



# Time Travel with Abhishek



# Art and Culture

*Abhishek Srivastava*



**TIME  
TRAVEL**



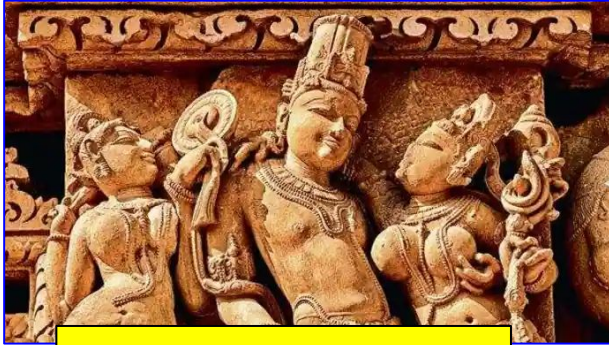
## **Abhishek Srivastava**

- Sr. Academic Advisory, Unacademy
- Ex-Director [UPSC CSE], Unacademy
- Teaching Exp. - 7 Year +
- *Join Time Travel Batches for complete History preparation*
- *Telegram Channel for free content - <https://t.me/abhishekunacademy>*

# Ultimate Coverage of Indian History & Culture

#crackupsc

**"TT100"**  
Use code for discount



**Ancient Indian History**

[Click here](#)



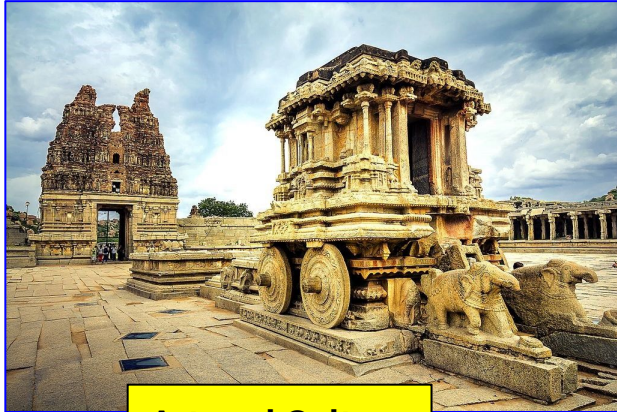
**Medieval Indian History**

[Click here](#)



**Modern Indian History**

[Click here](#)



**Art and Culture**

[Click here](#)

- **Exhaustive coverage** for Prelims & Mains
- Explanation via **Timelines** and **Maps**
- **Logic** and Philosophy discussed
- **Previous Years** Questions incorporated
- **One-stop PDF solutions**
- **Mains Answer Writing Discussion**
- **Prelims Practice sets**



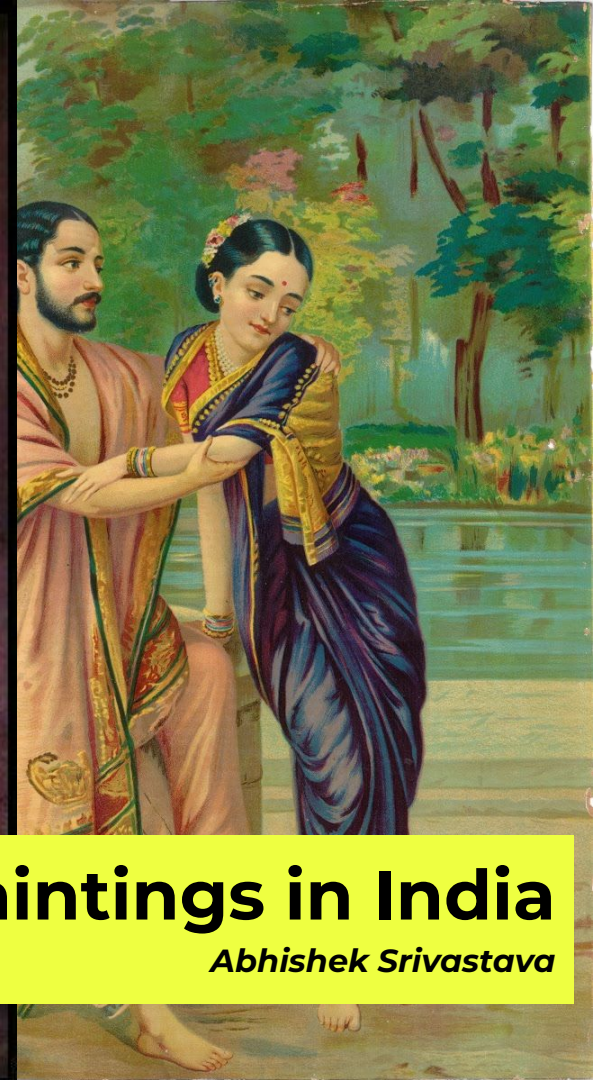
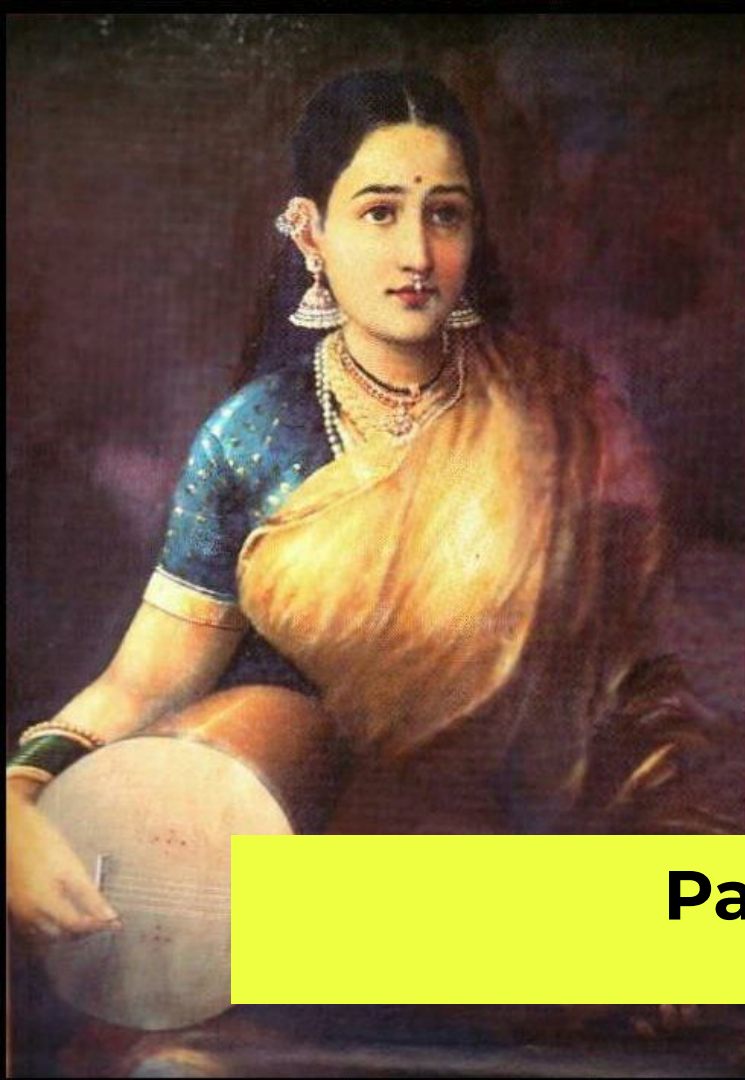
**Abhishek Srivastava**

Top Educator, Unacademy



**TT100**

Use for discount and free class unlock!!



# Paintings in India

*Abhishek Srivastava*

| Visual Art                          | Performing Art     | Culture            |
|-------------------------------------|--------------------|--------------------|
| <b>Architecture</b>                 | Music & Dance      | Literature         |
| <i>Forts/Palaces</i>                | Theatre & puppetry | Religion           |
| <i>Caves</i>                        | Circus             | Philosophy         |
| <i>Stupas</i>                       | Martial Arts       | Jainism & Buddhism |
| <i>Pillars</i>                      |                    | Bhakti & Sufi      |
| <i>Temple Architecture</i>          |                    | Science & Tech     |
| <i>Temple Architecture Annexure</i> |                    | Cinema             |
| <i>Indo Islamic Architecture</i>    |                    | Calendar           |
| <i>INDO-SARACENIC ARCHITECTURE</i>  |                    | Festivals          |
| <i>Sculpture</i>                    |                    |                    |
| Paintings & WHS                     |                    |                    |
| Pottery                             |                    |                    |
| Handicrafts                         |                    |                    |

Fresco Art form  
Tempera Art form

Mural  
Miniature

Material  
Technique

- 

Religious  
Secular  
Political

- 
- 

Patronage  
Location

**Durability**  
*a building should stand up robustly and remain in good condition*

**Utility**  
*it should be suitable for the purposes for which it is used*

**Beauty**  
*it should be aesthetically pleasing*

Color  
Elements  
Pattern  
Symmetry  
Light usage  
Water usage  
Folk tale/Jataka  
Emotions  
Motifs  
Polish

**Shadanga**

- 
-



# INTRODUCTION

- Painting is one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge.
- **The art of painting** has a long **glorious history** in the Indian subcontinent as progress in this field commenced very **early during the Stone age**. The level of refinement has continued to improve in the field of painting over the period of time.
- **Types:** Paintings are of two types viz.
  - **Mural Art and**
  - **Miniature Art.**
- **Techniques:** On the basis of techniques paintings can be classified on two basis.
  - **Fresco Art form**
  - **Tempera Art form**

Elements of **popular art as well as court art** were present in Indian paintings because many of the painters were supported or patronized by **common people like merchants** and many were patronized by the state.

## Mural Paintings

*2nd cent. BCE - 10th Cent.*

- A mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent substrate, usually a vertical one, that is to say a wall. Historically, they are especially associated with the fresco technique, where the pigments are applied to a thin layer of wet plaster, into which they sink.
- **'Murals'** were the most common variety of paintings in India during **ancient and medieval ages**.
- These paintings were made **on walls and roofs**.
- Indian painters used **caves, temples and palaces** to make these paintings.
- **Both Fresco and Tempera techniques** were used by Indian painters in making murals.

## Miniature Paintings

*Developed between 8th - 12th cent.*

The word 'miniature' is derived from the Latin word **'Minium', which means red lead paint**. This paint was often used in the illuminated manuscripts during the Renaissance period.

It is generally confused with the word minimum, which would mean that they were small in size. Miniatures are small and detailed paintings. The Indian sub-continent has long tradition of these miniature paintings and many related schools developed that have difference in composition and perspective.

### Technique of Miniature Painting

There are several preconditions that are necessary to be fulfilled for making a Miniature painting. The painting should not be larger than 25 square inch. The subject of the painting would be painted in not more than one-sixth of the actual size.



For example, an adult head of 9 inches would not be painted larger than 1.5 inches.

In most of the Indian miniature paintings, the human figurine is seen with the side profile. They usually have bulging eyes, pointed nose and slim waist.

In the Rajasthani miniatures, the **skin colour** of the characters is brown, while in the Mughal paintings they are generally fairer. Furthermore, **the colour of divine beings like Lord Krishna is blue.**

The **women figurines** have long hair and the colour of their eyes and hair are generally black. Men wear traditional clothes and have a turban on their head.

### **Early Miniatures**

Miniature paintings were small paintings with minute details. They were often painted for either books or albums, on perishable material including paper, palm leaves and cloth. Developed almost as a reaction to the enormous wall paintings, the art of miniature painting **developed between 8th and 12th centuries.** This kind of painting can be attributed to the eastern and western regions. Two prominent schools are:

- 1. Pala School of Art**
- 2. Apabhramsa School of Art**



## **Miniature Painting**

## Fresco

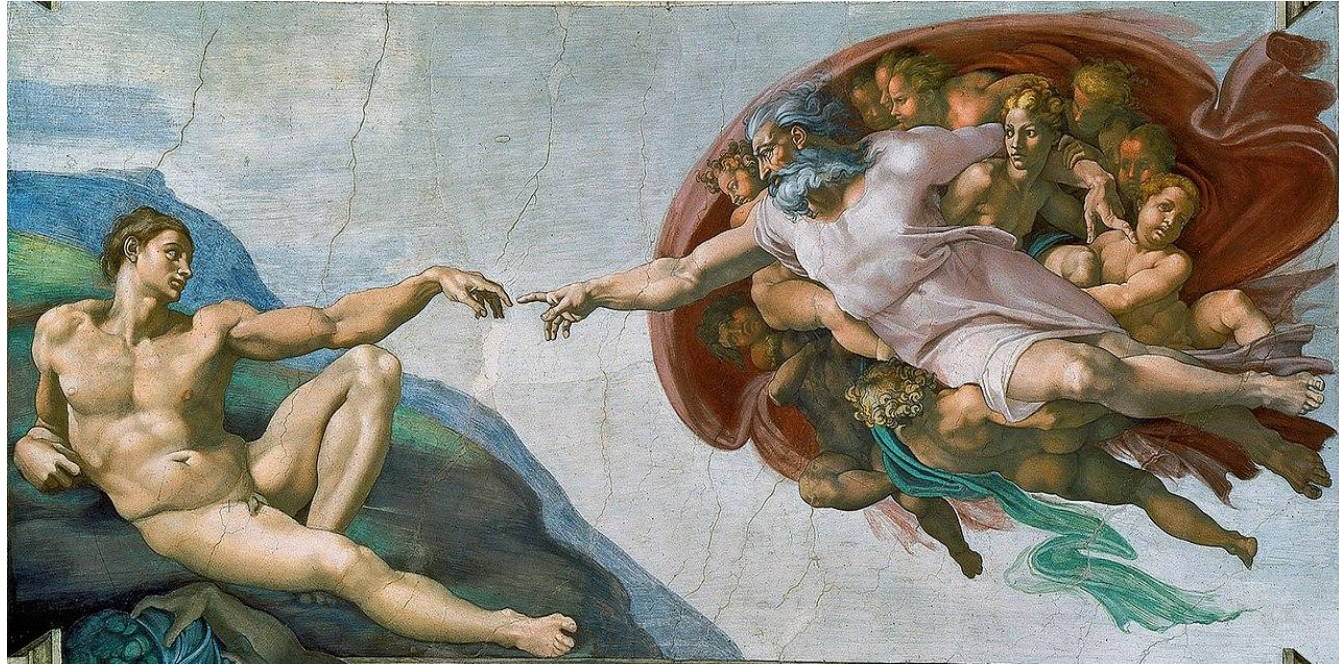
- Fresco is a technique of mural painting executed upon freshly laid ("wet") lime plaster.
- Water is used as the vehicle for the dry-powder pigment to merge with the plaster, and with the setting of the plaster, the painting becomes an integral part of the wall.
- very old technique of painting due to its method
- As a result old fresco painting can be restored much easier than a mural done, using egg and oil as a binding for pigments because the paint will not flake off with time.
- In the Fresco technique, paintings were made on **wet plaster**. Such paintings **could survive for very long periods**.

