style possess decorative entrances, ornate columns and high podiums. The Sachiya Mata temple at Osian and Samindheshwar Temple of Chittore are examples of this style. The Jain temples of Rajasthan are world famous for architecture. The construction of these Jain temples is in accordance with the worship method, beliefs, sets and ideas of Jain religion which are superior from the point of view of surface planning, composition and decoration.

Among these Jain temples the Delwara Temple is most famous. The temples of Ranakpur, Osian and Jaisalmer are artistically superior. Amongst other noteworthy Jain temple gateways are at Ghanerao and Sevadi (Pali), Varman (Sirohi), Chandkhedi and Jhalrapatan (Jhalawad), Keshavaipatan (Bundi) and Shri Mahavirji (Karauli).

DELWARA-

This place is located about 2 kms away from Mount Abu (Distt. Sirohi, Rajasthan). The Jain temples here are famous for their temple architecture and sculptures. The five temples in this category are- 1. Vimalvasahi Temple, 2. Lunavasahi Temple, 3. Parshwanath or Chaumukha (four faces) Temple, 4. Pittalhar Temple and 5. Mahaveer Swami Temple. Vimalvasahi and Lunavasahi Temple are artistically

superior to the other temples of Delwara. These were erected by the ministers of Solanki rulers of Gujarat between 11th and 13th centuries. There is a variety of subjects at Delwara Temple. Themes like lotus flowers, queued lions, dancers and musicians, swan, *Yakshika* (demigod), *Mahavidhya*, *Gajalakshmi*, Jain *Shravaks* and *Shravikas*, and *Krishna Leela* have been brought alive in the temples with exceptional sculpting. The Jain *Tirthankars* were venerated with all due importance and spiritual reverence installed in the inner sanctum of the temples and other places. The Solanki (Chalukya) sculpture style of Rajasthan-Gujarat is clearly visible in these temples. Here the walls festooned with flowers and petals, trellises, carved niches, decorated pillars and domes etc. are centres of attraction for the visitors. Along with Jain religion the mythological narratives of Hindu religion have also been sculpted here. There is a beautiful rendering of *Raga-Raginis*, musicians, dancers, *Yaksha-Yakshi* (demigods) and muses of knowledge. The sculptures of Jain Tirthankars like Adinath, Neminath, Parshwanath and Mahavir Swami's are installed in the inner sanctum of the temple and have round and small faces with sharp features. Excessive adornment and repetition of figures can be considered a major architectural fault in these temples.

Vimal Vasahi Temple-

Vimal Vasahi temple is the oldest in the group of five Temple at Delwara (Plate-1). Vimal Shah constructed the Vimal Vasahi Temple in 1031 A.D, who was the minister of Bhima Dev I, the Solanki ruler of Gujarat. Approximately 19 crore rupees were spent on the construction of this temple and it took 1200 labourers, 1500 artisans and a time span of fourteen years to create this stunning piece of architecture.



PLATE 1- VIMAL VASAHİ TEMPLE

The marble used in the construction of these temples was loaded on elephants at Ambaji (Gujarat) and brought here. This temple was dedicated to lord Rishabhdev (Adinath), who was the 1st Jain *Tirthankar* and a figurine of lord Adinath carved in white marble is enshrined in the inner sanctum of the temple. The luxurious architecture of this temple attracts the tourists. It can be divided chiefly into three parts- 1. Inner sanctum (*garbhgriha*) 2. Ranga mandapa and 3. The *Pradakshina Path* (Perambulation path). The inner sanctum of this temple houses a statue made with white marble of the first Jain *Tirthankar* Adinath which is about 2 metres high. In the statue, *Tirthankar* has been depicted in an *asana* pose with spiritual vitality with *nasagra drishti* (a focussed sight), *shrivatsa* symbol, *ajanubahu* (who has arms reaching his knees) and with *Kuntal Kesh Vinyasa* (spiral hair style).

The perambulation path of the temple has 57 chambers or *Dev kulika* each containing idols of Tirthankaras. The entrance of each cell in the temple is marked by double carved roofs that are beautifully carved. These carvings depict lion, dancer-musician, lotus flower, Gajalakshmi, Krishna frolicking in water, and events related to the lives of Tirthankars. The figurines of Mahamanasi, Rohini, Apratichakra, Saraswati and Mahalakshmi etc. in the perambulation path are worth mentioning. The octagonal Rang Mandap



PLATE 2- ORNAMENTATION (DELWARA)

is one of the most popular features of this temple. It was constructed by Prithvipal in 1149. The Rang mandapa is a grand hall supported by 12 decorated pillars and nicely carved out arches with a breathtaking central dome. The dome ceilings feature eleven centralized rings with engraved designs of elephants, swan, horses and dancers. On the pillars are carved female figurines playing musical instruments and 16 *Vidhyadevis*, or the goddesses of knowledge, each one holding her own symbol. The pillars of Rang Mandapa are decorated with the carvings of female figures playing musical instruments.

Luna Vasahi Temple-

This temple was constructed by Vastupal and Tejpal who were the ministers to Solanki King Bhim Dev II of Gujarat in 1232 A.D. Approximately 12.5 crores were spent and it took 2500 labourers a span of 15 years to erect this temple. It is made on the same structural pattern as Vimal Vasahi Temple but is smaller. This is the second most important temple amongst the temples of Dilwara. The sanctum santorum or garbha griha has the idol of Lord Neminath that is carved out of black marble. The entrance to the inner sanctum has two niches at the door jambs which are unique in architecture that enshrine Adinath and Shantinath idols.

Its circumambulation path has 52 cells with carvings of different Tirthankars and the ceilings of this temple are festooned with patterns of petals, flowers, elephants, horses, palanquin, swan, Ambika devi, dancers, soldiers and events from the life of Lord Neminath.

The main hall of the temple is known as Ranga Mandap. This hall comprises a central dome with a carved pendant. On the pillars are carved 16 *Vidyadevis*, or the goddesses of knowledge. There is a depiction of events related to Indra and *Krishna Leela* in the Rang Mandapa which are very attractive. The figures of Tirthankars are carved on the ceiling of mandapa (PLATE 2).

Pittalhar Temple (Rishabhdev Temple)-

Built by Bhima Shah of Gujarat between the years 1374 A.D. to 1433 A.D., this temple is dedicated to Rishabdeo or Adinath, the first Jain Tirthankara. The image of Rishabdeo is made of five metals but most of the statues are built using 'Pittal' (Brass Metal) which is why this temple is known as Pittalhari Temple.

Parshvanatha Temple- Built by Mandlik and his family in 1458-59 A.D., this temple is a three storied building. It is dedicated to Lord Parshvanath, the 23rd Jain Tirthankar. There are four big halls on all the four sides of the inner sanctum and facing it is an enshrined marble statue of Parshvanath. Made with sandstone, the exterior walls are imprinted with striking carvings of *Yakshinis* (demigod), *Dikpal* (regent or guard), *Vidyadevi* (Goddess of knowledge) and female figures.

Mahavir Swami Temple- It was constructed in 1582 A.D. This temple is relatively small and ordinary in the group of five Jain temples of Delwara. This temple is dedicated to the last Tirthankar Mahavir Swami.

RANAKPUR-

One of the five major pilgrimage sites of followers of Jain religion is Ranakpur. It is located at a distance of 8 kms from Sadri town in the Pali district of Rajasthan. It was named Ranpur after the provincial ruler Rana Kumbha. The ancient Jain



temples here are world famous for their architecture and sculptures. Architecture received special encouragement and patronage during the rule of Maharana Kumbha and it was during his rule (15th century) that these magnificent temples with adorned columns were constructed (PLATE-3). One 8th century sun temple is also situated at Ranakpur. The foremost among these is the Chaumukha Temple. Two small temples of Parshvanath and Neminath are also situated here.

Adinath Temple or Chaumukha Temple-

The foundation of this temple was laid in 1439 A.D. and it took a span of more than 50 years for its construction. It is estimated that it took approximately 99 Lakh rupees of expenditure for the construction of this attractive and massive (48400 square feet) temple. Inspired by Acharya Somsunder Surji, this temple was constructed by two brothers named Dharna Shah and Ratna Shah. Designed by Depak *Shilpi*, this temple was completed in Vikram era 1496 after long years of hard labour of thousands of skilled craftsmen. Sonana stone was used for its walls and Sevadi stone for flooring and stone was ordered from outside for some special figurines. Chaumukha temple is also known as Adinath Temple, *Trelokya Deepak*, *Tribhuvan Vihara*, *Djaran Vihara*, museum of pillars etc.

This three storied temple building has four entrances opening into *Sabha Mandapa and Meghnad Mandapa*. There are 24 Mandaps, 85 domes supported by 1444 pillars, each of them so intricately and artistically carved that leave a lasting impression on the spectator. This temple is dedicated to the first Tirthankara Adinath. The sanctum has four faced white marble image of Lord Adinath. Therefore this temple is also known as Chaumukha Temple. The temples in Ranakpur are quite unique in style and design. The intricately decorated *Toran* (gateway), artistically designed Mandapa and the chambers housing the attractive idols in the interior endow the temple with a divine appearance which is why this temple is also known as “*Trelokya Deepak*”.



PLATE 4 CARVING (RANAKPUR)

The circumambulatory path of this temple has chambers housing sculptures of exquisite beauty, *mudras*, sharp brows, large eyes, attractive hairstyle, slim waist, charming poses, hand gesticulations, transparent clothes, and artistic ornaments which are extraordinarily sculpted and seem to be bearing life in lifeless stones. The different Gods and Goddesses including Vishnu, Saraswati and birds-animals and flowery designs carved in the circumambulatory path are fine examples of stunningly expressive artworks (PLATE 4). Female figures have been rendered engaged in plaiting *Veni* (flowery ornament), tying *Ghunghroo* (a musical anklet) to her feet, pulling out thorn from feet, lost in music, playing with child and wearing ornaments etc. with marvellous expressions.

The gateway of Rang Mandapa and its ceiling and dome has been carved with great intricacy. On the circular part of dome are carved female figures with varied expressions and poses playing instruments and dancing. The ceilings of the temples are carved with fine, lace-like foliate scrollwork and geometric patterns. The stone chandeliers hanging from the ceiling of Mandapa have enhanced the beauty of the hall manifold.

The 1444 pillars of this temple are testimony to the skill and dexterity of the sculptors in carving such intricate patterns and designs. The best feature about these pillars is that no two pillars are alike in design and

are placed in such a way that they do not pose any hindrance in viewing venerated idol of Adinath. Not only the pillars but almost every surface is carved with exceptional intricacy.

There is a wide variety in subjects and themes in this temple. Besides Jain Tirthankars there are renderings of other Gods and Goddesses, demigods, apes, *Kinnars* (mythical celestial beings), dancers and scenes related to Jainism. The female forms have been rendered charmingly in varied poses. The queues of peaks on top of the temple present a breathtaking view of exquisite architecture and carving. A few rooms were made in the basement of temple for safety reasons. The exterior of the temple does not possess any sculpture.

Sculptures similar to the ornamental carvings of Khajuraho can be seen on the exterior walls of the smaller temple of Parshvanath.

Complex poses of female figures have been rendered in the sculptures of this temple which seem a bit exaggerated.

KIRADU-

This place is situated at a distance of 40 kms from Barmer. The temples of Kiradu are a group of temples also known as the Khajuraho of Rajasthan. According to the researchers the temple was built around 11th century and was built by King Dushalraja who was from the Paramar clan and his successors (PLATE 5). Kiradu was earlier called 'Kiratkoop'. Presently, the remains of five temples which are in ruins are seen at Kiradu. The scattered ruins of the temples are sufficient to tell that Kiradu was once an important centre of sculptures and a prosperous hub of trade and culture. There are Vaishnava and Shaiva temples in the group of five temples of which mostly are ruins. Of these, the Someshvara Temple is the biggest, most notable and dedicated to Lord Shiva. Made in Maru-Gurjar style, this temple has a sanctum, assembly hall (*Sabha Mandapa*), gateway hall (*Dwar Mandapa*) and the base chamber (*Mool Prasada*). The ceiling rests on eight carved pillars but today only the remnants can be seen. These pillars are octagonal, long and carved with *Ghat Pallava*, *Makarmukh*, *Patrapalli* and *Kirtimukha* with skilled expertise. The major part of the inner sanctum is still intact.



PLATE 5- KIRADU

There are idols of Hindu Gods and Goddesses in various parts of this temple. The carvings of elephants, horses and women in different poses on black and blue stone are a testimony to the artistic superiority and expertise of this temple. There is an abundance of motifs on walls and pillars.

The Vishnu temple at Kiradu is notable. This temple is smaller in size compared to 'Someshvara Temple' and dedicated to lord Vishnu. It is quite rich in sculptures and carving.

The themes and subjects at Kiradu temple include Hindu Gods and Goddesses, episodes from Mahabharata and Ramayana, elephants, horses, women in different poses, doorman, *Shivagana*, *Trideva-Brahma*, Vishnu, Mahesha, Ganga-Yamuna and artistic forms that have been given importance. The idols of Brahma- Savitri, Uma-Maheshwari, and Lakshmi-Narayana are very appealing.

OSIAN-

This place is situated at a distance of 57 kms. from Jodhpur in South-West direction. The Jain and Brahmin temples are famous for outstanding architecture and sculpture. Osian is regarded as a prominent

pilgrimage site for Oswal Jain community. During the 8th and 9th centuries this was an important centre for traders and followers of Jainism and Vaishnavites. There are ruins of approximately 16 Hindu and Jain temples. Made in Gurjar-Pratihara style, the temples of Shiva, Vishnu, Surya, Brahma, Ardhnarishvara, Mahishmardini, Navagraha, Krishna, Harihara, Sachiya Mata, Lord Mahavira, Peepla mata and Dikpal etc are most important. One can get a glimpse of religious unity and harmony in the Vaishnava, Jain and Shakta temples. This temple is centred at two places. The temple of 8th and 9th century at Osian and that of 10th and 11th century situated east to Osian on a hill.

Sachiya Mata Temple- Sachiya Mata Temple was built by Parmara ruler Upendra in 1178 A.D. Sachiya Mata was the *Kuldevi* (prime Goddess) of the Parmara rulers and followers of Oswal Jain religion. This temple is situated near Osian village on a hill. Sachiya Mata Temple can be entered through a series of wonderfully sculpted nine arches which are dedicated to the nine forms of *Shakti*. Many Vaishnava temples surround this temple. The temples of Goddess Chandi, Amba Mata Temple and Surya Temple in the premises of this temple are worth visiting. The images of Ganesha and Durga attract the spectators and devotees.



PLATE 6- SACHIYA MATA TEMPLE

There is an idol of Sachiya Mata in black stone in the inner sanctum of the temple, a *Havan Kund* (fire-pit) in the Mandapa facing the sanctum and a golden *Kalasha* (pinnacle) and flag on the top of the temple. There is a depiction of mythological and folk narratives on the doors of the temple. Made in Maru (Gurjar-Pratihara) style, this temple is an important pilgrimage site for both Hindu and Jain communities (PLATE 6).

Peepla Mata Temple- Made in 10th-11th Century, this Shakt temple is situated near the Surya temple. The idols of Mahishmardini and Kuber are carved on in its inner sanctum. There is a hall of 30 pillars here and the topmost part of its pinnacle is in ruins. This temple is made on a raised platform.

Jain Temple- The Mahavira Temple is considered as an important pilgrimage of Jains. In 783 A.D, the Jain Temple was built by Pratihara King Vatsa (770-800 A.D.). This temple is dedicated to the last Jain Tirthankara Mahavira Swami. The sanctum encompasses the gilded idol of Lord Mahavira (32 inch) in *padmasana* and on its side two idols of Parshvanath in black marble. There is an assembly hall and open mandapa in front of the sanctum. The gateway of this temple is stunningly carved and grand. There are carvings of Jain Tirthankaras, gods and goddesses and demigods in various parts of the temple. Made in sandstone, the temple is celebrated for its brilliant architecture and is the finest of all temples at Osian.



PLATE-7 JAIN TEMPLE OSIAN

Vaishnava Temple- Amongst the Vaishnava temples at Osian, the Harihara and Sun Temple are the most important.

Harihara Temple- It is a group of three temples dedicated to Harihara. Harihara is the composite form of Lord Vishnu and Shiva. Two of these temples were made in 8th century and the third in 9th century.

These temples are erected on a high plinth. These temples have retained their own place amongst the Osian temples for their architecture.

Sun Temple- The most notable parts of this temple are sanctum, central space, circumambulatory path, assembly-hall and the gateway. As is evident from the name, this temple is dedicated to the Sun God but there is no idol in the sanctum of the temple. The gateway to the sanctum is carved with images of Lakshminarayan, Brahma, Shiva, Ganesh, and Kuber. There are notable sculptures of Mahishmardini, Sun and Ganesh outside the sanctum. The ceiling has carvings of snakes coiled around lotus flowers. There is an open hall consisting of pillars in front of the sanctum. There are chiefly carvings of figures related to Shaiva and Vaishnava communities. This temple rests on a raised platform and sandstone has been used in its construction.

ABHANERI-

Abhaneri is a small village in the north of Sikandra town of Dausa district and seven kilometres away from Bandikui. Its ancient name was 'Abha nagar' (shining town). It was a prosperous centre of art during the Gurjar-Pratihara period. Based on the ruins found by the Archaeological department, the history of Abhaneri is 3000 years old. Mihir Bhoj is also known as Raja Chand who commissioned many magnificent and



PLATE 8- CHAND BAVDI (STEP-WELL)



PLATE 9- A SCULPTURE OF ABHANERI

charming sculptures, a few remains of which are preserved in the museums of Jaipur and Amer and the rest are at their original site. The most famous are the Harshad Mata Temple and Chand Bavdi (water tank) belonging to 8th-9th century. Harshad Mata temple was constructed in 8th-9th century by Chauhan ruler Raja Chand. This temple was destroyed by the invasion of Mehmud Gaznavi (1021-1026 A.D.). Presently, only the ruins and remnants of the sculptures and architecture are available and the present form of the temple has been reconstructed with the remnants. According to popular belief, there was a six feet high idol of Harshat Mata (Goddess of pleasure) enshrined in the temple. It was stolen in the year 1968. This temple has been constructed on a high platform and no cement or limestone has been used in its erection which is exceptional from the point of view of architecture. All over the brackets in *Jagti*, scenes from religious and worldly life are carved.

The different parts of the temple house the sculptures of Mahishmardini, Durga, Parvati, *Ardhnarishvara*, Shiva, Vishnu, Sun, Bhairava, demigods, *Naga-Nagin*, Rati Kamdeva, lover couple and *Samudramanthan* (churning of the ocean). The decked idol of goddess Durga is preserved at the Amer

museum. This sculpture depicts the goddess beholding self in the mirror, putting vermilion and adjusting her anklet.

This temple is facing Chand Bavdi which denotes that according to the Indian tradition and culture an individual would purify oneself physically by taking a bath and then head to the temple for the purification of soul.

Chand Bavdi (Step-Well)- Its construction was commissioned by Raja Chand (Mihir Bhoj) in 9th century and thus it was named Chand Bavdi. It is a stunning piece of architecture and is the deepest bavdi or step-well in the world which has concrete stairs from top to bottom (PLATE 8). It is 35 metres wide and is 19.5 metres deep. There are 13 storeys and 3500 steps in this bavdi. These steps are equivalent on three sides of the bavdi and on the fourth side a three storied structure is constructed. The dance halls in the buildings of step-well are noteworthy. There are two brackets on the lowest floor of the step-well where the images of Ganesh and Mahishasurmardini are carved. There is a 17 km long secret tunnel and there are square pillared verandahs on all the four sides of the bavdi.

This step-well is also known as darkness and light because when illuminated on a full moon night, scene of magical splendour can be seen.

The Mahamaru style is visible in the carvings of the temples and sculptures of Abhaneri.

The themes of Hindu Gods and Goddesses and worldly life have been given importance here (PLATE 9). The different figures with various expressions of goddesses are beautifully carved here. The bavdis of Abhaneri are magnificent examples of architecture and unique in the world.

JAGAT (UDAIPUR)-

Situated approximately 50 kms South of Udaipur is the historical village of Jagat. This village is home to Ambika Mata Temple which is known for its artistic splendour. Ambika Mata Temple was constructed during the same time period as the Lakshman Temple at Khajuraho. Dedicated to Goddess Durga, this temple seems like a treasure of sculptures and thus it is also known as Khajuraho of Rajasthan. According to an edict in the assembly hall of the temple it was restored in Vikram era 1017 by the son of Valluka whose name was Samvapura during the reign of Guhila ruler Rawal Allat or his son Rawal Narvahana. The temple premises are surrounded by a massive rampart. There is a large and a small temple in the premises. There is an entrance hall 50 feet east of the main temple. There are carvings of *Samudramanathan* (churning of the ocean) and figurines of goddesses on the entrance pillars.

There are also carvings of a lover couple on the exterior of the entrance hall or mandapa and it is decorated beautifully which gives a distinct identity to this temple. The entrance hall is approximately 15 feet high and there are carvings of *Dikpala* and *Apsaras* right in front of it. This entrance hall is held by six circular pillars and is carved with figures of Goddess Varahi, Dancing Shiva, lotus flowers, *Kirtimukha*, *Ghat-Pallava*, *Samudramanathan* scene and the different forms of goddesses. *Varahi* has been depicted with four arms carrying fish and weapons. The outer walls of the assembly hall and sanctum are carved with large sculptures of gods and goddesses with importance to the different forms of Goddess Durga. The exterior of assembly hall is carved with animate renderings of *Dikpala*, *Apsaras*, *Veerddharini* Saraswati and different



PLATE 10- SCULPTURES OF GODS (JAGAT, UDAIPUR)

forms of Goddess Durga (PLATE 10). The posterior parts of the temple possess sculpture of Mahishmardini, the left side has dancing Ganpati, and the northern and southern walls have the carvings of Goddess Ambika in different poses and gesticulations. In the sculpture Mahishmardini, Goddess Durga has been depicted slaying Mahishasur demon. The goddess is armed with weapons and cuts off the head of Mahishasur who is in the form of buffalo.