## Tempera

- Painting executed with pigment ground in a water-miscible medium. The word tempera originally came from the verb **temper, "to bring to a desired consistency."**
- Dry pigments are made usable by "tempering" them with a binding and adhesive vehicle.
- Such painting was distinguished from fresco painting, the colours for which contained no binder.
- Eventually, after the rise of oil painting, the word gained its present meaning.
- In the **Tempera technique**, paintings were made on **dry plaster**.
- Tempera is a permanent, fast-drying painting medium consisting of colored pigments mixed with a water soluble binder medium generally glutinous material such as egg yolk.

## Procedure of Fresco Art

- Spreading on the rough surface of the rock a layer of clay mixed with cow dung and rice husks.
- Over this was spread a coating of white lime plaster and the surface was kept moist while the colour was applied.
- After that outlines were drawn at red colour.
- The colour used were local pigments and all the colours except blue could be obtained from hills



**The Creation of Adam, a detail of the fresco Sistine Chapel ceiling by Michelangelo 1508 - 1512**

## Earliest known work on Paintings

- **Vishnudharmottara Purana** is one of the oldest books dealing in various forms of art in the whole world. It was composed orally and its knowledge was passed on from generation to generation. It was put into written form in 5th century AD.
- **Chitrasutra** is a part of **Vishnudharmottara Purana**. It is the oldest known book on **painting in the world**.
- The Buddhist text **Vinaya Pitaka** talks about paintings in royal buildings.
- **Mudrarakshasa** (a play written by Vishakhadatta) mentions numerous paintings.
- According to **Vatsyayana's Kamasutra**, painting was **one of the 64 forms of art**.



**Chitrasutra**

## Chitrasutra

- Chitrasutra of Vishnudharmottara contains the art and technique of painting of early times which were carefully studied.
- This was an **oral tradition**, which was recorded **on paper around the fifth century A.D.**
- It is the oldest known treatise on painting in the world.
- According to the ancient Indian tradition in which knowledge is considered sacred, this text is meant to be approached with reverence.
- It emphasizes that the paintings are the greatest treasure of mankind as they have a beneficial influence on the viewer.
- Chitrasutra contains the rules and suggestions on
  - **how to depict different themes effectively,**
  - **the proportion of human figures,**
  - **the use of colours to help in the communication of ideas,**
  - **the fine details of movements**
  - **stances of the human body in different situations and in different moods**
  - **So many other ideas and details to instruct the painter.**
- These were carefully formulated, to be passed on from father to son over the centuries and through guilds of painters.
- The purpose of this documentation was to preserve the legacy of the collective understanding of the finest minds.

## Kamasutra

The concept of Sadanga (six limbs) of Indian paintings emerged in 1st century BC. **Vatsyayana** explained them in his **book Kamasutra**. He claimed to have extracted it from other ancient works.

**Vishnudharmottara Purana** also explains the concept of **Sadanga (6 limbs) elaborately**.

### Roopabhedah pramanani bhava-lavanya-yojanam | Sadrishyam varnakabhangam iti chitram shadakam ||

- **Rupabheda** which dealt with the subtle and stark differences in appearance of the figures.
- **Pramanam** which like pixels made the artist work on the brush to bring out the accurate perception, measure and structure.
- **Bhava** which makes facial expressions which are generally ruled by the inner feelings. The artist had to visualize the situation, emotions and express them in form of expressions.
- **Lavanya (yojanam)** was required to add a touch of panache to complete the finesse of the work. The motive is to bring about a sense of beauty in a dignified and organised manner.
- **Sadrishyam or resemblance** which called for enhanced strokes on enumerating the similitude in the subjects' attitude or action
- **Varnikabhanga** was the leeway which added the flavour of individuality in every piece of art as it allowed the artist to use the brush and colors in his own artistic flair.



The play, **Mudrarakshasa by Vishakhadutta**, also facilitated the reader by mentioning the name of various paintings or **patas**, which are important to understand the different style of paintings and to observe all the principles of paintings. Some of the styles were:

| <b>Styles of Paintings</b> | <b>Major features</b>     |
|----------------------------|---------------------------|
| <b>Cauka Pitaka</b>        | Isolated framed drawings  |
| <b>Dighala Pitaka</b>      | long scrolls of paintings |
| <b>Yama Pitaka</b>         | Isolated paintings        |

# Chronological development of Paintings

| Before Christ (B.C.)                           |                              |                        |                    |                   |               |                   |                  |                       |                       |                                 |
|--|------------------------------|------------------------|--------------------|-------------------|---------------|-------------------|------------------|-----------------------|-----------------------|---------------------------------|
| 2.5 mn<br><br>PALEOLITHIC<br>LPA<br>MPA<br>UPA | 10,000<br><br>Meso<br>lithic | 6,000<br><br>Neolithic | 4,000<br><br>wheel | 4000              | 3000 T        | 2000              | 1000             | later<br>vedic<br>era | Buddha 568 - 483 BC** |                                 |
|  |                              |                        |                    | 3900              | 2900          | 1900              | 900              |                       |                       |                                 |
|  |                              |                        |                    | 3800              | 2800          | 1800              | 800              |                       |                       |                                 |
|  |                              |                        |                    | 3700              | 2700 E        | 1700              | 700              |                       |                       |                                 |
|  |                              |                        |                    | 3600              | 2600 S        | 1600              | 600              |                       |                       |                                 |
|  |                              |                        |                    | 3500 Pre          | 2500 Indus    | 1500              | 500 Mahajanapada |                       |                       | Haryanka Dynasty 544 - 413      |
|  |                              |                        |                    | 3400 Harappan     | 2400 Valley   | 1400              | 400 MAURYAS      |                       |                       | Sisunaga 413 - 345              |
|  |                              |                        |                    | 3300 S            | 2300 Civiliza | 1300 Rigvedic era | 300              |                       |                       | Nanda 345 - 321                 |
|  |                              |                        |                    | 3200 I            | 2200          | 1200              | 200              |                       |                       | Alexander Invasion 327 - 325 BC |
|  |                              |                        |                    | 3100              | 2100          | 1100              | 100 Dark Age     |                       |                       | Mauryas (320 - 180 BC)          |
|  |                              |                        |                    |                   |               |                   | 100              |                       |                       | 1100                            |
|  |                              |                        |                    |                   |               |                   | 200              |                       |                       | 1200                            |
|  |                              |                        | 300                | 1300              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 400                | 1400              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 500                | 1500              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 600                | 1600              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 700 Prophet        | 1700              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 800                | 1800              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 900                | 1900              |               |                   |                  |                       |                       |                                 |
|  |                              |                        | 1000               | 2000              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2100              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2200              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2300              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2400              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2500              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2600              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2700              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2800              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 2900              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | 3000              |               |                   |                  |                       |                       |                                 |
|  |                              |                        |                    | Anno Domio (A.D.) |               |                   |                  |                       |                       |                                 |

**Indian Context**  
 Neolithic = 6,000 - 1,000 BC  
 Chalcolithic = 3,500 - 1,200 BC [Jorwe - 700 BC]



# INDIAN PAINTINGS

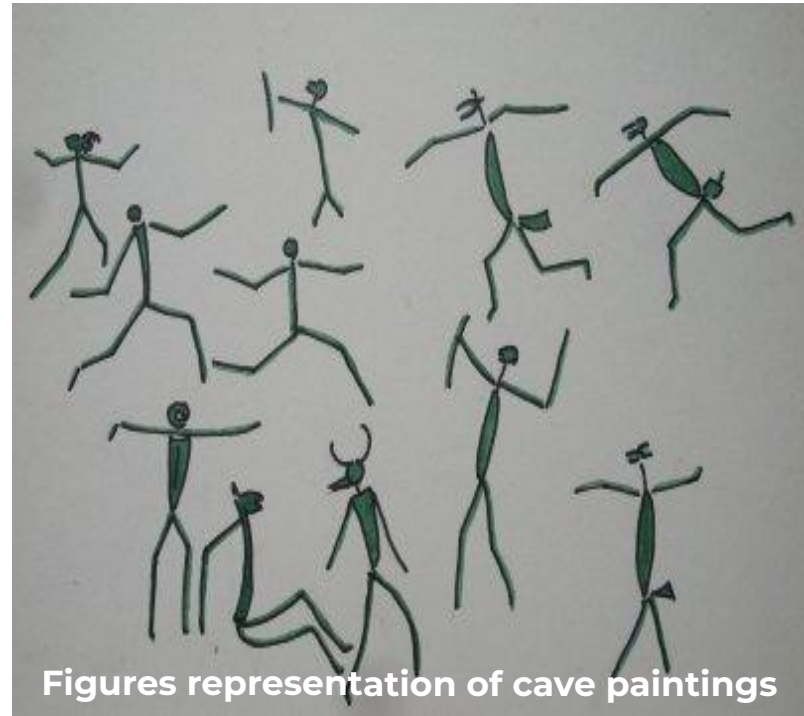
- Early painting or pre-historic paintings were executed on rocks and these rock engraving were called **petroglyphs**.
- Paintings found on the walls of Bhimbetka Caves reveal that the Stone age man took interest in artistic activities and cultural elements had started emerging in the Indian subcontinent at least 1,00,000 years ago.
- **Location and Discovery:**
  - They are located in the Raisen district of Madhya Pradesh.
  - These caves were discovered by Dr Vishnu Shridhar Wakankar of Vikram University, Ujjain in 1958.
  - The caves are spread over many villages.
  - Locals believe that these caves were used by the Pandavas to hide during their exile. These caves are located in the Lakhajauhar forest.
- **Date of Paintings:**
  - Stone tools belonging to Paleolithic, Mesolithic and Neolithic ages have been found in these caves. This suggests that Bhimbetka Caves were under continuous human habitation for at least one lakh years.
  - There are around **400 paintings** on the walls of Bhimbetka Caves. The oldest of these paintings belong to the Paleolithic age. A majority of them belong to the Mesolithic age. Some paintings belong to the Chalcolithic period and others to the Historic age.

## Contents of the Paintings:

- A rock, popularly known as the Zoo Rock, depicts **sambar, elephants, bison and deer.**
- Paintings found on another rock depict a **snake, a peacock, a deer and the sun.**
- Two tusker elephants can be seen on another rock.
- A bison chasing a hunter, horsemen with archers, hunting scenes with hunters having swords, shields, bows and arrows, etc. are depicted in these prehistoric paintings.



Cave Paintings



Figures representation of cave paintings



**Villagers Greeting a Hunter**  
Prehistoric painting from Hirebenagal Caves in Karnataka



**Representation of human and animal in pointed head images in the prehistoric paintings**



First discovery of rock paintings was made in India in 1867–68 by an archaeologist, **Archibald Carlleye**, twelve years before the discovery of Altamira in Spain!!!

Cockburn, Anderson, Mitra and Ghosh were the early archaeologists who discovered a large number of sites in the Indian subcontinent.

## Relevance of pre-historic India painting

- During prehistoric times when the basic needs of food, water, clothing and shelter were fulfilled people felt the need to express themselves.
- Since there was not any medium to write and absence of proper language and script painting and drawing rescued them.
- Paintings and drawings were the oldest art forms practiced by human beings to express themselves using cave walls as their canvas.
- The subjects of their drawings were human figures, human activities and geometric designs and symbols.

## Phases of prehistoric paintings

- **Phase I - Paleolithic period (earliest)**
  - huge figures of animals
  - stick-like human figures
  - green and dark red colour.
- **Phase II - Mesolithic period.**
  - These paintings portray scenes of hunting, communal dance, mother and child, pregnant women, man carrying dead animal and communal drinking.
  - The paintings belonging to this phase are comparatively **smaller in size** but the level of refinement is far higher.

- **Phase III in Bhimbetka - Chalcolithic period (2800 BC - 700 BC).**

- It appears that people living in Bhimbetka Caves had some kind of contact with **agricultural communities residing in the Malwa region.**

- **Phase IV**

- **The fourth group of paintings** belong to the **early Historic age when Indo-Greeks, Shakas and Kushanas** were ruling in India because the influence of Greco-Roman culture is visible in the paintings of this age.
- These paintings portray **horse riders, different types of script, religious symbols and tunic-like dress.**
- **Red and white colours** were used primarily in these paintings.
- At times, **green colour** was also used.

- **Phase V**

- Some of the paintings in Bhimbetka Caves belong to the **early medieval age.** It appears that the last paintings in Bhimbetka Caves were made in **around 1000 AD.**
- The level of refinement in the paintings of this phase is quite low.
- Images of Brahmanical deities such as Ganesh and Nataraja are found in these paintings.



For a **broader classification** first three phases will give clear understanding of painting evolution.

### Phase I (Upper Paleolithic Phase 40,000-10,000 BC)

- The richest paintings from this time period are reported from the Vindhya ranges of Madhya Pradesh and their Kaimurean extensions into Uttar Pradesh.
- Paintings are in linear representations in green and dark red colour.
- The themes of paintings found here are of great variety, ranging from mundane events of daily life. Huge animal figures such as bison, boars, rhino, tigers and stick like human figures.
- Few of them are washed, the rest of them are filled with geometric patterns.
- In paintings the green colour paintings are of dancers and the red ones of hunters.
  - Use of different materials for making colours ochre and geru mixed with lime and water.

### Significance of these paintings

These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and, above all, they help us understand their mind—the way they thought.