BADOLI-

Badoli is situated 50 kms away from Kota near Rawatbhata in Chittor district. The temples from 8th to 12th century are present as a group here. There are nine temples in this group the chief of which are Shiva, Vishnu, Trimurti, Mahishmardini, and Ganesha temples. These temples were brought to light by James Todd (1821 A.D.). All these temples are devoid of *Jagti* and circumambulatory path. These temples can be divided into sanctum, central space and the peak. There is a lack of any adornment on the interior walls of these temples. On the basis of the study of architecture and decoration, these temples can be divided into three groups-

- The first group with the temples constructed in the 9th century are temple number 1 and temple number 8,
- The second group with the temples constructed in the 10th century are temple number 4, 5, 6 and 7 and the third group comprising of temples erected in the 10th and 11th century are temple number 2, 3 and 9.

Amongst the nine temples, 8 temples stand in two groups and one temple is half a kilometre away in North East. Ghateshwar Shivalaya is the most famous and important of these temples (PLATE 11).



PLATE 11-GHATESHWARA TEMPLE

According to the inscriptions, this temple is of Jhareshwara and its Apabhramsa form emerged as Ghateshwar. It is also possible that it was named Ghateshwar because the Shivalinga form resembled a pot or a pitcher. This temple is the most famous of all Badoli temples. This temple can be divided into sanctum, *Ardhamandapa*, the central space and Rang Mandapa or *Shringara Chauri*. There are five Shivalingas in this east-facing temple.

The top of the gateway of the sanctum has a carving of Shiva Nataraja and both sides of the gateways have sculptures of Shaiva doorkeepers. The main brackets of the outer walls of the sanctum have sculptures of Nataraja, Chamunda and Triprantaka. All these evidences point to this temple being dedicated to Shiva.

IMPORTANT POINTS

1. In Rajasthan, Madhyamika, Rangmahal, Noh, Nand, Malav nagar, Abhaneri, Atru, Ladnu, Osian, Delwara, Ranakpur, Kiradu, Jagat, Badoli, Pallu etc. are important sites from point of view of sculpture and architecture.
2. Amongst the group of five Jain temples at Delwara, Vimal Vasahi and Luna Vasahi temples are foremost.
3. The Chaumukha Temple of Ranakpur is dedicated to Adinath or Rishabhdeva.

4. The remnants of Kiradu temples indicate that five temples were constructed here in Gurjar-Marua style amongst which Someshwar Temple is the most important.
5. There are many temples related to Jainism and Vaishnava religion at Osian which were constructed between 8th to 11th centuries. The chief temples at Osian are the Sachiya Mata Temple and Mahavira Temple.
6. The Harshat Mata Temple and Chand Bavdi at Abhaneri were constructed by Raja Chand in 9th century.
7. There is Ambika Mata Temple situated in Jagat village of Udaipur district in which the goddess sculptures have been carved majorly.
8. There are nine temples related to Shaivism in Badoli (near Rawatbhata) which were constructed between 8th and 12th centuries. Amongst these, temple number 7 (Ghateshwara Temple) is the foremost.
9. There are only ruins of temples constructed before 7th century. After that mainly Gurjar-Pratihara or Maru-Gurjar regional style temples were constructed. Decorated pillars and raised platforms are the characteristics of such construction.

EXERCISE QUESTIONS

Very short answer type questions

1. Where is the Harshat Mata Temple situated?
2. To whom is the Chaumukha Temple dedicated?
3. The gateway of the sanctum of which temple has two brackets of *Derani* and *Jethani* on side?
4. Which is the most important temple amongst the Badoli temples?

Short answer type questions

1. Write down the chief characteristics of Chand Bavdi.
2. Into how many groups can the temple of Badoli be divided on the basis of the characteristics its architecture and carvings?
3. Write down the main artistic characteristics of Jagat Temple.
4. Give a brief introduction of the architecture of Kiradu Temple.
5. Write a brief commentary on the 'Mahishmardini' sculpture of Ambika Mata Temple.
6. Where is the Ghateshwar Temple Located? Throw light on its characteristics.

Essay type questions

1. Giving a brief introduction of the Jain temples of Delwara describe in detail the sculpture and architecture of any one temple.
2. Describe the Chaumukha Temple at Ranakpur in detail.
3. "One gets a glimpse of religious tolerance and unity in the Vaishnava, Jain and Shakta temples of Osian." Write your views in this context.

CHAPTER 11

MODERN INDIAN SCULPTURE

The 19th century is considered to be the beginning of modern Indian sculpture which was the direct result of changes that took place at that time. The artists at the time of the Indian renaissance made an important contribution to pave the way for transition to modern Indian sculpture. While the credit for the initiation of modern Indian paintings goes to Abanindranath Tagore whereas the beginning of modern Indian sculpture is attributed to Ramkinkar Baij. Ramkinkar Baij is known as the father of the modern Indian sculpture. He was also an inspiration for later sculptors.

In 18th century, Indian sculpture was dying and so far it had received neither conservation nor encouragement by the British, despite the fact that the influence of British Empire had increased. During the British rule the English had established many art schools at different places in India. In these art schools the European system of art was taught and encouraged. The inclusion of the western effect like realism, futurism, expressionism and cubism can be seen in the sculptures of that time. By the end of the 19th century the artists were attracted towards the renaissance of indigenous art because of the *swadeshi* movement. Efforts were made towards the development of specialties of Indian arts by E.V. Havell who was the principal of Government School of Art of Calcutta and Abanindranath Tagore. As a result of these efforts, Indian Society of Art came into existence in Calcutta. The foremost sculptors of this period are Rohit (1868-1895), Fanindra Nath Bose (1888-1926), Hiranmoy Roy Chowdhury (1884-1862), Devi Prasad Roy Choudhury (1899-1975) etc.

At the beginning of 20th century, the western sculptures were more in demand for the people with prosperity. The people of this class took pride in displaying their prosperity by decorating their homes with western sculptures. In the face of such adversity Devi Prasad Choudhury showed his grit by boldly incorporating the Indian element in his sculptures which were different from the European style. Ram Kinkar Baij gave it further strength and affluence by giving Indian sculptures a new dimension. He brought a sense of pride to the commoners with his sculptures. There is a close relationship between the environment and subject matter in his works. These sculptures reflect realism, cubism and surrealism. To take the modern Indian sculpture forward a very important contribution was made by the pupils of Devi Prasad Roy Choudhury and Ram Kinkar Baij namely Dhanraj Bhagat, P.V. Jankiram, Rajnikant Panchal, A.M. Dabriwala and Raghav Kaneria etc.

The Sculptors of Bengal not only developed their own distinct and unique style but also they incorporated the traditional and fundamental elements along with the incorporation of western art style and its elements in their philosophy. This enriched the Indian sculpture in its modern trends and diversities. Amongst these sculptors were Sudhir Ranjan Khastgir (1907-1974), Pradosh Das Gupta (1912-1991), Chintamanikar

(1915-2005), Shankho Chaudhury (1916-2006), Somnath Hore (1921-2006), Mira Mukherjee (1923-1998) etc. One can see the harmony of present, future and past in the sculptures of Chintamanikar. Integration of folk and tribal art can be observed the sculptures of Shankho Chaudhary. Somnath Hore has impressively expressed the poignant aspects of calamities such as war and famines.

For a few decades prior to and after the independence the sculptures made were mostly based on portrait and reality. With the passage of time, following the path of experimentation and innovations, various distorted and abstract sculptures were made. In this phase of journey Usha Rani Hooja (1923-2013), Sarwari Rai Chaudhary (1933-2012), Vipin Goswami (1934), Shankar Ghosh (1934), Dilip Sarhar (1944), Manik Talukdar (1944) etc. enriched the Indian style by displaying a new dimension of western style.

By the decade of 40's the Indian sculpture was completely free of influence of west and started touching new heights in a free environment. From the point of view of style, harmonization of new trends can be clearly seen in the creations of the latter sculptors. They increased their sphere from the point of view of subject matter and medium in their sculptures to a great extent. These sculptors were using stones (like marble, granite etc.), metals (like bronze, steel etc.), wood, plastic, fibre (*reshhe*), glass, leather, scrap material, wax, papier-mache etc. The sculptors who have established new dimensions with their talent and skill are Basant K. Sharma, Rajat Ghosh, Om Prakash Kher, Dhruv Mistri, Vivan Sundaram, Rajendra Mishra (1950), Ashok Gaur (1965), Gyan Singh (1960), Ankit Patel (1957), C.P. Chaudhry (1951), Bhupesh Kawadia (1969) etc.

It is the result of perennial changes in sculpture sector that one can see a large variety in the present form of sculptures, in which sculptors has given emphasis on innovation and newness. Important features of the modern sculptures-

1. Free of traditional bond
2. Depiction of progressive form of tradition
3. Development of simplified forms
4. Portrayal of free sculptures
5. Development of globalization
6. Harmonization of global art principles

RAM KINKAR BAIJ (1906-1980)-

Ramkinkar baij made an important contribution in the development of Modern Art movement. He was born on 26th May 1906 in Bankura in West Bengal in a family which was financially and socially not too forward. He got a diploma in art from Shantiniketan and after his education he devoted his time to the art and was the head of department in the art faculty. He took his personal style to new dimensions. He made sculptures using different mediums (viz. mud, stone, concrete, bronze etc.). His subjects were influenced by Indianness and life of common people. In his style the effects of geometry, simplicity and casualness of the indigenous can be clearly seen. Amongst his sculptures the foremost are “Santhal Family”, “Mill Call”, “Mahatma Buddha”, “Mithun”, “Sujata” and the bust (portrait) of Rabindra Nath Tagore.

He is the first Indian sculptor who successfully experimented with cement and concrete for making sculptures. Through this medium he created a special kind of texture, which gives special effect and recognition to his sculptures away from the other sculptors.

Even the writers and the filmmakers were impressed with his personality and art. Many books were

written on him for example “Ram Kinkar's Yaksh Yakshi” by R. Shiv Kumar, "My days with Ram Kinkar” by Soumendra Nath Bandopadhyay and a film on the creation of professor A. Ramachandran, which remained incomplete because of the death of Ritwik Ghatak.

The effects of expressionism and hyperrealism can be seen in his sculptures. In 1970 he was honoured with Padma Bhushan for his lifetime contribution to art. he died on 2nd August 1980 in Kolkata which was a big loss to the art world.

MILL CALL

This sculpture was made in 1956 by Ram Kinker Baij which is established in Shantiniketan. Iron was used to make its structure and to give it shape, cement, clod and sand were used. In this composition, the figures have been shown with complex poses and motion. It is a powerful representation of women marching ahead to the rice mill where they work. Here one can sense the speed with which the women are walking and the child running behind. Even dust is given a form. The sheer sense of movement is incredible. Movement was a crucial focal point of Ramkinkar's manoeuvre movement that happened outside and within. He managed to connect both somehow **(Plate-1)**. Speed was the most interesting characteristic of Ramkinkar's approach, combining spontaneity and fluency with reflection.



PLATE 1 MILL CALL

The child is shown gazing upwards. The artist has beautifully depicted the labourer class woman's struggle between traditional and modern and present and future. The coordination between the Indian and western elements in this sculpture and the dilemma of coordinating between the traditional life and modernisation of Santhal cast has been skilfully depicted. The harmonization between speed, expressions, beauty and collaboration has been indulged with the best from the point of view of art.