**The only painting in the caves showing a man being attacked by a horned bovine**



**Paintings of Upper Paleolithic Age**



**Man and humped bulls in different colours from Bhimbetka**



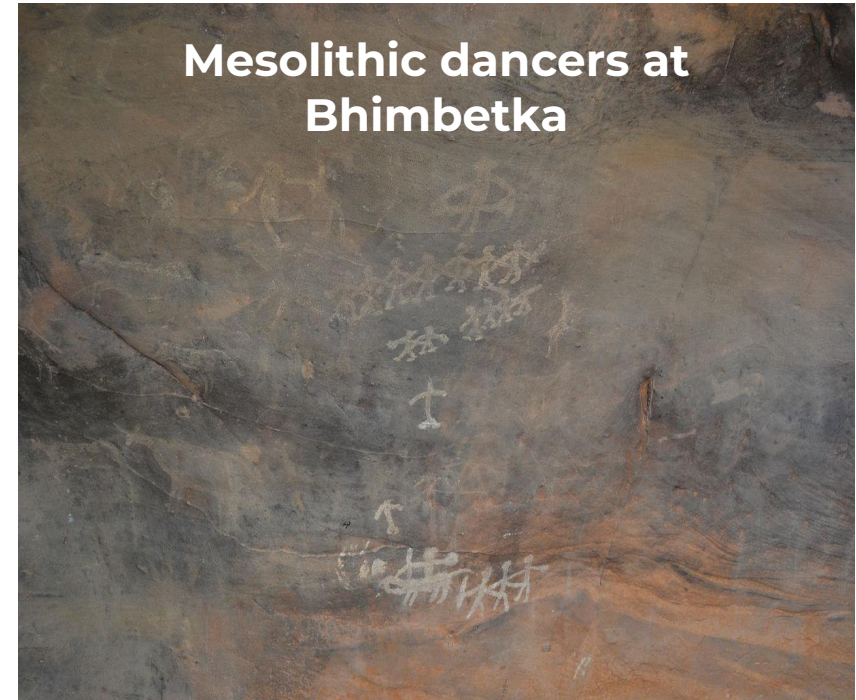
**Stag and humped cattle**



## Phase II (Mesolithic Period)

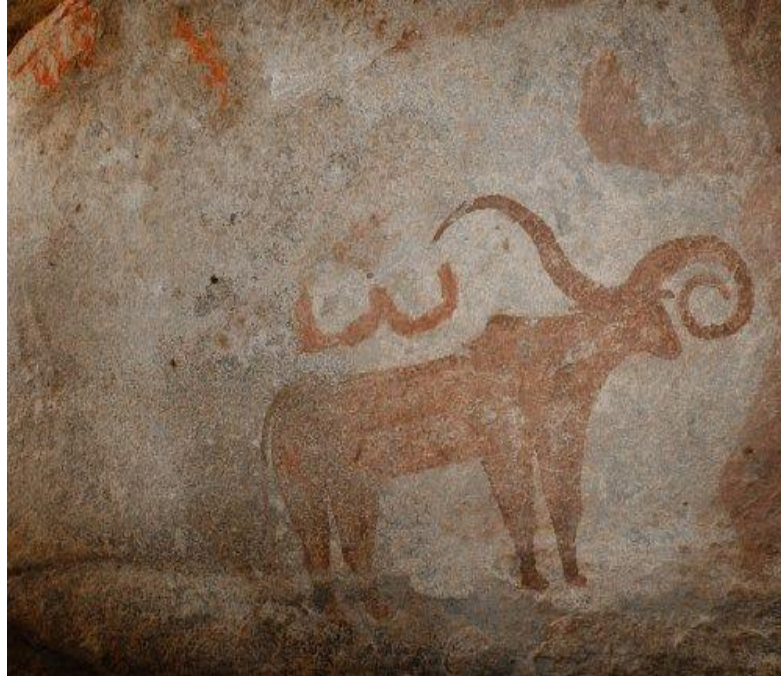
- The largest prehistoric paintings discovered in India belong to this period.
- During this period the themes multiply but the paintings are **smaller** in size.
- **Hunting scenes** predominate.
  - The hunting scenes depict people hunting in groups, armed with barbed spears, pointed sticks, arrows and bows. In some paintings, these primitive men are shown with traps and snares probably to catch animals. The hunters are shown wearing simple clothes and ornaments.
- Sometimes, men have been adorned with elaborate head-dresses, and sometimes painted with masks also.
- Elephants, bison, tiger, boar, deer, antelope, leopard, panther, rhinoceros, fish, frog, lizard, squirrel and at times birds are also depicted. Mesolithic artists loved to paint animals.
- In some pictures, animals are chasing men. In others, they are being chased and hunted by men.
- Some of the animal paintings, especially in the hunting scenes, show fear of animals, but many others show a feeling of tenderness and love for them.
- There are also a few engravings representing mainly animals. Though animals were painted in a naturalistic style, humans were depicted only in a stylistic manner.
- Women are painted both in the nude and clothed. The young and the old equally find a place in these paintings. Children are painted running, jumping and playing.

- Community dancers provide a common theme. There are paintings of people gathering fruit or honey from trees and women grinding and preparing food.
- Some pictures with man, women and children depicting the family life of that era.
- In many paintings of the rock shelter there are handprint, fist prints and dots made by fingertips.
- Langhnaj in Gujarat, Bhimbetka and Adamgarh in Madhya Pradesh, SanganaKallu in Karnataka are prominent Mesolithic sites where paintings are found.

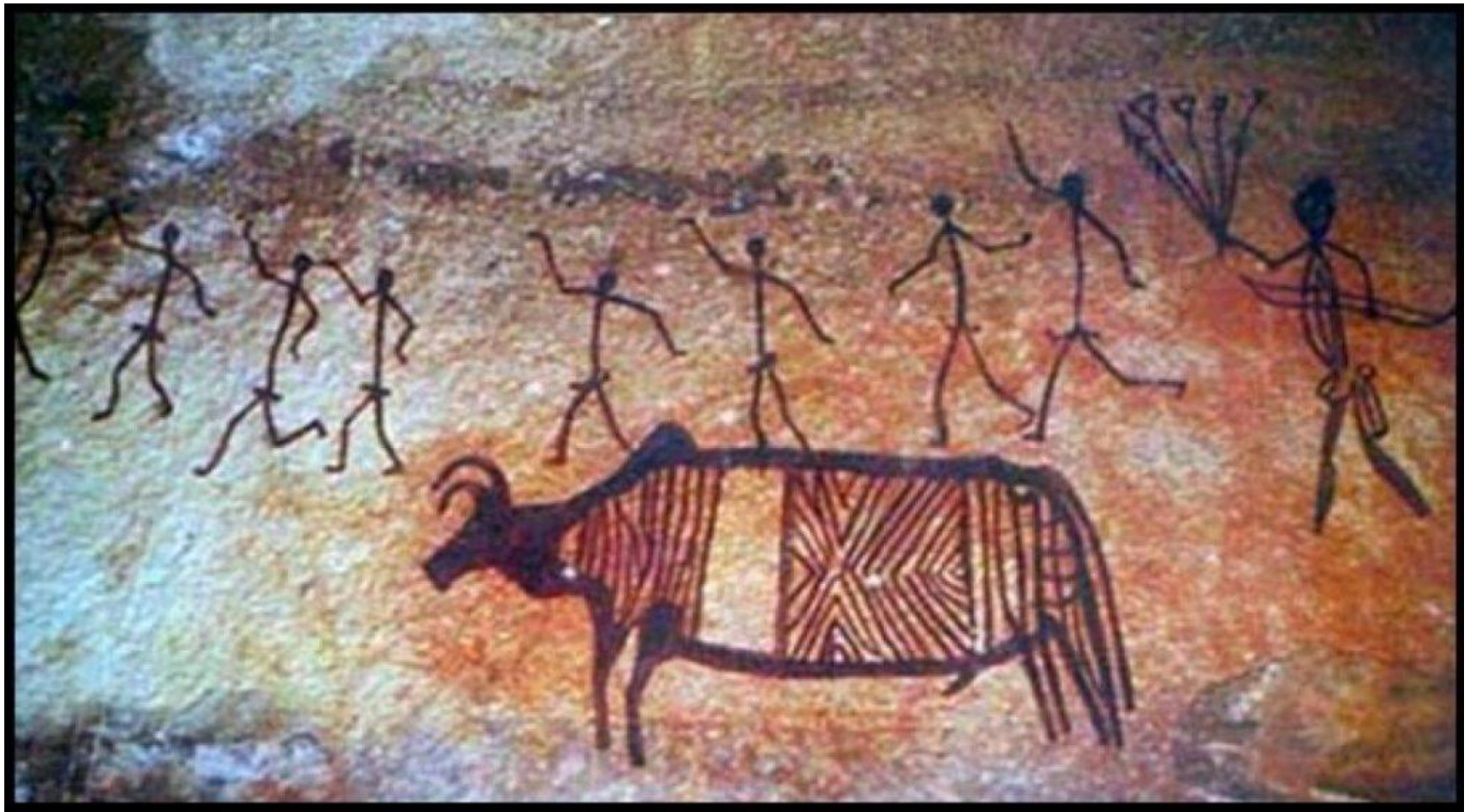


## Mesolithic Period (10000-4000BCE)

- Use of red colour was in use for paintings.
- The size of paintings were smaller in size as compared to other period of history.
- Group hunting and several other paintings depict grazing activity and riding scenes.



**Mesolithic age Art: Bundi, Rajasthan**



**Mesolithic Painting**



## Chalcolithic Period

- The Chalcolithic period saw the increase in the number of paintings using the **green and yellow colour**.
- The set of paintings from this period are at **Narsinghgarh in Maharashtra**.
- These cave paintings show skins of spotted deer left drying.
- Thousands of years ago, paintings and drawings had already appeared on the seals of Harappan civilization.
- The structure of painting is cross-hatched squares but the vividness and vitality of the earlier periods disappeared from these paintings.
- Paintings of this period reveal the association, contact and mutual exchange of requirements of the cave dwellers of this area with settled agricultural communities of the Malwa plains.
- Predominant themes: Most of the paintings concentrate on depicting battle scenes.
- There are many paintings of men riding horses and elephants with men carrying bow and arrow, indicating preparedness for skirmishes.
- Colour used are green and yellow colour.
- Themes of the paintings were **battle scenes, men riding horses and elephants, men using bow and arrow**.

- Other paintings from this period also have depictions of musical instruments like the harp.
- Some of the paintings have complex geometrical shapes like the spiral, rhomboid and circle.



## A repository of historical information:

- Bhimbetka cave paintings are an **extremely valuable source of information** about the life in India during the ancient ages.

## Science and Technology

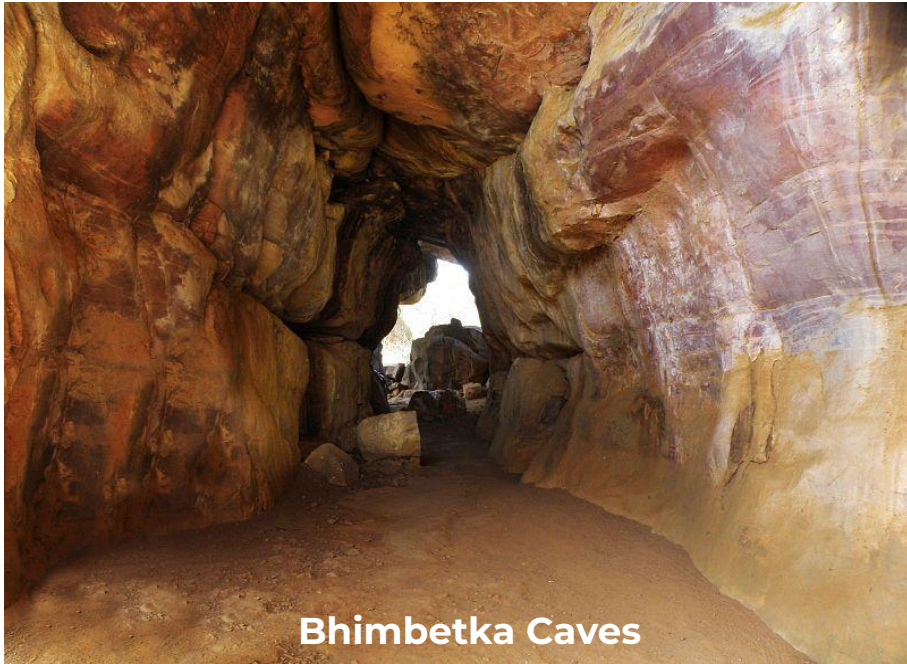
- The **colours used in Bhimbetka paintings** throw light on the **knowledge of minerals and chemical science**.
- **Red and white colours** were used most commonly. At times, **yellow and green colours** were used. These colours were made of minerals.
- Some colours were **extracted from plants**.
- **Animal fat** was mixed in colour to give them permanence.
- This indicates that the **technique of colour making was quite advanced** during the Stone age.

## Birds and Animals

- These paintings help in understanding the **birds and animals** known to people during the Stone age.
- Animals such as **monkey, rhinoceros, bison, antelope and tiger are depicted. Peacock and lizard** are also found in paintings. This indicates that all these were known to people during the Stone age.

## Bhimbetka Caves

- The caves paintings of Bhimbetka caves (Vindhya Hills) shows the remains of Paleolithic and Mesolithic Period.
- Themes include hunting, dancing, music, horse and elephant riders, animal fighting, honey collection, decoration of bodies and other representation of daily household activities.



**Bhimbetka Caves**



**Paleolithic Sites**

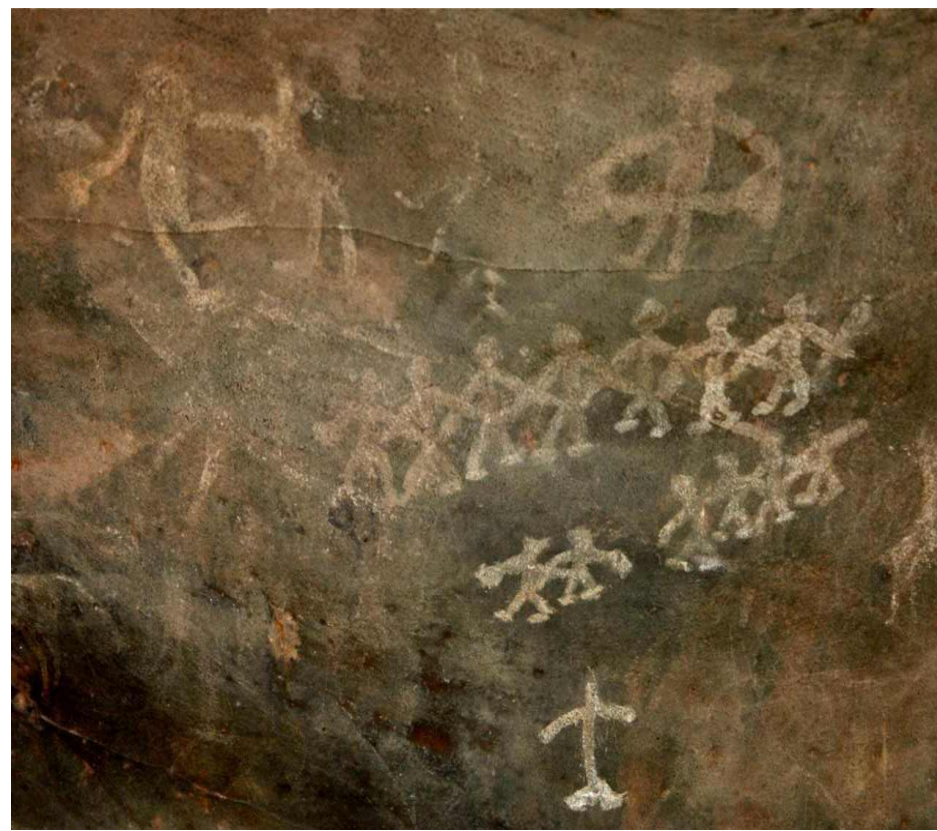
## Colour combination of Bhimbetka Caves

- Paint were made by grinding various rock and minerals out of that white and red were their favourite colours.
- Red colour came from haematite source (geru)
- Green colour obtained from green variety of stones called chalcedony.
- White colour obtained from limestone.
- All these colours for application were mixed with water and also with some thick and sticky substance like animal fat or gum or resin from trees.
- Due to this chemical composition colours have survived thousand of years. Chemical reason for preservation of these colours till now may be the chemical reactions of the oxide present on the surface of the rocks.



Only of the few images showing only one animal, Bhimbetka





### **Dancers of Bhimbetka**

- This hand linked figures in dancing mode are shown.
- It also recalls the dancing scene from the Lakhudiyar rock painting found in Uttarakhand.

- Painting were generally made on the wall and ceilings of the rock shelter.
  - Some of the painting are reported from the shelter where people lived.
  - Some of the beautiful painting are very high up on rock shelter or close to the ceiling of rockshelters.
- The only motive for painting to draw at these places were perhaps for people to be able to notice them from distance.
- There are many reasons why the three phases of painting were on at same place possible reasons may be the existence of favorable geographic condition to stay in cave and inspiration from the existing paintings.



## Subsistence of Bhimbetka caves paintings

- Hunting scenes throw light on the methods used by the **early man to meet food needs**. The commonly found hunting scenes indicate that these paintings were made by **hunters and gatherers**.

## Culture of Bhimbetka

- Scenes of communal dance indicate that some kind of **dance was practised** by people during the Stone age.
- Since dance is **hardly possible without music**, it indicates that the early man was **aware of music** too.

## Conclusion

- These paintings indicate that the Stone age man was **not completely barbarous** and **elements of civilized life** had emerged in India at least 1,00,000 years ago when the **lower Paleolithic age was going on**. These paintings are an extremely valuable **component of human heritage**.
- Keeping in mind the significance of these paintings, Bhimbetka Caves were included in the **UNESCO's list of World Heritage Sites in 2003**.

# Bhimbetka Caves







**Stags and other animals with rectangular adorned bodies**



**Red and white humped bull**



**Good example of many superimpositions on the same panel**



**Sketchy man kneeling**

## Adamgarh Caves - rock

- Adamgarh rock-shelters and **Pachmarhi Caves in Madhya Pradesh** also have prehistoric rock paintings.



## Kumaon hills, Uttarakhand at Lakhudiyar

- This prehistoric site found on the banks of river Suyal.
- The meaning of Lakhudiyar is one lakh caves.
- Painting classified into three categories
  - **Man-** Human are represented in stick like form.
  - **Animal-** A long snouted animal, a fox and a multiple legged lizard are the main animal motifs.
  - **Geo pattern-** consists of wavy lines, rectangle-filled geometric designs and group of dots also be visible in the painting.
- One of the the exceptional scenes of painting are hand linked dancing human figures.
- Superimposition of painting can be seen here the earliest painting are in black colour, over these are red ochre painting and the last group comprises white painting.



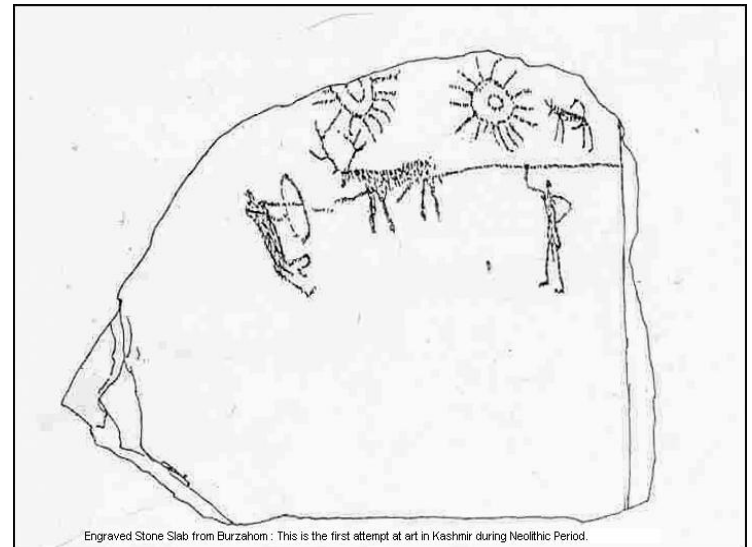
Wavy lines



Rock shelter painting, Lakhudiyar, Kumaon,

## Cave paintings from, Kashmir

- From Kashmir two slabs with engraving have been found. First one is from **Burzahom** which is the first attempt at art in Kashmir during **Neolithic period**.
- Evidence of early Neolithic period is backed by discovery of an engraved stone slab, fixed in rectangular structure forming some sort of a tank.
- **About**
  - Engraving depicts a hunting scene showing an antler being pierced from behind with a long spear by a hunter and a arrow being discharged by another hunter from the front.
  - The top portion of painting shows two suns and a dog.
    - It possibly symbolises values and may indicate hunting in daylight.
    - If the presumption is correct then one sun may be depicting the rising sun and another the setting sun.



## Cave paintings of Karnataka and Andhra Pradesh

- The granite rocks of **Karnataka and Andhra Pradesh** provided suitable canvas to the **Neolithic man** for painting.
- The famous paintings sites in these regions are **Kupgallu, Piklihal and Tekkalkota.**
- Three types of painting have been reported from here
  - Painting in white colour
  - Painting in red ochre over white background.
  - Painting in red ochre.
- The theme of painting are bull's, elephants, sambars, gazelles, sheep, goats, horses, stylish humans, trident, vegetable motifs.



## Jogimara Cave Paintings, Narinshpura

**3rd- 1st century BCE,**

- It is sometimes referred to either as Sitabenga Cave or Jogimara Cave, are ancient cave monuments nested in the north side of Ramgarh hills in Puta village, Chhattisgarh, India.
- They are notable for their **non-religious inscriptions** in **Brahmi script and Magadhi language**, and one of the oldest colored frescoes in Asia.



Date: 1914



The paintings, though from the remote past, **do not lack pictorial quality**. Despite various limitations such as acute working conditions, inadequate tools, materials, etc., there is a charm of simple rendering of scenes of the environment in which the artists lived. The men shown in them appear adventurous and rejoicing in their lives. The animals are shown more youthful and majestic than perhaps they actually were. The primitive artists seem to possess an intrinsic passion for storytelling. These pictures depict, in a dramatic way, both men and animals engaged in the struggle for survival. In one of the scenes, a group of people have been shown hunting a bison. In the process, some injured men are depicted lying scattered on the ground. In another scene, an animal is shown in the agony of death and the men are depicted dancing. These kinds of paintings might have given man a sense of power over the animals he would meet in the open.

The paintings of individual animals show the mastery of skill of the primitive artist in drawing these forms. Both, proportion and tonal effect, have been realistically maintained in them.

These prehistoric paintings help us to understand about early human beings, their lifestyle, their food habits, their daily activities and, above all, they help us understand their mind—the way they thought. Prehistoric period remains a great witness to the evolution of human civilisation, through the numerous rock weapons, tools, ceramics and bones. More than anything else, the rock paintings are the greatest wealth the primitive human

**Source - NCERT**

## PAINTINGS IN INDUS VALLEY CIVILIZATION

- The art of painting was highly **advanced in the Harappan civilization.**
- Harappans made paintings **on the outer surface of their pots.** The outer surface of the pots used by Harappans was mostly **of red colour** and on this red surface, paintings were made in **black colour.**
- These paintings depict
  - **Geometrical** designs (Parallel lines and curvy lines)
  - **Birds and animals**
  - **Fish**
  - **Flowers**
  - **Scripts or pictographic scripts**







## PAINTINGS IN VEDIC AGE

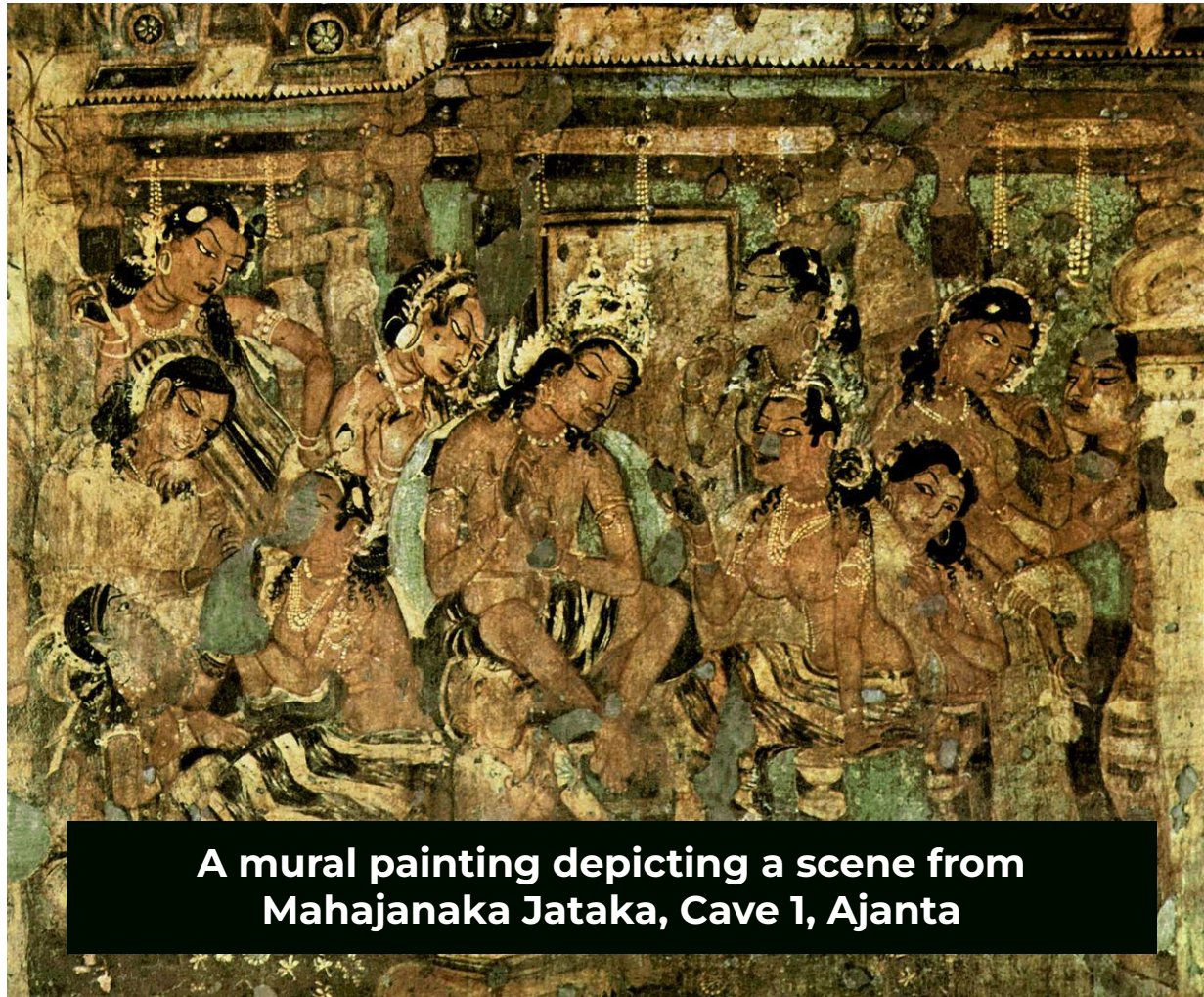
- During the **later Vedic period**, paintings were made on the **outer surface of the pots used by Aryans**.
- The **colour of these pots was grey** and **paintings were made in blue colour**.
- These paintings depict **geometrical and floral designs**.



*Pottery of the Painted Grey Ware culture  
(c. 1000–600 BCE)  
associated with Vedic material culture*

## Painting culture in Later Vedic period and pre-Mauryan Age & Mauryan Age

- Mahajanpada- Buddhism and Jainism
- Cave architecture started in this phase.
- Painting and art have been found in different places representing Jataka Stories.