SANTHAL FAMILY

This sculpture was created in the year 1938 in Shantiniketan in which a man and woman of the Santhal family are depicted. The woman is shown carrying a child to the left flank of her body with her left arm while the man is shown carrying a balance basket of the weighing scale (*kanvar*) on his left shoulder where another child is shown sitting in the front basket hanging from the bamboo pole and to balance the weight some other items are kept in the rear basket. A dog struts alongside. The woman is carrying a basket on her head holding floor mats. The figures are one and a half times larger than their real life equivalents.



PLATE 2 SANTHAL FAMILY

This sculpture is a live depiction of a poor farmer of Santhal tribe. This family travels from one place to another for livelihood. From the point of view of art, balance and relevance has been followed by the artist. It also has the effect of surrealism and expressionism **(Plate-2)**.

The anatomy has been rendered with animate realism. The female form has been depicted with delicate softness. The pose is dynamic suggesting motion and the facial expressions appear lively.

DEVI PRASAD ROY CHOUDHURY (1899-1975)-

Born on 15th June 1899 in Tejhat (presently in Bangladesh) Devi Prasad Roy Choudhury was the foremost student of Abanindra Nath Tagore. Besides being a sculptor he was also an accomplished painter. He studied from the Oriental Art School and also gave his services as a teacher there. He took his initial training in sculpture under the tutelage of Hiranmoy Roy Chowdhury. He developed his own individual style away from the traditions and systems of the Bengal school. His sculptures are an excellent personification of the struggle of common man's life. He is known more as a sculptor than as a painter. He was the initiator of romanticism through his sculptures. As a result of his efforts experimental ideology came into being. He later went to Italy for further training, the effect of which (western effect) can be seen in his sculptures. After that he studied from Bengal School of Art. He went to Chennai in 1928 and studied at the Government School of Art and also served as the Principal there. He was the founding President of Lalit Kala Academy too. For his special contribution to the art world he was honoured with the prestigious Padmabhushan Award in 1958. He had a deep knowledge of human anatomy which can be seen in his sculptures. He used various mediums like (mud, plaster of Paris and bronze) for his sculptures. His foremost sculptures are Martyr's Memorial *Shaheed Samarak* (Patna), *Shram ki Vijay* (Chennai) and Mahatma Gandhi (1956, bronze). There is an amazing harmonization of motion, dynamism and expression in his life-size sculptures. He died on 15th October 1975.

MARTYR'S MEMORIAL (*Shaheed Samarak*) was established in Patna in 1956 in the secretariat building. The casting of this bronze sculpture was first done in Italy and later on established in Patna (Bihar).

(Plate-3)

This is a life-size ensemble of seven young men who sacrificed their lives in the Quit India Movement in August 1942 to hoist the National Flag on the secretariat building. During the height of Quit India Movement in 1942, eminent Gandhian Dr. Anurag Narain was arrested while he was trying to unfurl the national flag in Patna. As a strong reaction a group of seven young students decided to forcefully unfurl the national flag in Patna and were mercilessly shot dead by the British on August 11, 1942. The Martyrs Memorial has been built in the memory of these seven martyrs. The names of those seven Martyrs have also been engraved who sacrificed their lives. Their names are Umakant Prasad Sinha (class 9) Ramanand Singh (class 9) Devipada Choudhary (class 9), Ram Govind Singh (class 9) Rajendra Singh (class 10), Satish Prasad Jha (class 10) and Jagpati Kumar (Graduation 2nd year).



PLATE 3 MARTYRS MEMORIAL

The Martyrs Memorial has been built in the memory of these seven martyrs. The names of those seven Martyrs have also been engraved who sacrificed their lives. Their names are Umakant Prasad Sinha (class 9) Ramanand Singh (class 9) Devipada Choudhary (class 9), Ram Govind Singh (class 9) Rajendra Singh (class 10), Satish Prasad Jha (class 10) and Jagpati Kumar (Graduation 2nd year).

This ensemble shows the first youth moving forward with the national flag in his hands. Three youths have been shown falling down wounded. Another youth is shown helping the other wounded youth. Two other youths are marching ahead enthusiastically. The sculpture depicts the cruelty of British and the confidence, enthusiasm of Martyrs depicted through an amazing artwork their muscles, and sinews are given emphasis. This is a life size sculpture. The expressions on the face are full of Patriotism.

TRIUMPH OF LABOUR

Shram Ki Vijay or Triumph of Labour sculpture was created by Devi Prasad Roy Choudhury in bronze and was established in 1959 on a sea beach in Chennai. The first labourer day of the country was celebrated

near this place. This ensemble is a powerful display of hard labour showing four people trying to move a rock with full force. The strained sinews and muscles during hard labour have been realistically depicted. All the four labourers are wearing small underwear and a thin cloth is tied on the heads. These labourers are using a wooden log to move the large rock. This sculpture depicts the art and technique of the group effort and hard work of the labourers to successfully complete a difficult task.

The display of power and motion in this culture is unparalleled. We can see the full effect of the realistic style. The struggle of common people has been depicted powerfully. **(Plate-4).**



PLATE 4
TRIUMPH OF LABOUR *SHRAM KI VIJAY*

SHANKHO CHAUDHURI (1916-2006)-

Shankho Chaudhuri was born on 25th February 1916 in Santhal region, Bihar. He made many sculptures in various mediums, giving shape to different dimensions of modern art, realism and simplicity. He was a student of Ramkinkar Baij. He established a separate sculpture workshop in the Baroda University. He taught in this workshop for 20 years. He got degree in graduation in Arts from Shantiniketan in 1939. He got a diploma in fine arts and sculpture from art faculty of Shantiniketan in 1945. He studied Nepali system of metal casting in 1945. In 1947 he toured Europe and also worked in England and Paris. From 1949 to 1970 he was the Head of the Department of Faculty of Sculpture in Baroda University.

He was honoured with many accolades like-National award of Lalit Kala Academy (1956), Padmashree (1971), Kalidas honour, Lalit Kala Ratna (2004) etc. Space has a special importance in his sculptures. Through space, he has given momentum to his sculptures. Primarily his sculptures personify female shape, wildlife subject matter related to wild life. He has exhibited his originality through various mediums like wood, stone, metal, terracotta and marble (black and white) etc.

He died on 27th August 1906 in Delhi. He dedicated his whole life to arts and patronized many art institutions. According to Carl Khandalwala his expression was not influenced by any community.

Important sculptures-Pigeon, Peacock, Cock (1951), Bird, Head of Girl (1958), Toilette, Standing Figures, Curved Figures and many other Untitled Figures.

TOILETTE

This sculpture is made in stone with the dimensions of 36 x 30 x 66.5 cms. It is a simplified depiction of a seated woman. Both her hands are behind her head. Space is depicted via lacuna in this sculpture. The influence of the three dimensional evidence is seen along with cubism in this sculpture. The facial features in this sculpture are depicted only by implication. **(Plate-5).**

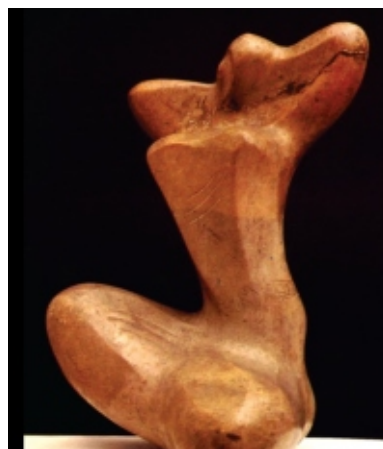


PLATE-5 TOILETTE



PLATE-6 BIRD

BIRD

Made in stainless steel the dimensions of the sculpture are 62.2 x 25.4 x 20.3 cms. The base of the sculpture is made of wood. Because this sculpture is made of steel, the effect of shadow and light on it is very attractive. His experimentation of creating curved figures in metal has given animation to his sculptures. **(Plate-6).**

DHANRAJ BHAGAT (1917-1988)-

He was born in 1917 in Lahore. He got a diploma in culture from Mayo College of art, Lahore. He served as the Head of Department in the faculty of Sculpture, Arts College Delhi, from which he retired in 1977. Of all the experimental and non-traditional artists his name is the foremost. He experimented with various mediums like paper mache, metal, wood, stone and cement for creation of his sculptures. The outer surface of his sculptures is smooth and flat, and exhibit special characteristics like length, delicacy, rhythm and motion. He has primarily created sculptures in abstract style out of which The King, The Flute Player, The Sitar Player, The Kiss, Cosmic Man, Spirit of Work, Untitled (Horse) and Monarch Series are foremost. He has introduced new experiments in his sculptures like geometrical figures and addition of vehicle parts like nails, wires and bolts etc.



PLATE 7- COSMIC MAN

PLATE 8- MONARCH

a man in a geometrical shape, with a crescent moon in the upper part, which shows that this is a cosmic man (space man). It is clearly an abstract sculpture. **(Plate-7).**

There is an amazing harmonization of ancient and modern art in his figures. His devotion to art was honoured in 1977 when he received Padmashri Award. He died in 1988 at the age of 71. The 'Dhanraj Bhagat Sculpture Park' was founded in his name in the year 2010 in the Government Art College, Chandigarh.

“Cosmic Man”, the creation of Dhanraj Bhagat, with dimensions of 171x81x22 cms is made with cement and plaster. Presently this sculpture is the part of collection at Lalit Kala Academy, New Delhi. This sculpture shows a

In the series 'Untitled Monarch', Dhanraj Bhagat has created figure oriented sculptures. The shown sculpture 'Untitled Monarch' is 44.4x 24.1 x 17.7 cms in dimensions. Wood, copper plates and nails have been used in its construction. In the monarch series the ruler (king) has been symbolically presented as public representative. The figures carved in wood have a rough surface. This sculpture is preserved in the private collection of Dhanraj Bhagat (Plate-8).

SATISH GUJRAL (1925 A.D.)-

He was born on 25th December, 1925 at Jhelum (Punjab) which presently is in Pakistan. He occupies a special place amongst contemporary sculptors. Besides being a sculptor he is also a famous painter, architect, writer and graphic designer. At the age of 8, a mishap weakened his power of hearing which impacted his studies. But he devoted most of his time to earth and also read the works of Iqbal and Ghalib which had a profound influence on his personality. At the age of 13 he came to Lahore and here he studied ceramic and graphic design with other subjects at Mayo School of Art. In the year 1944, he took admission at sir JJ School of Art, Mumbai but due to health problems he had to leave his studies in between. In the year 1952, he received a scholarship to study at Palacio Nacional De Bellas Artes, Mexico. Later he also took

formal education at Imperial Service College, Windsor, UK (Britain). The impact of the division of India in the year 1947 is visibly seen in his artworks especially his paintings.

Between the years 1952 to 1974 he exhibited his works in the big cities of the world. As an architect he also prepared the design of the Belgium Embassy which is in the list of the finest buildings of the 20th century. He is known as the first collage artist of India. Many documentaries have been made on his life and works of which "A Brush With life" was issued in the year 2012 the duration of which is 24 minutes. His elder brother Indrakumar Gujral was the ex Prime Minister of India. His son Mohit Gujral is a renowned architect. His daughter Kalpana is a Jewellery designer and another daughter Raseel is an Interior Designer.