**A mural painting depicting a scene from Mahajanaka Jataka, Cave 1, Ajanta**

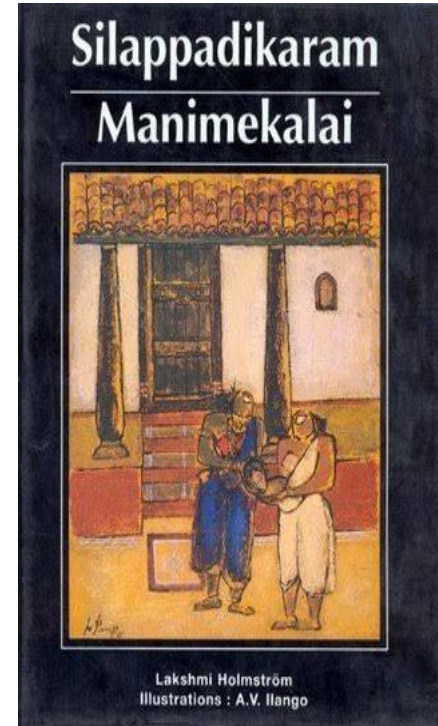
**Mercantile Age  
200 BCE - 300 CE**

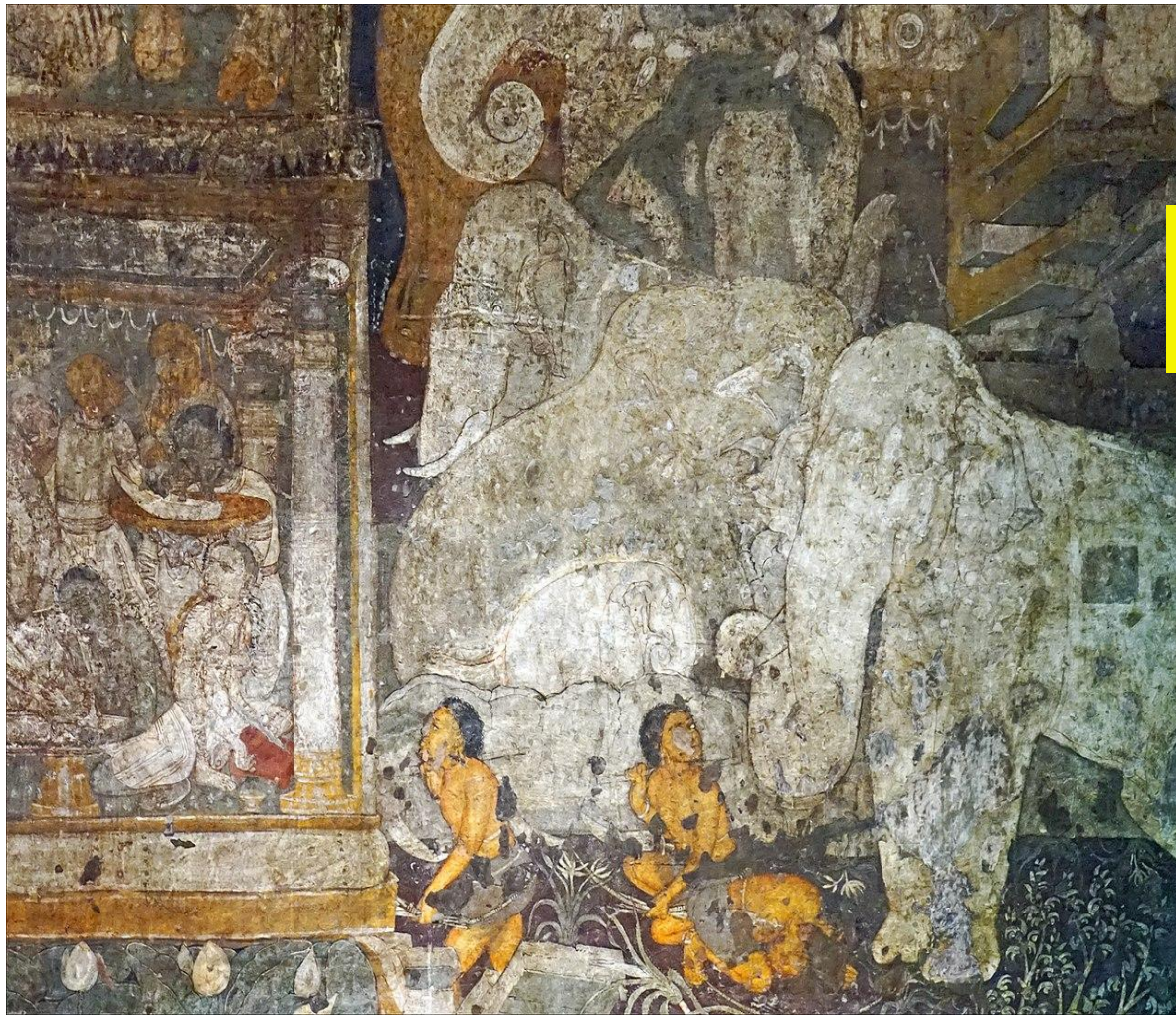


| Time zone [Century]   | Patronage/Era            | Name                                | #     | Buddh | Jain | Aj. | Brahma | misc.                             |
|-----------------------|--------------------------|-------------------------------------|-------|-------|------|-----|--------|-----------------------------------|
| 3rd BCE               | Mauryan Period           | Barabar Caves                       | 4     |       |      | Yes |        | Ashok                             |
| 3rd BCE               | Mauryan Period           | Nagurjaini Hills                    | 3     |       |      | Yes |        | Dashrath                          |
| 2 - 1 cent BCE        | Satavahana               | Naneghat                            | -     |       |      |     | Yes    | Naganika Queen                    |
| 1 -3rd BCE            | Satavahana & Kshaharatas | Nashik - Pandavleni caves           | 24    | Yes   |      |     |        | [Hinayana]                        |
| 1st CE to the 10th CE | Satavahana ++            | Kanheri Caves                       | 109   | Yes   |      |     |        |                                   |
| 2nd BC                | Satavahana ++            | Bhaja Caves                         | 22    | Yes   |      |     |        | [Hinayana]   Wooden constrn       |
| 2nd BCE to the 5th CE | Satavahana ++            | Karle Cave                          | 4     | Yes   |      |     |        | 1 chaitya                         |
| 200 BCE - 0           |                          | Guntupalli chaitya cave, Andhra     | -     | Yes   |      |     |        |                                   |
|                       |                          | Anakapalli, Andhra                  | -     | Yes   |      |     |        |                                   |
| 193 BC - 170 BC       | Kharavela                | Udaygiri-Khandagiri Hills, Odisha   | 18+15 |       | Yes  |     |        |                                   |
| 250-410 CE            | Gupta Period             | Udayagiri (MP)                      | 20    |       | 1    |     | 19     | Varaha Mahishasur Mardini         |
| 6th A.D               | Late Buddhism            | Bagha (MP)                          | 9     | Yes   |      |     |        | Mural Paintings                   |
|                       |                          | Mandargiri (Bihar)                  |       |       | Yes  |     |        |                                   |
| 200 B.C. to 650 A.D   | Satavahana + Vakatakas   | Ajanta (Maharashtra) - by Vakatakas | 29    | 29    |      |     |        | 4 chaityas   Hina -> Maha         |
| 1st BC to 10th AD     |                          | Sittanayasal Caves                  |       |       | Yes  |     |        | Pudukottai district of Tamil Nadu |
|                       | Post Gupta - Chalukyas   | Aihole                              | 3     | 1     | 1    |     | 1      |                                   |
|                       | Post Gupta - Chalukyas   | Badami                              | 4     |       | 1    |     | 3      |                                   |
|                       | Post Gupta - Pallavas    | Mahabalipuram                       |       |       | Yes  |     | Yes    |                                   |
| 600 AD- 1000 AD       | Rahtrakutas              | Ellora                              | 34    | 12    | 5    |     | 17     |                                   |
| 5th - 8th             | Rahtrakutas              | Elephanta                           | 7     | 2     |      |     | 5      |                                   |

## PAINTINGS DURING POST-MAURYAN PERIOD

- This period witnessed the progressive phase of cave Architecture. Broadly it was Satavahana period In which the cave Architecture flourished.
- Evidence of painting in this period can be found in the **Manimegalai literature** which tells about the court dances, popular dances, singing, playing on the lute and flute, cookery, perfumery, painting, flower-work and many other fine arts.
- **Ajanta Caves:**
  - Some of the **caves at Ajanta** have paintings of the post-Mauryan age. These paintings **portray Buddhist themes** taken from Jataka stories.
  - Ajanta paintings were made in two phases.
  - **Caves No. 9 and 10 have the oldest paintings** belonging to 2nd century BC. These paintings belong to the first phase.
  - The second phase of Ajanta paintings started in 5th century AD. It continued for the next 300 hundred years.
  - The composition of **Shaddanta Jataka** along the right wall of the same cave (cave No.X) belonging to 1st century AD.





**Chaddanta Jatak**  
Six-tusked elephant giving away  
his tusks



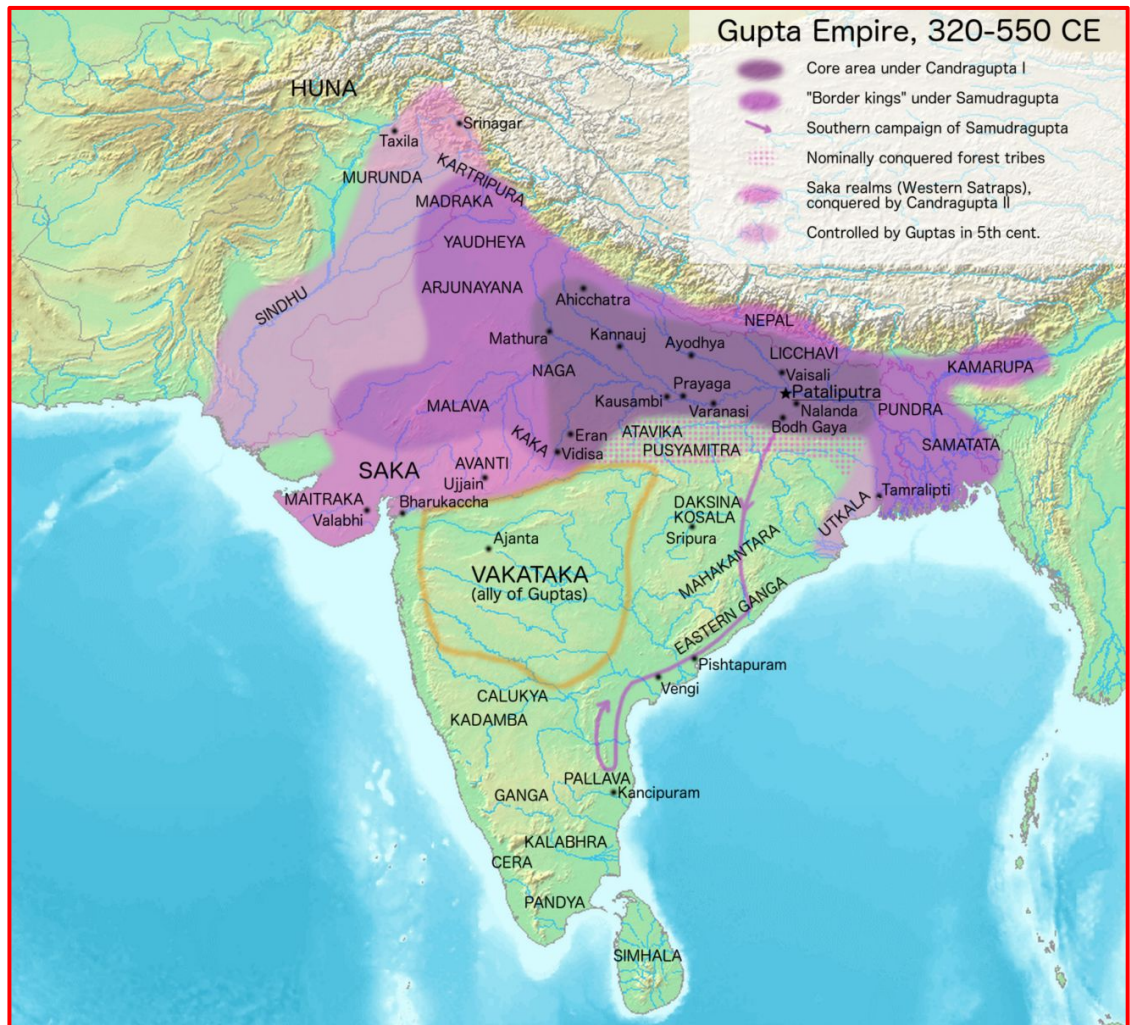
- It represents a King has come to the sacred Bodhi tree for fulfilling some vow connected with the prince who is attending close to the king.
- There is a close resemblance in the representation of human figures with regard to their dress, ornaments and ethnical features between this painting and the sculptures of Amravati and Karle of early Satavahana rules of circa 2nd Century.



**Ajanta Cave Paintings**



# GUPTA ERA



## PAINTINGS DURING GUPTA PERIOD

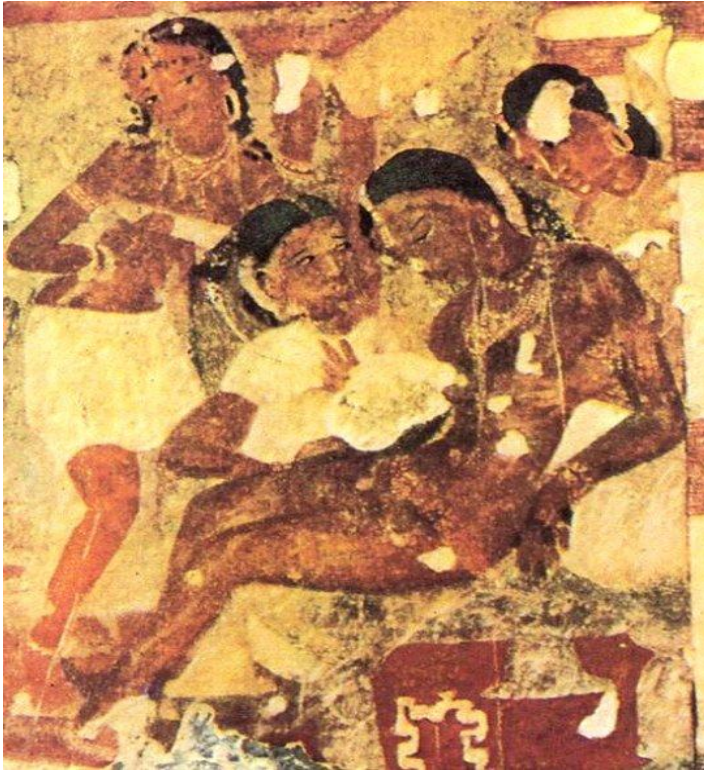
- **The most remarkable development** in the field of painting was witnessed during the Gupta age.
- **Literary references as well as archaeological evidence** are available on the progress in painting during this period.
- **Brihat Samhita (6th century AD)** and **Vishnudharmottara (7th century AD)** introduced the technical details and classification of painting.
- **Kalidasa, Varahamihira and Vatsyayana** provide information about the progress in the art of painting during the Gupta age.
- According to **Vatsyayana**, formal training was imparted to painters.
- According to **Varahamihira**, different types of pastes known as '**Vajra Lepa**' and '**Yama Lepa**' were used by painters to prepare the surface for paintings.
- The most remarkable examples of development in the field of painting belonging to the Gupta age are found in **Ajanta and Bagha caves**.
- The paintings found in **Ajanta Caves depict religious and spiritual scenes**.
- Ajanta and Bagha caves paintings shows the "**Madhyadesa School**" of painting.
- The paintings in **Bagha Caves depict scenes of day-to-day life (worldly life or material life)**.
- **Both Fresco\*\* and Tempera techniques** were used in making these paintings.

## PAINTINGS DURING GUPTA PERIOD

### Prominent paintings in Ajanta Caves are

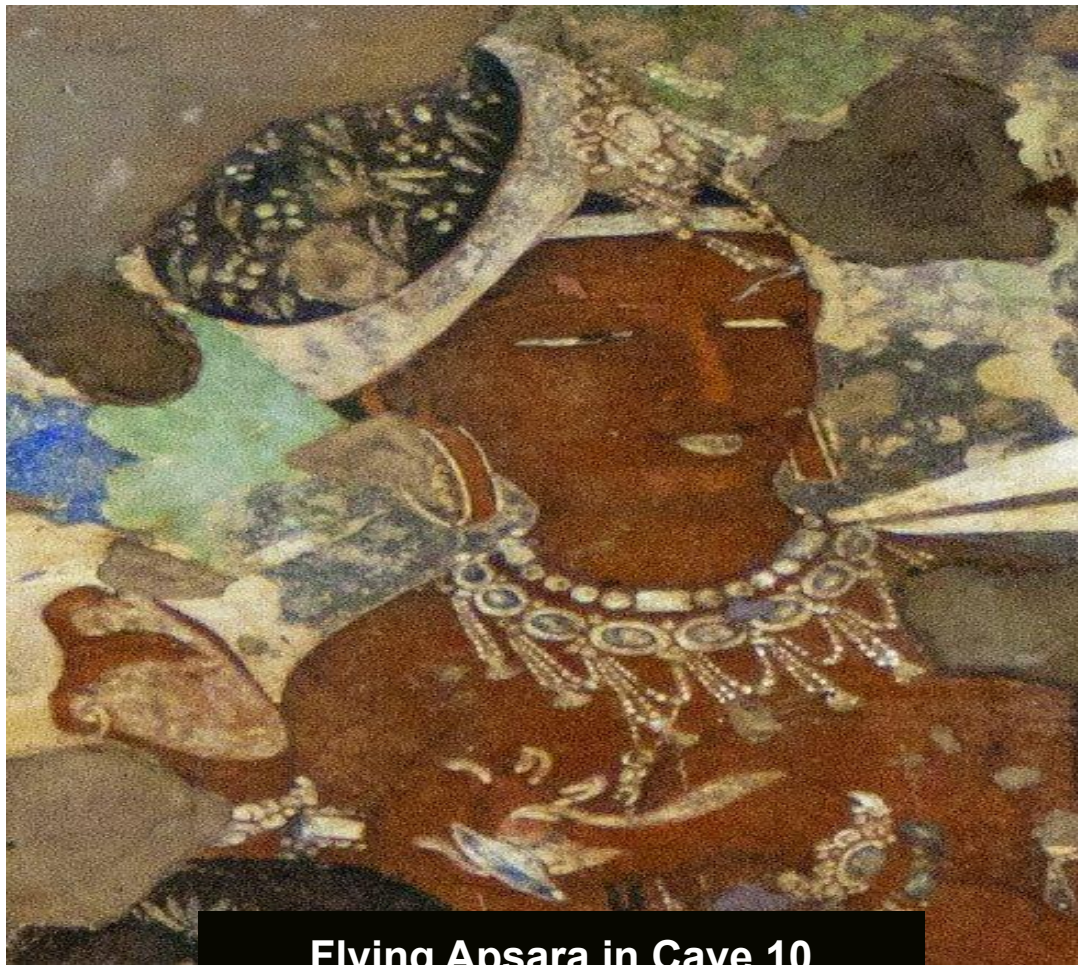
- Some of the important painting at Ajanta are:
- Scenes from the Jataka stories of the **Buddha's former lives** as a Bodhisattva, the life of the Gautama Buddha etc.
- **Caves No. 1, 16 and 17** located at Ajanta have paintings of the Gupta period.
- In Cave No. 1, paintings of **Padmapani (lotus bearing Bodhisattva)** , **Vajrapani (thunderbolt bearing Bodhisattva)** and **Manjusri (manifestation of Buddha's wisdom)** are famous for their refinement and beauty.
- **Story of Mahajanak Jataka** is portrayed on the walls of **Cave No. 1 at Ajanta.**
- **Jataka stories** are depicted in Cave No. 10 at Ajanta.
- Cave No. 17 portrays the **story of Kapi Jataka.**
- The painting of the **Dying Princess located in Cave No. 16** is famous for the expression of emotions. *This painting portrays Sundari (wife of Buddha's cousin Nanda) sitting in an extremely sad mood because Nanda has left home to join Buddha.*
- Cave No. 17 has the painting of the **mother and child.** This painting depicts Buddha, his **son Rahul** and his wife **Yashodha.** Buddha visited his home for the first time after getting enlightenment to seek alms. Rahul was giving alms and Yashodha was standing by his side.
- Murals in cave no. 9 and 10 belongs to the Sunga period and rest belong to Gupta period.

- Cave no. 16, 17, 2 and 1 executed between the 5th and 7th century A.D.
- Mural painting of Ajanta are not true frescoes for a fresco is painted while the plaster is still damp and the murals of Ajanta were made after it has set.



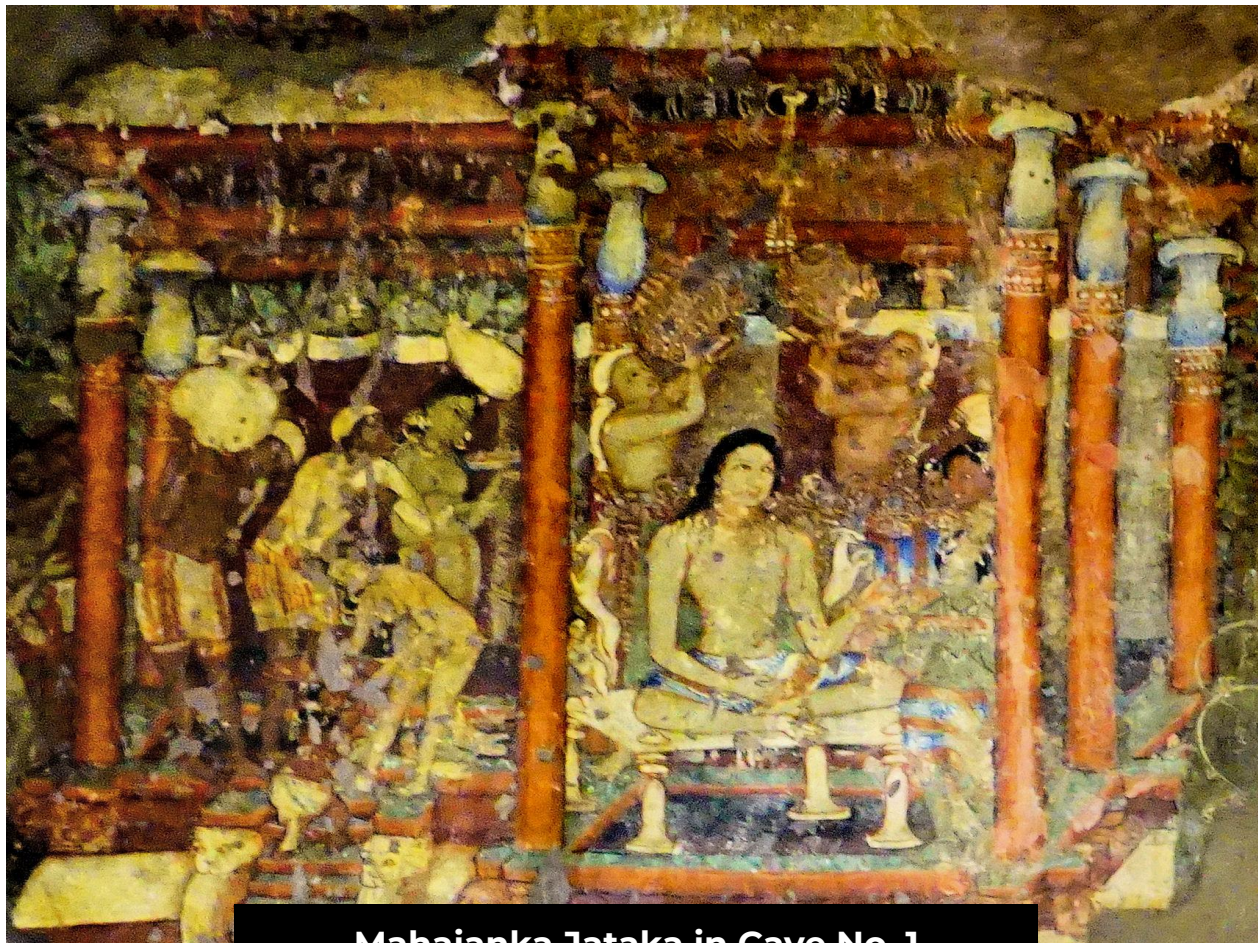
**Dying Princess in Cave 16 in 5th century AD**

- Nanda who was madly in love with this girl was tricked away from her by the Buddha and carried up to heaven.
- Overwhelmed by the beauty of the Apsaras, Nanda forgot his earthly love and consumed to enter the Buddhist order as a shortcut to heaven.
- By the time he came to see the vanity of his purely physical aim and became a Buddhist but the Princess, his beloved was cruelly left to her fate without any such consolation.



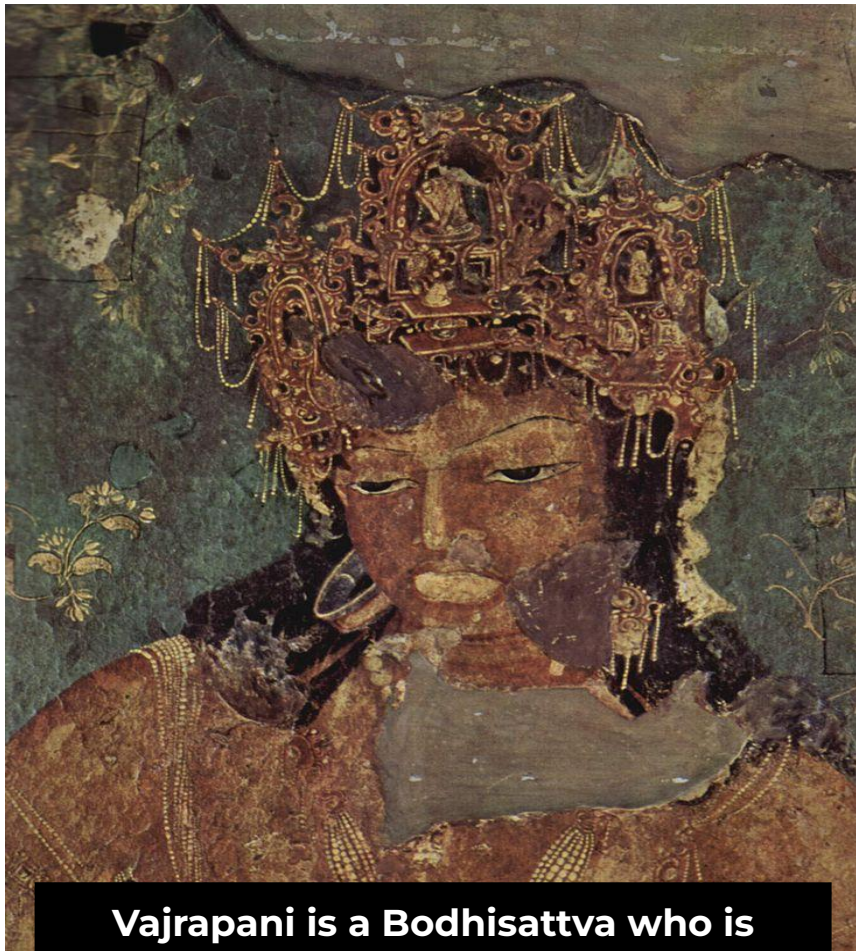
**Flying Apsara in Cave 10**

- It belongs to the late 6th century AD.
- A heavily jeweled female painting with a distinctive turban or an apsara / dancer.
- Eyes convey emotion. She is painted with elongated, narrowed eyes with expressive, undulating eyebrows; they were designed to play a primary role in conveying emotion.
- The ornate bodily decoration — such as headgear, necklaces, and bracelets, earrings — executed in high detail.



**Mahajanka Jataka in Cave No. 1**

- Date back to 6th and 7th century AD in cave 2 and 1.
- Prince Mahajanka which represents the future Buddha, discussing the problem of the kingdom with his mother.
- Seeking the advice of mother before beginning his March to reconquer his kingdom which has been usurped by his uncle.