A versatile personality, Satish Gujral, has been presented with many awards in India and abroad. In the year 1999, Indian government conferred him with the Padma Bhushan. He has also received the National Award twice for painting and once for his sculpture. He has also received the 'Leonardo da Vinci' award of Mexico and 'Order of Crown' of the king of Belgium. He has made sculptures in ceramic, wood, stone and metal. There is a deep impact of the environment and circumstances on his sculptures. Once at Lohri the artist was struck by the beautiful pink, red and multi coloured cinders emerging from a burning log. Both the texture and colour attracted him, and immediately he knew that he wanted to work in burnt wood. Inspired by the textures of the bells around the necks of buffaloes, he made many metal sculptures. Similarly, inspired by different colours and tones he created several sculptures of humans and animals. He also made a monumental bronze sculptures in which he has melded man and machines rising up to 11 to 12 feet. It is a powerful expression of emotions and energy. While creating a sculpture, Gujral does not begin with an idea. His sculptures are of small as well as large size. He had previously created some of the same sculptures on a smaller scale but felt that the increased size would give greater expression to this form. Amongst his important sculptures 'Street Singing Couple' and untitled sculptures of man, machine and animals. In the series of burnt wood sculptures figures of Gods-Goddesses and humans have been made.

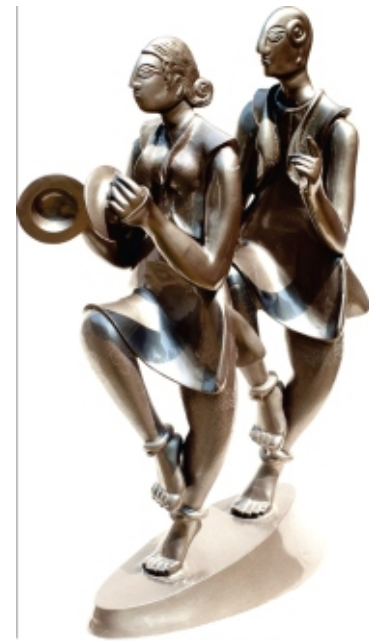


PLATE 9
STREET SINGING COUPLE

The untitled ('Street Singing Couple') sculpture is made in bronze and is 28 inches high. A male and a female figure have been sculpted singing and dancing wherein the female figure is carrying a cymbal about to be played. Both figures have raised right legs and the hands of the male figure seem to be in a dancing pose. Both figures are wearing anklets and a jacket over the shirt/kurta. Their hair is coiled. The composition has tempo, rhythm and energy.

The untitled (Man and Machine series) sculptures are rising up to 12 feet. In this series man and machine have been melded into a unified energy where the biological and mechanical powers complement each other which is a truth with context to the present times. It is a blend of modern and traditional values. The contemporary subject has been dominantly depicted in these sculptures.

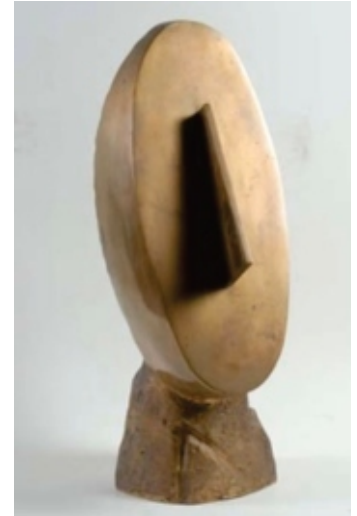
HIMMAT SHAH- (1933 A.D.)

He was born on 22nd July 1933 at Lothal, Gujarat. He studied at Gadshala, Bhavnagar and here he started training under Jaggu bhai Shah. After this he went to JJ School of Art Mumbai. He stayed at Vadodara between the years 1956 to 1960 with scholarship from government. Here he trained in art under N.S. Bendre

and K. G. Subramanyam. He was a part of the group 1890, which was short lived. He went to Paris to study in 1967 with the scholarship from the French government. Between 1967 and 1971, he made a monumental mural with brick, cement and concrete at Saint Xavier School, Ahmedabad. After that, he made sculptures in terracotta and bronze. He went to Delhi at Garhi studio and gave a new dimension to terracotta sculptures.

In the year 2004-2005, he made copper sculptures whose moulds were taken in London. His famous sculptures comprise of 'Heads' made in terracotta and copper medium. In the year 2000, he established a studio in Jaipur. Himmat Shah has worked with ceramics, cement concrete, mesh and iron rods to make sculptures. He has received several awards and Honours for his works including Sahitya Kala Parishad Award 1988, National Kalidas Award 2003-04 and Gagan Academy Award 2014. "Can you imagine a tree just looking at seed? Whosoever can envisage a tree by looking at a seed and a seed by looking at the tree is the real reflection of an artistic approach."-Himmat Shah

The size of Untitled Head (2006) is 29.2 x 24 x 12.7 cms. This sculpture is made of bronze and is figure oriented. The face has round eyes, long nose and a small mouth. There is a cross on the side with light and dark lines which exhibits the qualities of simplicity and symbolism (Plate-10).



**PLATE 10
UNTITLED HEAD**

In this sculpture there is a symbolic depiction of man and his deep emotions which can be realised only with experience and skill. This creation is a silent expression of the rumination of the ideas, experiences and emotions of the artist.

MRINALINI MUKHERJEE (1949-2015 A.D.)-

She was born in Mumbai in the year 1949. She was the only daughter of renowned painter Binod Behari Mukherjee and Leela Mukherjee. She graduated from Arts College, Vadodara in the year 1970. From 1970-1972 she procured Post-Diploma in Mural Design under the tutelage of Prof. K. G. Subramanyam. At this time she started experimenting with natural fibres as a medium. In 1978, she received a scholarship from Britain with which she created an identity for herself in the field of sculpture. In 1994-95, she was invited for an exhibition of sculptures by Modern Art Museum, Oxford. In 1996, she participated in an international workshop in Holland.

She used fibres to create many sculptures. She used to personally monitor the dying of thin ropes procured from Bengal and Gujarat in violet, green, blue, black and gold colours and used them in her sculptures. Besides fibre she also used copper to create many fine sculptures. She has used jute ropes, hemp, threads etc. on a knotted surface with a three dimensional effect using metal coils to render a definite form and expressions interestingly. Her style of art is modern experimentalist and subject- matter is primarily nature. Her famous sculptures are *King of the Jungle* (1991-1994), *Waterfall* (1975), *Man* (1980), *Goddess* (1981), *Woman on peacock* (1991), *Flower* (1993), *Lotus Pond- I & VIII* (1995-96), *Palm Scape 2015 series* (2015) etc.

She was honoured in India and abroad for her unparalleled contribution in the field of art. In February 2012, she passed away at the age of 65 years which is an irreparable loss in the field of sculpture.

Palm Scape (2015) - This bronze sculpture has a wide spread dry branch with large dry circular leaves. This sculpture is related to the dry shapes and composition of palm tree and it depicts the dryness and shrivelling of many of its leaves. It is an almost breathing sculpture where Mrinalini Mukherjee has been

successful in moulding the softness and spontaneity of nature in bronze.

She made many sculptures in the series of *Palm Scapes* which are live in rendering (plate- 11).

King of the Jungle (1991-1994 A.D.) - This sculpture is made with fibre in which the king of the jungle, lion has been depicted standing straight



with hands directed downwards. There is a throne for the king in which patterns have been created using fibre knots. The king of the jungle is shaped with fibres ropes and knots dyed in violet colour (Plate-12).



**PLATE 12-
KING OF THE JUNGLE**

With the changes in modern sculptures, there is evident diversity and expansion of the techniques and subjects along with harmony of traditionalism and modernity. The sculptors gave their art a new identity on international platform. A new life and dynamism has been infused in the sculptures of modern times. Various sculptors have not only earned fame and renown in this field but also played a vital role in taking art to new heights in world market.

IMPORTANT POINTS

1. The 19th century is considered to be the beginning of the modern sculpture, for which the credit is given to Ram Kinkar Baij.
2. The modern Indian sculpture was free of traditional ties that gave freedom for subject, medium and expression.
3. Ram Kinkar Baij used cement and concrete for his sculptures such as 'Santhal Family' and 'Mill Call' and many others.
4. Ram Kinkar Baij has given a powerful expression to the sentiments of a common man's life through his sculptures.
5. An effective depiction of human anatomy can be seen in the sculptures of Devi Prasad Rai Chaudhury. There is an amazing harmonization of motion, energy and gestures in his sculptures like (Martyr's Memorial, Victory of Labour).
6. Through wood, stone, terra-cotta, and marble etc. Shankho Chaudhury has given shape to female figures and subject matter related to the wild life through his sculptures.
7. Working on abstractism Dhanraj Bhagat created geometrical structures on various subject matters (like 'Cosmic Man', 'Untitled Monarch series etc.).
8. Versatile Satish Gujral, influenced by his surroundings, gave a charming expression to motion, energy and rhythm through his various sculptures (like Street Sitting Couple and Untitled Man and Machine Series etc.).
9. Himmat Shah has created many sculptures in terra-cotta, metal, cement and concrete (like Untitled Heads etc.).

10. Mrinalini Mukherjee has presented subjects related to nature in her sculptures (King of the Jungle, Palm Scapes etc.) using mediums like fibre and metal (copper) attractively.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Who is Satish Gujral?
2. Write the name of the sculptor of 'Mill-Call'.
3. 'Natural Fibres' were primarily used by which sculptor?
4. Who is known as the father of Indian sculpture?

SHORT ANSWER TYPE QUESTIONS

1. Which artist created the Shaheed Smarak at Patna?
2. Name any two sculptors who were honoured with *Padma Bhushan*.
3. What medium was used for the works of Mrinalini Mukherjee?
4. Where and when was Himmat Shah born?
5. Name any two sculptures of sculptor Dhanraj Bhagat.
6. Name any two sculptures of Devi Prasad Rai Chaudhary.

ESSAY TYPE QUESTIONS

1. Write an article on the style on Ramkinkar Baij.
2. What do you understand by modern sculpture and throw light on its features.
3. What was the contribution of Satish Gujral to Indian sculpture, clarify.
4. What is experimentalist sculpture, explain with examples.
5. Write a comparative article on Ramkinkar Baij and Mrinalini Mukherjee.

CHAPTER 12

MODERN SCULPTURE OF RAJASTHAN

Traditionally, Rajasthan is famous for the outstanding sculptures on the walls of the temples. The temples of Delwara, Ranakpur, Jagat are living examples of the same. The Murti Mohalla stone market of Jaipur does not require any introduction. The sculptors here are dexterous enough to shape any stone in any form. The artists of Murti Mohalla sculpt commercial statues and figurines. The life-like statues of Gods and Goddesses are supplied to the whole world from here. The originality of the artists has been buried in favour of livelihood but still a few potential artists have tried to develop here whence a few matured and many lost in the battle of struggle. There are not many modernist sculptors in Rajasthan to deviate from the trend of traditional sculpture. Ustad Maliram Sharma tried to infuse new thought in the sculpture scenario of Rajasthan with his realistic works. His sculptures are considered at par with the classical European sculptures and he is also known as Michelangelo of Rajasthan. He played a vital role in mentoring budding sculptors at Rajasthan School of Arts. Tarapado Mishra of Bengali descent also tutored students in portrait making with clay modelling at School of Arts. Many of his students earned name in the field of modern sculpture in Rajasthan. The artist Gopichand Mishra became famous for traditional realistic works and Mahendra Kumar Das gained fame for portrait sculptures. In the second half of twentieth century, the sculptors of Rajasthan tried hands on other mediums beside stone like plaster, wood and metal sculptures. Narayan Lal, Jaimini, Ayaz Mohammad, Anandi lal verma, brijmohan Sharma, Sohanlal Khatri etc. enriched the sculpting scene of Rajasthan. Experimentalism can be seen in the sculptures of Rajasthan after 1960-65. The wooden sculptures of Haridutt Gupta and cement sculptures of Usha Rani Hooja are noteworthy. The management of the sculpture departments of various art institutions also became a guide for new experiments and creations. The names of Usha Rani Hooja, Gopichand Mishra and Arjun Prajapati are well known for their contribution to the development of modernist approach to sculpture in Rajasthan.

LATE GOPICHAND MISHRA-

Artist Gopichand Mishra was the sculptor who gave a new direction and identity to the sculpture of Rajasthan. On 13th November 1907, he was born in a family which was familiar to chisel and hammer. He learnt this art from his maternal grandfather and devoted his life to carving a new life out of stones. He impressed people with his art during his short stay at Haridwar but made Jaipur his work place and made a name for himself with works like Boating (*Nauka Vihar*) and The Dance of Shiva (*Shivtandav*). He not only made religious figurines but also gave form to his own inner self. His work 'Mother and Child' is one such example which represents the aspect of motherhood and playfulness of a child (PLATE 1). This work was awarded by Rajasthan Lalit Kala Academy.

The work titled '*Shivashakti*' depicts an unusual form of Shiva with a beautiful harmony of physical symmetry, grace and dynamism. “Ye Bojh Nahin Mera Bhai Hai” (This is My Brother Not a Burden) is a beautiful representation of the love between two brothers where two brothers are returning from school and the elder brother is affectionately carrying the younger brother on his back.

This artwork was also awarded by Rajasthan Lalit kala Academy. The sculpture of an old villager is symbolic of mortality of human form. Besides these he also made several works in marble, sandstone, clay and plaster. He passed on the rich heritage of sculpture to the next generation.

In order to encourage the art of sculpture he founded the “Sanatana Dharma Murti Art' institution.

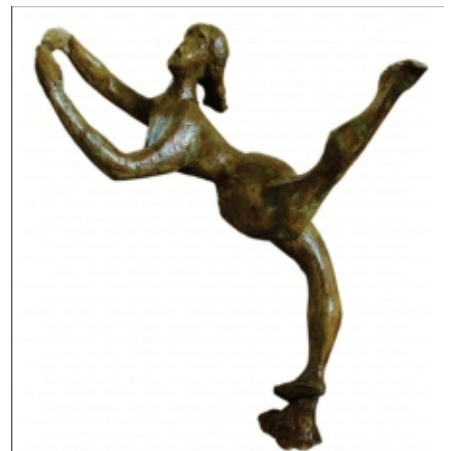
He was bestowed the title of “Kalavid” by Rajasthan Lalit kala Academy for his service to art. He passed away on 4th March 1989 but the works made by him will forever serve as a reminder of his creations and creativity.

USHARANI HOOJA-(1923-2016 A.D.)

Born in Delhi on 18th May 1923, Usha Rani Hooja is a well known name in the field of modern sculpture. She studied sculpture at the Regent Street Polytechnic College, London. In 1959, she embraced Jaipur as her work place. Since very beginning she took interest in undertaking complex and difficult sculptures. Large-sized cement sculptures are her signature works. She was influenced by European sculptors during her stay at London for education especially Henri Moore etc. but she considered human activities the basic inspiration for her art. Her subjects were labourers, players, dancers, farmers etc. Her monumental works are exhibited at important places in India and abroad and her landmark works can be seen at Sawai Mansingh Hospital, Ravindra Rang Manch, Durlabhji Hospital, Shaheed Smarak etc. which are a testimony of her devotion to art. She experimented with metal junk and incorporated it into her works. Her works lack any superficiality of undue ornamentation and subject has been depicted very simply on rough surface. “Research Scholar” (All India Institute of medical Science), “Miner monument” (Kota), “Labourer” (Udaipur), “Ghoomar” (Jodhpur) etc. are her famous works (PLATE 2). Critic Hemant Shesh has commented on her art that “Most of her sculptures are an expression of momentum and rhythm of life”. She passed away on May 22, 2016.



PLATE 1-MOTHER AND CHILD



**PLATE 2
A WORK BY USHA RANI HOOJA**

PADMASHREE ARJUNLAL PRAJAPATI (1957 A.D.)-

Arjunlal Prajapati is a noted name in the field of pottery in Rajasthan. Born on 9th April 1957, he was inclined towards arts since childhood. He experimented with clay to give a concrete form to his art and his natural talent was honed by his mentors like Late Mahendra Das, Dwarka Prasad Sharma and Anandilal Verma. Arjunlal Prajapati himself attributes all achievements to the blessings of his mentors. He believes that sculpting is a painstaking work and it is an intense exercise that ultimately leads to discover God. This thought of his can be experienced in his works. Finding subjects from the harsh realities of life and giving it a concrete form is his speciality. His skilled hands have the power to treat stone like wax. His “Bani-Thani” is a famous

work (PLATE 3). The folds of clothes and the transparency of the *Ghungat* are spell-binding. His works are installed at esteemed organizations in India and abroad. He has been conferred with State Award by Rajasthan Lalit kala Academy, Kalidasa Award, National award and many other. The Indian Government honoured him with Padmashree in the year 2010. Arjunlal Prajapati has forever been making efforts at developing the new generation of sculptors and his founding of “Maati Manas Sansthan” is a notable initiative in this direction. Bani- Thani, Cow and Calf, Lady with Rose, Rajasthani Woman, Durga etc are his famous works.



PLATE 3- BANI-THANI

CONTEMPORARY SCULPTURE OF RAJASTHAN-

The experimentalist trait entered the field of sculpture a bit late as compared to painting. The sculpture of Rajasthan remained limited to traditional and religious themes. Gradually the sculptors made thematic changes with forms and started creating with life as the premise. Use of different mediums and the impact of world art generated a new era in the sculpture of Rajasthan. After 1965, experimentalism caught pace. The different groups of artists and art institutes played a vital role in creating the environment. Rajendra Mishra, Gyan Singh, Naresh Bhardwaj, Harsh Chhajed, Pankaj Gehlot, Ashok Gaur are important names after the 80's. Their works reflect a new awareness towards art and abstract



PLATE 4
COUPLE (PANKAJ GEHLOT)



PLATE 5
A SCULPTURE BY ANKIT PATEL



PLATE 6
A SCULPTURE BY BHUPESH KAVADIA

forms.

Going by digits, the number of contemporary sculptors in Rajasthan is few but they are in no way secondary to any famous artist in the world. Marble appears like melting wax in the sculptures of Gyan Singh. Pankaj Gehlot has carved out black stone into something as precious as diamonds. Pankaj is happy to work away from the glitter of metro in the lap of nature. There is a beautiful harmony of nature and human in his works (PLATE 4).

Ankit Patel started his journey with wooden sculptures which he elevated to make monumental kinetic sculptures. The essence of experiences of life is reflected in his works (PLATE 5).

In this generation of sculptors, Bhupesh Kavadia is a dynamic sculptor whose works shows continuity. Livening up the different dimensions of women form with the artistic synthesis of stone and wood

There is a beautiful harmony of momentum and pause in the sculptures of Ashok Gaur. There are many young faces in contemporary sculpture of Rajasthan who want to express the restlessness of the inner artist through mediums like stone, metal, fibre etc.

The sculpture departments of Rajasthan School of art and other institutions are playing a vital role in tutoring and inspiring these sensitive souls into rising to international level.

IMPORTANT POINTS

1. Sculpture of Rajasthan headed towards experimentalism after 1960-65
2. Maliram Sharma and T. P. Mitra created a new environment for sculpture in Rajasthan.
3. Maliram Sharma was known as Michelangelo of Rajasthan.
4. Mahendra Kumar Das was famous for portrait sculptures.
5. Artist Gopichand Mishra made several traditional and realistic sculptures.
6. Usha Rani Hooja was a noted female sculptor of Rajasthan.
7. Arjunlal Prajapati gave a new identity to sculpture of Rajasthan.
8. The young sculptors of Rajasthan have created a special place for themselves in contemporary Indian art world.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS

1. Who is known for kinetic sculptures?
2. In whose sculptures does marble appear like wax?
3. Whose sculpture is “Research Scholar”?

SHORT ANSWER TYPE QUESTIONS

1. Whose work is titled “Ye Bojh Nahin Mera Bhai Hai” (This is My Brother Not a Burden)?
2. Who is known as Michelangelo of Rajasthan?
3. Which sculptor of Rajasthan has been honoured with Padmashree?
4. Which city is famous for traditional sculptures in marble?

ESSAY TYPE QUESTIONS

1. Write an essay on the contemporary sculpture of Rajasthan.
2. Throw light on the creativity and personality of Usha Rani Hooja.
3. Explain the development of modern sculpture of Rajasthan.

UNIT D

PRACTICAL PAINTING

PRACTICAL EXERCISE

The theoretical part of any art is essential for the knowledge of its principles and subsections but art is basically a subject of practice. Without constant practice, it is not possible to embrace any art and render or give it any concrete form. It is possible to be proficient in art by practicing the studied art principles in experimental form. The practical exercise should be divided into two parts for the students to study. They are Still-Life (Object Painting) and Composition.

STILL-LIFE PAINTING (OBJECT PAINTING)

Since ages artists have chosen still-life as a subject for painting. There have been many reasons for that. In order to mirror and reflect their inner ideas, to embrace the beauty of nature, for exhibiting their talent and as an effort to show momentum in static life the artists used it as their favourite medium.



STILL-LIFE

The most renowned artists have created masterpieces based on still-life. The still life works of Paul Cezanne, Francisco de Zurbaran, Georges Braque, Vincent Van Gogh etc. are very famous. Vincent Van Gogh's "Sunflowers" is one of the most famous paintings in the world. All the movable and immovable objects around us reflect circle, cone or cube forms. For still-life painting we need to choose objects with focus on these forms. There is

a need for minimum three objects for study in which at least one of the objects should be of geometric shape or cube form. These objects should be arranged according to their size. The use of drapery as backdrop increases the clarity and attraction of these forms. Light from one direction multiplies the aesthetic effect. For sketching HB, B, 2B, 4B or 6B pencil should be used.

The objects should be observed well and their form should be well understood. In accordance with the form of objects the divisional lines should be drawn on the drawing sheet in which the principles of composition should be adhered to. Watercolours, crayons or tempera



STILL-LIFE

technique should be used for colouring. Special papers should be used for tempera and watercolours that have the quality of handling the water such as Cartridge sheet, Kent paper or handmade sheet (especially poona handmade). These papers do not get ruined on getting contact with water. One should proceed from light to dark colours while using watercolours. White colour is not used since these colours are transparent.