**Vajrapani is a Bodhisattva who is known to be the protector**



**Bodhisattva Padmapani**

- Wearing crown adorned with sapphires.
- Long black hair falling gracefully.
- Lotus flower in right hand. *Time Travel with Abhishek*



**A mural in Ajanta (between 2nd century BCE – 6th century CE) depicting a scene from Mahajanaka Jataka.**



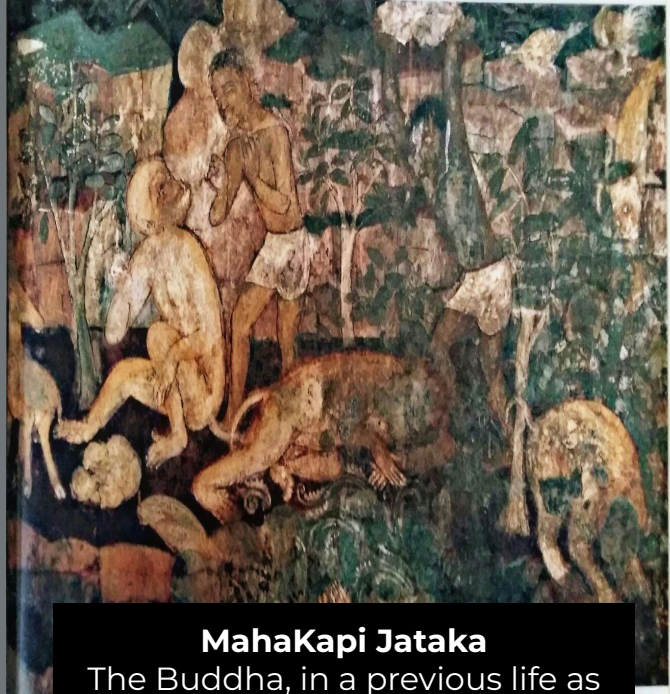


**Maya-devi, Siddharta's Mother Nativity of the Buddha, Cave 2**



**The Buddha with Yasodhara and Rahula**

- It represents Buddha's visit to the door of Yashodhara's abode in the city of Kapilavastu.
- Figure of the Buddha in a large scale.



### **MahaKapi Jataka**

The Buddha, in a previous life as the king of 80,000 monkeys, helps them flee and travel a stream with his own body.

# Avadana/Apadana

- name given to a type of Buddhist literature correlating past lives virtuous deeds to subsequent lives events.
- 
- **stories, usually narrated by the Buddha**, that illustrate the workings of karma by revealing the acts of a particular individual in a previous life and the results of those actions in his or her present life
- 600 stories in the **Pali language**
- There are also a large number in **Sanskrit collections**,
  - Mahasamghika's Mahavastu ("Great Book")
  - Sarvastivada's Avadanaśataka (Century of Legends)
  - Divyavadana (The Heavenly Legend)
  - These latter collections include accounts relating to Gautama Buddha and Ashoka
- Amongst the most popular avadanas of Northern Hinayana Buddhism are:
  - **Ratnamalavadana**, which is a collection of stories about traveling merchants.
  - the **story of Sudhana**, preserved in the Mahavastu under the title Kinnari jataka, amongst others, who falls in love with a kinnarī and saves her life.
  - the **Vessantara Jataka**, the story of the compassionate prince who gives away everything he owns, including his wife and children, thereby displaying the virtue of perfect charity.
  - the **Suvannasankha jatak**

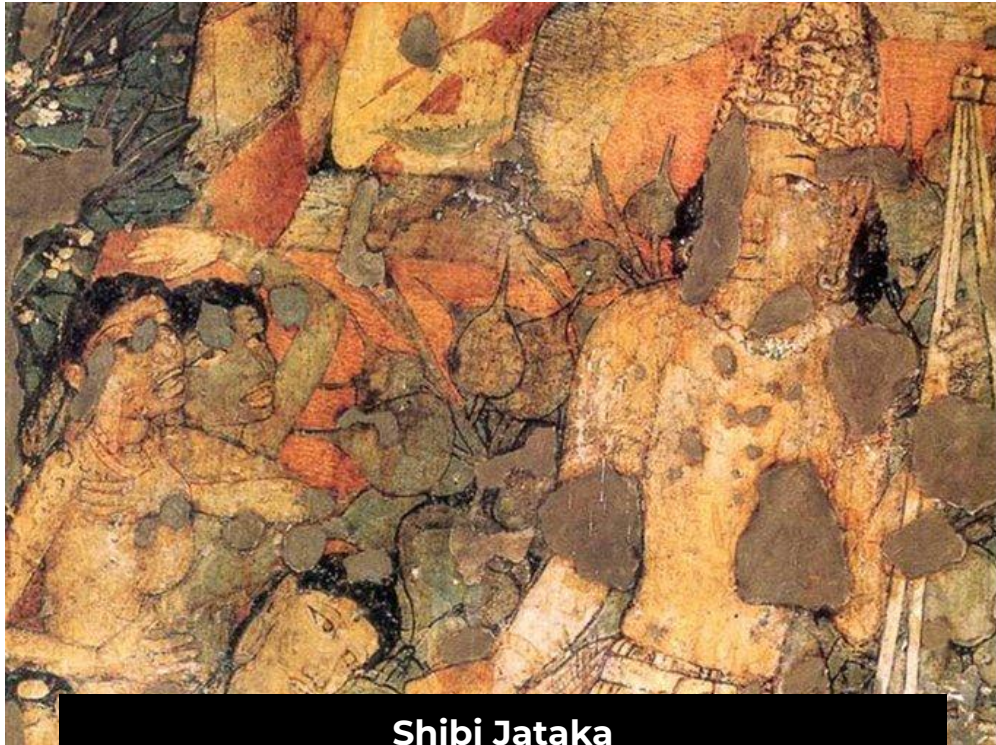


### Painting depicting Indra

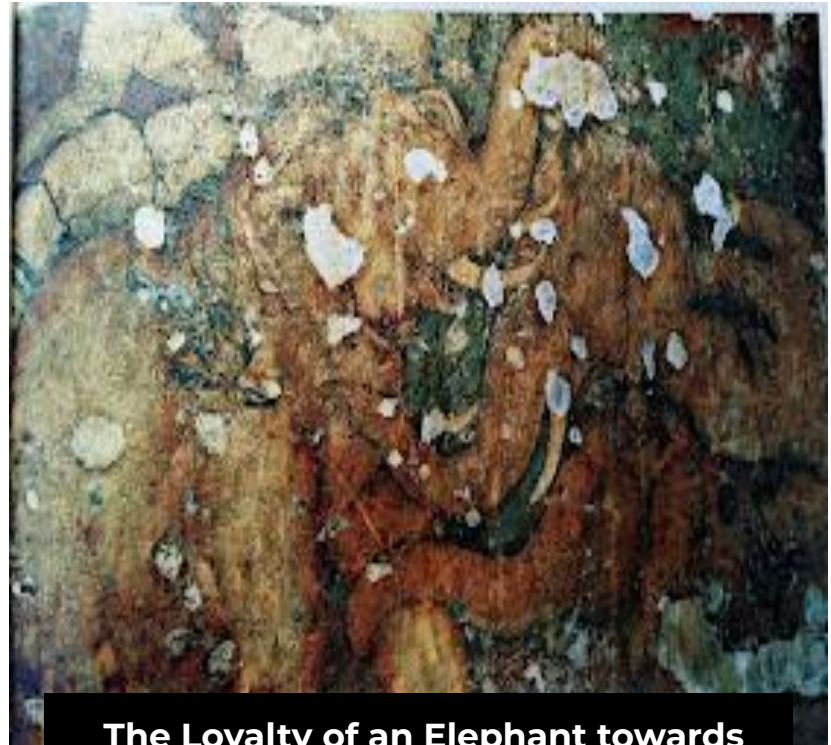
- It is drawn in cave no. 17
- Indra is depicted flying amid clouds together with celestial nymphs holding musical instruments.



**Decorative design on ceiling and pillars of these cave temples ceiling decoration is from cave no. 17**



**Shibi Jataka**  
a scene from the story of King Shibi, who  
offered his own flesh to save a pigeon



**The Loyalty of an Elephant towards  
His Blind Mother. From the  
Matriposhaka Jataka, Ajanta Caves,  
Gupta Period, 5th Century CE**

## Method of preparation of Ajanta Caves paintings

- Initially preparing mud plaster in two coats first was rough to fill in the pores present in rock surface.
- Then final coat of lime plaster on it.
- Then painting proceed with stages
  - First drawing outline in red ochre
  - renewed the contours in brown, deep red or black colour.
- Drawing attenuated poses, supple limbs, artistic features, a great variety of hair styles and all kinds of ornaments and jewellery.
- Human emotions and expression are depicted.

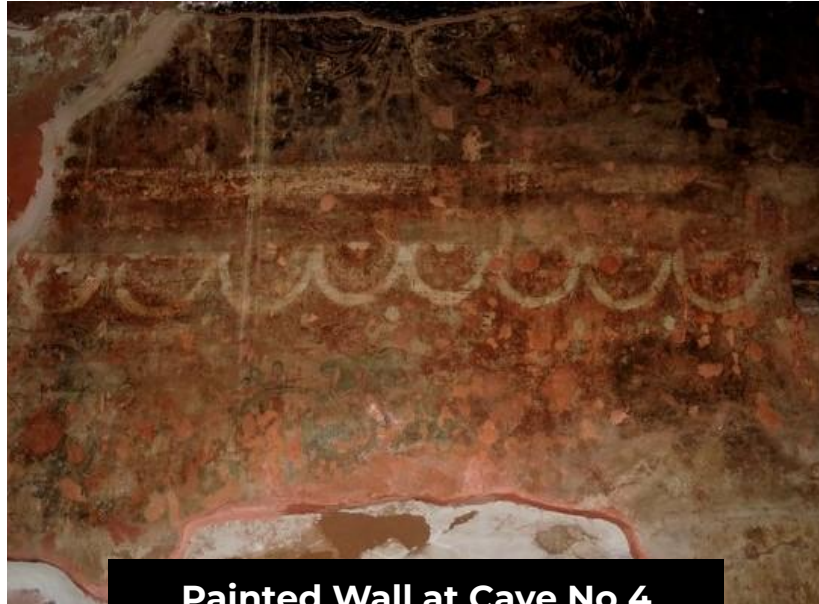
Later mural style shows the merger of two stream of arts that is Satavahana of Andhra and Gupta of North India.



**Palace scene fresco, right corridor of Cave 16**

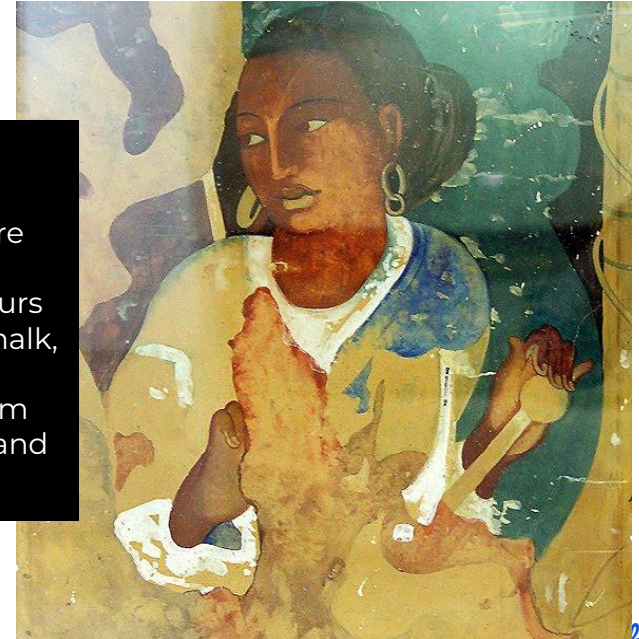
## Bagha Caves

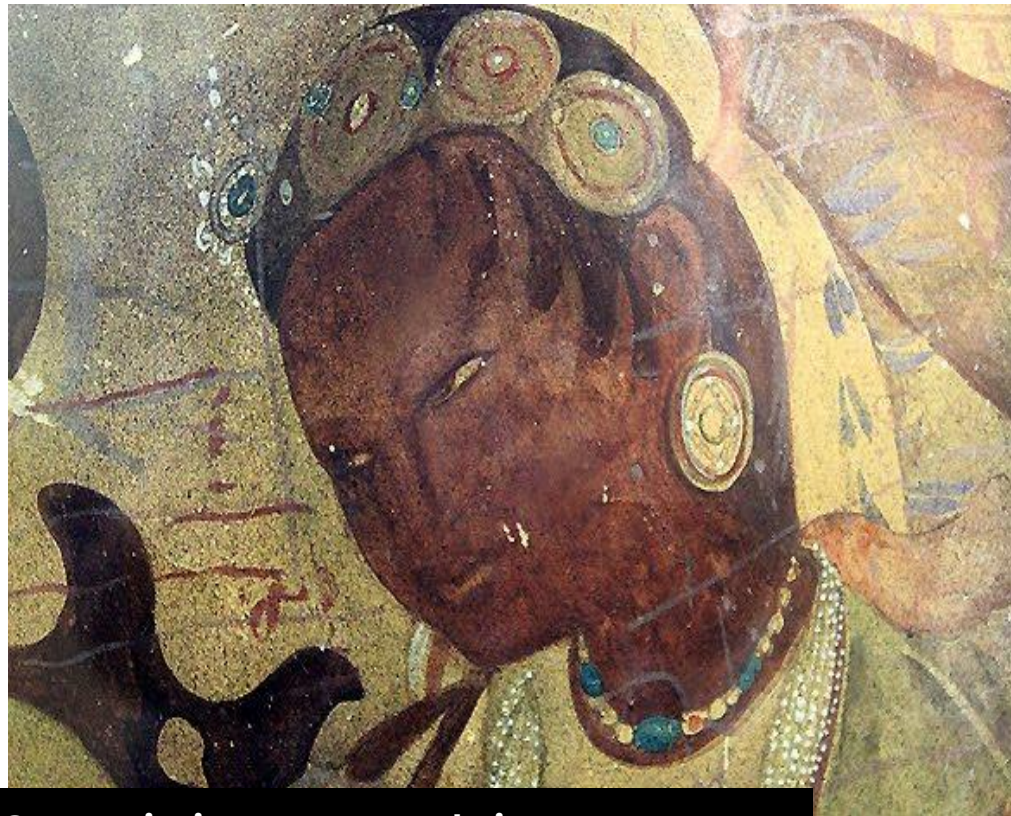
- **Bagha Caves** are located in Dhar district of Madhya Pradesh. There are **9 caves at Bagha** on the banks of the **river Bagha**. These are executed in tempera and half Fresco.
- Less care has been taken over the preparation of the first rough coat.
- The walls and roof of these caves have a large number of paintings.
- Cave No. 4 at Bagha is famously known as **Rang Mahal or Chitrasala (Gallery of paintings)** because its walls and roof are covered with a large number of beautiful paintings.