The highlight areas are left blank and while using light tones one should gradually move towards the dark tones for completing the painting. Purity should be especially heeded while using water colours. The use of soiled colours can spoil a painting which becomes impossible to retrieve.

Traditionally, tempera as a medium has been very popular. It was prevalent since the times of miniature painting. Earlier resin or glue was mixed with dry colours to prepare them but today these are readily available in the form of poster colours. These are opaque and the artist applies the tones according to self practice but the highlight areas or extremely dark areas are finished towards the end or completion of the painting. These are best for realistic effect. In tempera, usually the whole painting surface is filled with colours i.e. no area even in background is left without colour. In still-life, light and shades should be depicted with special care so as to produce a three dimensional effect. 60 % of the painting surface should be covered with the painted objects and the rest should be left for background and foreground.

PAINTING COMPOSITION-

For this, the life around should be studied and subjects for painting should be searched from them like rural life, *panghat* (bank of river), travel, waiting, bus-stand, folk festival, dance, labour etc. For composition of a scene, human figures should be arranged with nature and its other elements and forms. It is not essential to draw the human figures realistically but they should be rendered with one's own knowledge and creativity. In composition, use of space in accordance with the subject, colour and expression should be given importance. Composition with three human figures should be



PAINTING COMPOSITION

practiced. Their inter-balance and harmony is vital (harmony of concept, form and expression). The knowledge of different techniques and applications can be acquired by studying the works of finest artists. Instead of constant imitation, originality should be attempted. In still-life composition, one has to study the virtue of the objects and bring forth its inner attributes and also its structure. In order to delineate the harmony of humans with the various aspects of nature and to establish it, the forests, hills, streams etc. have to be illustrated with such clarity and precision so



**PAINTING COMPOSITION
(BASED ON RAJASTHANI MINIATURE SCHOOL)**

that viewer's heart could take all those elements in full and deeply Still-life painting is not just about understanding the meaning but imbibing the emotion, which cannot be done with the form of the object but is possible only by considering its position with respect to surroundings and harmony in the complex arrangement of different parts. Such ideal composition is possible only with regular practice and minute observation. The primary and foremost objective of a painting is presenting beauty therefore while painting

we must give emphasize on making it attractive and beautiful. For proficiency in still- life, painting and composition, sketching and rapid sketching should be regularly practiced. Sketching enables an art student to gain knowledge of the structure of an object, its shape, proportion, perspective and foreshortening. The application of forms can be attractive only when we have the real knowledge of true structure of forms and objects. Practical exercises are a reflection of the practice and creativity of a student. Students should prepare a portfolio of sketching, still-life painting and painting-composition of the entire session.



PAINTING COMPOSITION (JAMINI ROY)



PAINTING COMPOSITION (BASED ON FOLK ART)



**PAINTING COMPOSITION
(AMRITA SHERGIL)**



**PAINTING COMPOSITION
(ASIT KUMAR)**

APPENDIX

-IMPORTANT ART MUSEUMS

-IMPORTANT ART INSTITUTES

-GLOSSARY

IMPORTANT ART MUSEUMS

1. National Museum, Janpath, New Delhi: the most important museum in the country in which artefacts from Indus Valley to modern times are displayed in different galleries.
2. National Gallery of Modern Art, Jaipur House, New Delhi: This museum houses contemporary and modern Indian art in which artworks including that of Company School and Bengal School to the artists of today are preserved.
3. Red Fort Archaeological Museum, New Delhi.
4. Prince of Wales Museum, Mumbai: the foundation of this important museum was laid in 1905 and is today a huge museum.
5. The Indian Museum: 27, Jawaharlal Nehru Marg, Kolkata: Established in the year 1875 houses many important artefacts besides that of Bharhut.
6. The Victoria Memorial Museum, Queens Way, Kolkata: This museum has the works of Indian and European artists in its collection.
7. Government Museum and Art Gallery, Pantheon Road, Egmore, Chennai: established in the year 1909. The remains of Amravati *Stupa* are displayed here. There is an important collection of South Indian bronze statues and a separate art gallery of works of modern artists.
8. The Fort St. George Museum, Beach road, Chennai.
9. The Calico Museum, Shantibagh, Ahmedabad: An important museum of Indian handloom and textiles.
10. Baroda Museum and Picture Gallery, Sayaji Park, Vadodara.
11. Bharat Bhawan Roopankar Museum, Bhopal: Gallery of contemporary folk and tribal art, and a modern art gallery.
12. Orissa State Museum, Jaidev marg, Bhubaneswar.
13. Artefacts. The Archaeological Museum, Old Goa, Goa.
14. Assam State Museum, Guwahati, Assam.
15. Salar Jung Museum, Hyderabad: Important collection of Eastern and Western art.
16. Archaeological Museum, Khajuraho (Madhya Pradesh).
17. Government Museum, Museum Road, Mathura, Uttar Pradesh: Important collection of sculptures of Kushana period.
18. Government Museum, Buddha Road, Patna.
19. Raja Dinkar Kelkar Museum, Pune.
20. Tanjore art Gallery, Palace Building, Tanjore, Tamil Nadu.
21. Government Museum, Thiruvananthapuram, Kerala.
22. Bharat Kala Bhawan, Banaras Hindu University, Varanasi: A collection of the finest works of Indian art due to the personal efforts of artist and litterateur Rai Krishna Das.
The government and private collections were displayed for the public at the important art centres of Rajasthan.
23. Government Museum, Jaipur, Alwar, Kota, Bikaner, Udaipur, Jodhpur, Bharatpur, Maharana Pratap, Sawai Madho Singh Museum, and Jaipur etc. are also the museums of important artefacts.
24. Modern Art Museum, Ravindra Manch, Jaipur, Jawahar Kala, Kendra, Jaipur, West Zone Cultural Centre, Udaipur, Lok Kala Mandal, Udaipur are also important centres.

IMPORTANT ART INSTITUTIONS:

1. Sir J.J. School of Art, D. N. Road, Mumbai
2. College of Arts and Crafts, Chennai
3. College of Arts and Crafts, Kumbhkonom, Dist. Thanjavur, Tamil Nadu
4. College of arts and Crafts, Jawaharlal Nehru Marg, Kolkata
5. Ravindra Bharti University, Dwarkanath Tagore lane, Kolkata
6. Kala Bhawan, Vishwabharti, Shantiniketan, West Bengal
7. Fine Arts Faculty, Banaras Hindu University, Varanasi
8. College of arts and Crafts, Tagore Marg, Lucknow
9. Faculty of Ffine arts, M.S. University, Vadodara
10. C. N. College of Art, Ellis Bridge, Ahmedabad
11. National School of Design, Paldi, Ahmedabad
12. Goa College of Art, Miramar, Panjim, Goa
13. Delhi College of Art, Tilak Marg, New Delhi
14. Faculty of Fine Arts, Jamia Milia Islamia, New Delhi
15. Government College of Fine Art, Hyderabad
16. College of Arts and Crafts, Shantipur, Guwahati, Assam
17. Government College of Arts and Crafts, Vidyapati Marg, Patna
18. Fine Arts University, Sector-10C, Chandigarh
19. Institute of Music and Fine Art, Jawahar Nagar, Shrinagar
20. Institute of Music and Fine Art, Exchange Road, Jammu
21. College of Fine Art, Palyam, Thiruvananthapuram
22. Govt. Institute of Fine Arts, Sanatana Dharm Mandir Marg, Gwalior
23. Govt. Fine arts Institute, Krishnapura Bridge, Indore
24. Department of Visual Arts, The I.I.S. University, Jaipur
25. Fine Arts Faculty, Rajasthan University, Jaipur
26. Rajasthan School of Art, Shiksha Sankul, Jaipur
27. Fine Arts Faculty, Mohanlal Sukhadia University, Udaipur
28. Visual Arts Department, Mohanlal Sukhadia University, Udaipur

Besides the above institutions, there are other institutions in the country offering graduation and post-graduation in curriculum together with painting as subject.

GLOSSARY

Academic Style

To paint in accordance with the ancient and academically accepted traditions. The artist cannot make any changes to his liking in this style which is why there is no originality in this style.

Achromatic

Colour scheme where the absence of colour is experienced- e.g. brown, almond, black.

Action Painting

Style in which paint is randomly thrown, splashed or poured on to the canvas that produces an abstract effect which is later improved upon for compositional quality. It was used and made famous by American painter Jackson Pollack.

Advancing Colours

Pure colours which due to being unmixed, are bright and seem to be advancing forward as compared to other colours are known as primary colours. For example, red and orange appear to be advancing and cool colours appear to be receding. Fundamentally, only warm colours are advancing.

Aeriality

The unsubstantial quality of forms due to lack of light and shades and depth.

Agglutinant

Glue-like substance which when mixed with colour, sticks to the paper.

Art

Any work involving creative skill is termed art but specifically, the aesthetic expression of truth for the attainment of the divine is art.

Art- Fine and Utilitarian

Something created for expression and aesthetic or intellectual value rather than utilitarian or practical purpose is fine art. Utilitarian or functional art refers to artworks where utility of an artwork is taken into account. Utilitarian arts are usually termed as crafts but craft is also another aspect of the creation of an artwork which is inclusive in fine arts as well as functional arts.

Arts- Visual and Aural

Arts related to Vision are known as visual arts and that related to hearing are known as aural arts. Painting, sculpture, architecture et cetera are visual arts and poetry, music et cetera are aural arts. Visual arts are known as positional and aural arts known as concurrent.

Asymmetry

In asymmetrical balance, the two sides are not made identical, but differ from one another. Wherever there is a possibility of artificiality in painting, asymmetrical forms are created.

Background

1. The area of the painting surface connected with the horizon and sky.
2. The scenes or things behind the main forms in the picture.

Batik or Battik

The technique of making decorative design or painting on a cloth. Melted wax figure/design is applied on the cloth. The rest of the area is dyed with lac colours and later the wax is removed.

Binder

Binder refers to the substance that holds the particles of pigment together in paint- E.g. oil, resin or glue.

Bloom

A thin light blue layer formed on old varnished oil painting, also known as Bluing.

Brightness or Luminance

The increased brightness in an artwork with the use of mediums like oil or varnish. There are usually three methods. The first method includes mixing of extra medium in every colour. In the second method, once the painting is completed, light colour is mixed with medium and reapplied on the areas of luminance which gives additional brightness to those areas. In the third method, after the painting has dried, a layer of varnish or oil is applied on the complete painting which dries out to form a bright linocyn like layer.

Chiaroscuro

The use of deep variations in and subtle gradations of light and shade in a picture.

Colour Pattern

A special set of colours applied on a painting.

Colour Unity

The colour scheme warm or cool, closest on colour wheel applied on a painting- e.g. orange- red- violet.

Colour Value

There are three qualities of colour- (1) Tint, (2) Value and (3) Density.

Colour Wheel

The wheel of six warm and cool colours and Ostwald's wheel of eight colours.

Commercial Art

The art of business fields such as commerce, publishing, publicity and broadcasting like advertising, caricatures, book-illustrations, calligraphy, poster etc.

Cool Colours

The colours that produce cool effect- like blue and green.

Complementary Colours

1. Two colours of the spectrum which when mixed result in white (usually white) colour; e.g. red and green, yellow and violet, blue and orange.
2. A complementary colour pair is made up of one primary colour (yellow, blue or red) and a secondary colour (which is obtained by mixing two primary colours).

Composition

To design with different elements of art (line, colour, form, space, texture, proportion etc.) in such a way that the artwork is inclusive of qualities like unity, harmony, balance and emphasis.

Density

The three dimensional nature of any object or form.

Drawing

A technique in painting where only lines are used to create a form or figure.

Earth Colours

Some mineral colours are obtained in earth form. These are known as Earth colours- e.g. Ochres, Umbers, Stone Green, Terre Verte, Vandyke Brown, Venetian Red.

Embossing

Carving or moulding a design so that it stands out in relief.

Emulsion

Mixing of an oily substance with another liquid. Egg, albumin, Casein or wax are mixed together emulsification.

Environmental Effect

Light and shades and colour scheme in painting in accordance with place, season, time and feelings.

Figure

A form presented with appropriate material in any medium. Chiefly, human, birds animals and plant world forms are included in this group.

Figure Oriented

Artworks made using human figures.

Fine Arts

Such arts through which an artist has an opportunity to freely create artistic work with own talent like painting, sculpture, music, dance, drama etc.

Fixative

A solution which is sprayed over a finished piece of artwork, usually a pastel artwork, to prevent smudging.

Fixing

To spray the appropriate solution on paintings made with unstable mediums such as chalk, pencil, carbon or pastel to fix them.

Folk Art

The traditionally made and followed art by the common people. There is importance to religion and old customs, the traditional notion of beauty and its suitability but no consideration for novelty or creativity.

Foreground

The part of a view that is nearest to the observer.

Foreground

The front part of the painted realistic or figurative scene. The use of this term in context of non-figurative artwork would be useless.

Form

The form of a work is its shape, including its volume or perceived volume. A visible shape of an object or external appearance of a thing detached from the external elements like emotions of an artist, a spectator and light. It is objective.

Fresco

Two techniques have been in use in Europe for Fresco paintings. In the first technique which is known as Secco Fresco, paints are applied to dried plaster. Such paintings are neither durable nor have a uniform sheen of colours. The second technique involves painting on wet plaster which results in durability of colours and the painting cannot be removed without getting rid of the plaster. It is a technique of wall painting executed upon wet plaster and with the setting of the plaster; the painting becomes an integral part of the wall. This technique is known as Buon Fresco and was used in Italy from 14th century to 16th century. In this technique a

special Arricciato plaster is applied to the ordinary plaster on which the drawing of the intended painting is made. Then another layer of plaster is applied only as much as can be completed in a day. It is known as Intonaco. The work is completed in parts in this way. The Indian techniques of wall painting are varied.

Frieze

A band of sculpted or painted decoration on a wall.

Genre Painting

The painting of common life isolated from religious subjects.

Geometrical Form

Forms based on cube, cylinder, cone and sphere used in geometry.

Gesso

A white paint mixture consisting of plaster or chalk mixed with a binder like glue or casein to prepare a painting surface before tempera painting. It is also used as a base paint for sculpture, relief carvings or painting frames. During ancient times it was used for preparing base of canvas for oil-paintings but it leads to cracks in paintings within time.

Glass Painting

Glass is painted and fixed on windows or doors. For these different types of colours are made. Search works can also be made by putting/sticking small pieces of coloured glass on a plain glass.

Golden Ratio

The ratio developed by Greeks which assists in aesthetic experience. The series includes Fibonacci numbers as 2:3:5:8:13:21 etc.

Golden Section

A **ratio** between two portions of a line, or the two dimensions of a plane figure, in which the lesser of the two is to the greater as the greater is to the sum of both. This ratio is approximately $\frac{5}{8}$. Wherever used, this proportion is usually considered an ideal. Voltaire has commented that "There is in invisible geometry in handmade arts also." The credit of formulating the Golden section is attributed to Vitruvius which was worked upon, modified and published as 'Divine Proportion' by Luca Paccioli and led to the famous drawing by Leonardo Da Vinci.

Gouache

A technique of painting with opaque colours mixed with white. Often coloured papers are used as painting surface for it.

Graphic Arts

The art form where a reverse drawing is made on a flat surface and thereafter ink is applied on the surface to take a print. For this usually stone (litho), wood, linoleum and metal plate surfaces are used.

Ground

The surface or area which is painted upon.

Harmony

A concurrence of the fundamentals of lines, colours areas etc. with the internal and other fundamentals of a picture.

Hatching

Hatching is a technique used to create tonal or shading effects with closely spaced parallel lines. When the lines are placed at an angle to one another, it is called Cross-Hatching.

High Arts

In all visual arts, painting, sculpture and architecture are considered as high arts. The terms "fine" or "high" art typically apply to works that carry an intellectual and emotional sensibility with some old-fashioned beauty. Embroidery, jewellery, pottery, toy-making and knitting are considered as lower arts.

Horizon

The apparent line that separates earth from sky and seems to intersect the spherical sky with the Earth's surface.

Horizon Line

If the lines of all the forms and of the painting surface are extended then they meet the horizon line. It is also known as Optical Level. The levels of all the forms in paintings are either parallel, over or below this line.

Horizontal Line

A line joining two points of the horizon or the line parallel to it.

Hot Colours

Red, vermilion and corresponding stimulating colours.

Hue

That quality of colour for which it has a place in colour spectrum and recognized separately from other colours.

Impasto

To paint with thick oil or tempera colours. Brush or palette knife can be used to make such paintings.

Inlay Work

A decoration or picture made by inlaying small pieces of coloured stones, glass or marble on a surface. Such decorations were used on a smaller scale in ancient Greece and Mesopotamia. During the reign of Justinian in Byzantine Empire, large and resplendent mosaic pictures/paintings of outstanding quality were made. Now these have gained importance and besides marble, newly invented material is used to make mosaic on walls and floor.

Intaglio

Applying ink after carving forms on wood, metal, linoleum and printing on paper.

Line

Line is a mark that spans a distance between two points creating impression of motion or continuity but does not have any physical existence. Defining it in art, this impression is drawn finely with dark colour to render clarity as Line. Such drawing is required to present forms with clarity.

Mass

Area without identifiable boundaries created by colour or light and shades.

Medium

That liquid solution in which colour is mixed for painting. It is also known as the vehicle of colour. Water, oil, tempera etc. are mediums.

Middle Ground

The middle part of a painting surface. Usually the central figures of a painting are positioned on it. Behind it is background and below it is the foreground.

Middle Tone

A value immediate between black or white (light or dark) also known as Halftone.

Mineral Colours

Colours prepared from earth, stone etc. like red ochre, chalk, yellow ochre (*ramraj*), terre verte, umber etc.

Monochrome

Picture developed or executed in black and white or in varying tones of only one colour. Black and white colours are mixed to make varying tones.

Monolith

Sculpture or architecture carved from a single block of stone. - E.g. Kailash Temple at Ellora.

Mosaic

A painting or design made on wall or floor with coloured stone or glass pieces.

Motif

A dominant or recurring idea in an artistic work. E.g. *Swastika*, Tandav, Yogi, Madonna, Crucifixion etc.

Mural Painting

A painting made on wall or made on a screen or sheet and fixed on the wall. The chief mediums of wall painting are fresco, tempera, oil-painting, mosaic and stained glass.

Neutral Colours

Black and white, these colours show the light and shades of objects.

Ornamental

The form of figures where details and geometrical forms are used to create beauty in natural forms.

Over-illumination

The part where there is maximum light.

Plastic Arts

The term 'plastic' is usually used for arts that are moulded which is directly opposed to carved artworks.

Plotting

Such part or unit where painting is made with application of repetition.

Pointillism

Applying small dots for light and shade or filling in colours.

Primitive Art

The art of the primitive man living in deep jungle. Besides Prehistoric art, the art of the tribes living in the same state is included. Due to significant changes between the art of the Prehistoric man and the primitive tribes of modern era (like tribal system, new resources for livelihood, costumes, religious superstitions etcetera), there is much diversity visible in the heart of the modern primitive and some are of a high quality from the artistic point of view. Many great modern painters have also done inspiration from them-Bushman Arts, Negro Arts, Pre-Columbian and Oceanic Arts have been worth following.

Proportion

Proportion is principle of art that describe the size, location, or amount of one element in relation to another. In a painting, the proportion between the painted objects and different parts of a creature is not based on the natural form but external elements like tradition, style, inclination of the artist, need of expression, aesthetic

vision, fashion etc. In Greek art, the ideal human height was considered eight-fold. In Indian scriptures different proportions were determined for the figures of Gods, humans and demons. The proportions of the body of male, female and child are different.

Rhythm

An important element in art, rhythm can be described as timed movement through space; an easy, connected path along which the spectator's eye follows a regular arrangement of motifs without any discontinuity and experiences artistic beauty. In order to achieve rhythm in an artwork, the artists has to use all the fundamental elements of art like form, line, colour, tone etc. and not merely dynamic lines.

Sculpting

The technique of using relief and depth in an artwork to produce three-dimensional effect. It renders density to an object.

Secondary Colours

The colours which are obtained by mixing primary colours.

Space

The complete area of painting is known as space. It is of two kinds- positive (active) and negative (auxiliary) space. Positive spaces are the areas that are occupied by an object or form where as negative spaces make up the background. It shows tridimensional extension.

Stencil

A thin sheet like paper with a pattern or letters cut out of it, used to produce the cut design on the surface below.

Still-Life Painting

In this, inanimate objects are painted. During ancient times, no one thought of still-life painting. Some examples of still-life painting have been found in excavations of Pompei and Frescos of Rome but since then still-life painting remained obscure until 17th century. Towards the end of 16th century, Caravaggio painted a still-life of fruits. The Dutch art of 17th century commenced the development of still-life painting and French painter Chardin became the first renowned still-life painter.

Surface

It is two-dimensional and has length and width but not thickness.

Symmetry

Identical on either side of axis or median plane of a form or creation.

Tempera Colour

Today opaque watercolours are also termed as Tempera Colours but earlier the colours mixed with albumin of egg were termed as Tempera Colours.

Tempera Painting

The technique of painting using colours mixed with albumin or colloidal substance with water.

Tertiary Colours

The colours made by mixing primary and secondary colours are known as tertiary colours.

Texture

The tactile surface characteristic of an artwork. The surface effect produced by material used in an artwork. It can be smooth, rough or of any kind. There are three sources of creating it- inadvertent, created or original.

Tone

Lightness or darkness of any colour. The degree of light and shade on an object. Different variations and gradations of colours are shown through it.

Utilitarian Arts

The arts where the main objective is usefulness or usage like carpentry. Such arts are known as lower arts.

Value

The light or dark of a colour with reference to shadow or light. It is also known as Tonal Value

Warm Colours

Red and orange colours also known as advancing colours. The colours made with the help of these two colours like brown and blackish red also fall in this category.

Wash

The application of thin layers of colour resulting in semi-transparent layers. When it is applied locally, it is known as Local Wash and when it is applied on the whole painting, it is known as Complete Wash.

There are three kinds of Wash-Graded, Variegated and Flat Wash.