Painted Wall at Cave No 4

A veena player.  
The original Bagh Cave paintings were made in tempera using mineral colours from ochre, clay, chalk, kaolin line, lamp-black, gypsum green glauconite, and lapis lazuli.





**A veena player. The original Bagh Cave paintings were made in tempera using mineral colours from ochre, clay, chalk, kaolin line, lamp-black, gypsum green glauconite, and lapis lazuli.**





**Shiva and Parvati  
painting at Bagh  
caves**

## Paintings of Chhattisgarh

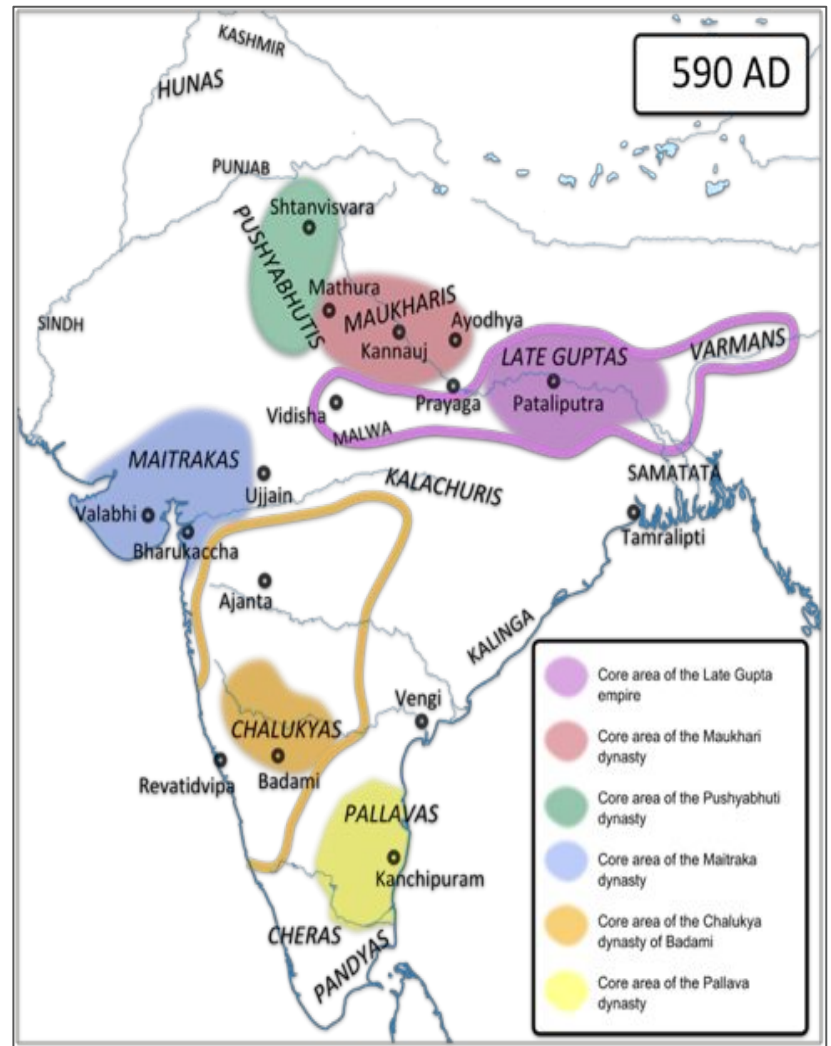
- Chhattisgarh is also home to the variety of caves in the district of Kanker like the shelter of Udkuda, Garagodi, Khaperkheda, Gotitola, Kulgaon, etc depicting the human figurines, animals, palms, prints, bullock carts etc.
- Some of the paintings from the later period are in the **Jogimara caves in the Ramgarh hills** in Surguja district of Chhattisgarh.
- Jogimara cave paintings were created before the Ajanta and Bagh Caves and belong to Pre-Buddha caves.
- These are dated to be painted around 1000 BCE.
- Similar paintings can be seen in the **Ghodasar and Kohabaur rock art sites** in the district of Koriya.
- Another interesting site is in **Chitwa Dongri** (Durg district) where a chinese figure riding a donkey, pictures of dragons and agricultural sceneries are found.



**Rock Art in Chhattisgarh**

# POST-GUPTA ARCHITECTURE

- Harsha
- Chalukyas
- Pallavas



## Painting in post Gupta period

### Chalukyan Age

- Some of the paintings found on the walls of Ajanta Caves belong to the post-Gupta period (550-750).
  - **Cave No. 1 at Ajanta** has a painting in which Chalukyan king Pulakesin II is depicted while welcoming the ambassador of Persian king Khusrau II.
- The glimpse of painting talent of this age can be seen in **Badami Rock-cut cave paintings** some paintings in Ajanta caves belong to this period.
- Badami mural paintings are the **earliest survivors of the Hindu paintings**.
- The paintings were completed during the period of **King Mangalishwara, son of Puleksin I**. The caves at Vatapi were fully decorated with murals; many of them were inspired from **Puranas**. The most surviving murals include the paintings of Shiva and Parvathi as well as some other characters.
- The Cave number 4 has a mural painting of **Adinatha, the Jain tirthankara**.
- There are 4 caves of which
  - Cave 1 is oldest among the four caves. Paintings on the ceiling of the cave are of Lord Shiva as Nataraja, and Shiva and Parvati with a coiled serpent which has high aesthetic value. This is thus dedicated to Nataraja.
  - Cave 2 is dedicated to Lord Vishnu and his many incarnations.
  - Cave 3 is also inspired by Brahmanical forms and thus has giant figures of many avatars of Vishnu like Paravasudeva, Bhuvanaraha, Harihara and Narasimha.
  - Cave 4 is based on Jain ideology and it has a huge image of Lord Mahavira. It is said to be built at last at least a 100 years away from the first cave.

Vishnu cave has some fragmentation of paintings.

Palace scene - Pulekesin I with his two sons Kirtivarman and Mangalesha



**Painting depicting Queen and attendants at Badami Cave**



**Puleksin-II welcoming ambassador of Persian King, Ajanta  
Added by Chalukyas**

## Pallava Paintings/Pandya Paintings

- Various inscription at **Mandagapattu** mention **Mahendravarman I** with numerous titles like **Vichitra chitta (curious mind), Chitrakarapuli (tiger among artists)** and **Chaityakari (temple builder)**.

The paintings in these temples too were done at his initiative, though only fragments remain.

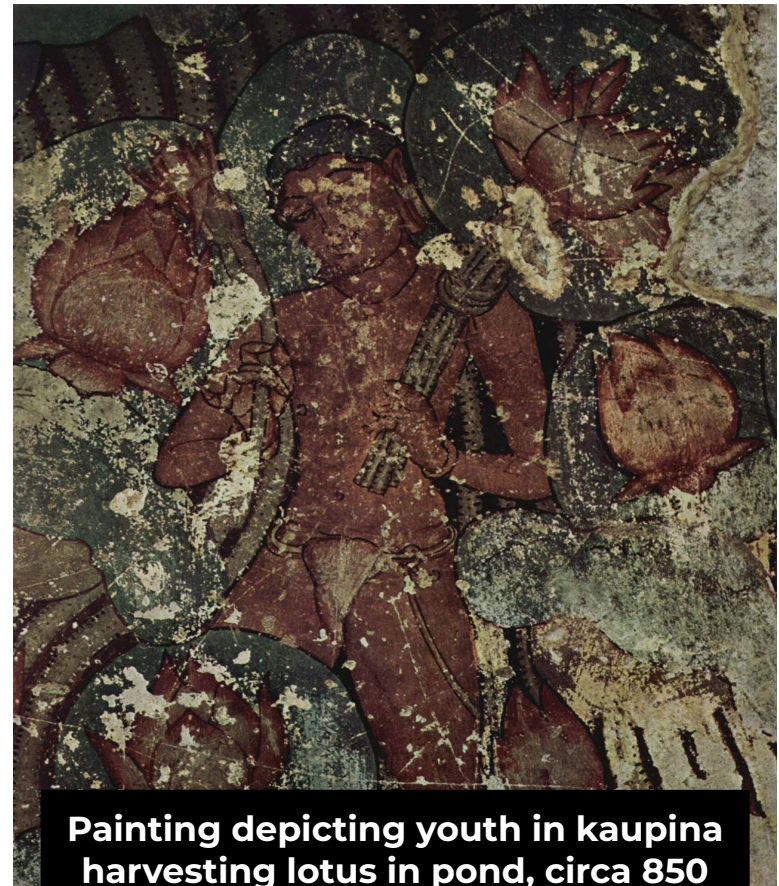
- **Panamalai figure** of a female divinity is drawn gracefully.
- Paintings at the Kanchipuram temple were patronised by the Pallava king, Rajsimha.
- Only traces of paintings remain now which depict **Somaskanda**.
  - Faces are round and large.
  - Lines are rhythmic with increased ornamentation when compared with the paintings of an earlier periods. Depiction of torso still remains like the earlier sculptural tradition but is elongated.

## Pandya Paintings

- After Pallavas they came to power
- Paintings of this period can be seen in **Sittanavasal Cave (Arrival Koli) paintings**. These caves built in 2nd century. These caves have elevated beds and pillow carved out of rock especially use for monks.

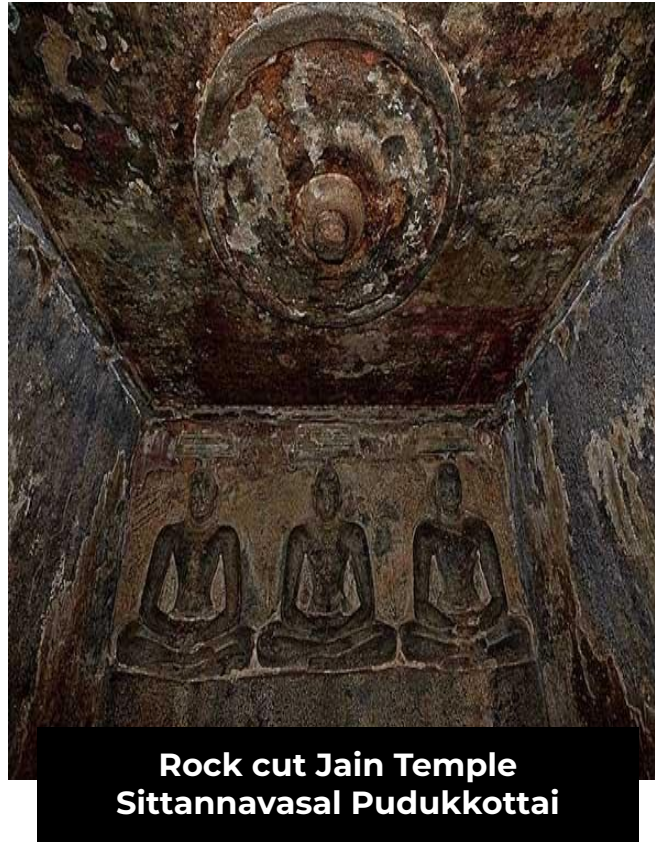
### Sittannavasal Cave

- Location: Pudukkottai district, Tamil Nadu
- These caves are rock-cut Jain temples.
- Earlier these caves were covered with paintings but now paintings are there only on the ceiling.
- Artistic quality of these paintings is of the highest order and surpasses other similar paintings elsewhere.

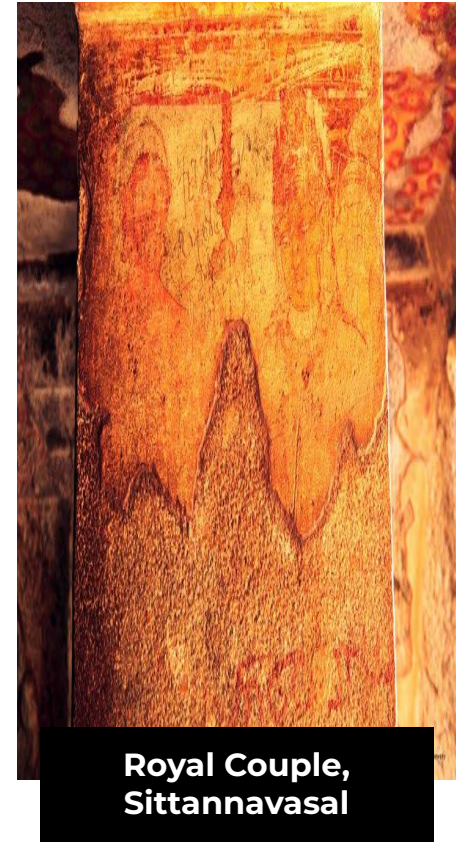


Painting depicting youth in kaupina harvesting lotus in pond, circa 850 CE.

- Murals are present in Jain temples. These murals resembles to Bagh and Ajanta cave paintings. Here painting is not limited to walls but paintings can be seen on the ceiling and pillars
- Paintings have the theme of Jain Samavasarana, which is a preaching hall.
- The painting of this era is considered as a surveying link between the Ajanta painting from 6th century to Chola paintings of Thanjavur from 11th century.
- **Sites**
  - **Panamalai Temple contain murals.**
  - **Tirumalai puram temple contain Jain cave painting in Pandya dynasty.**
  - **Paintings at kanchipuram are some excellent examples.**

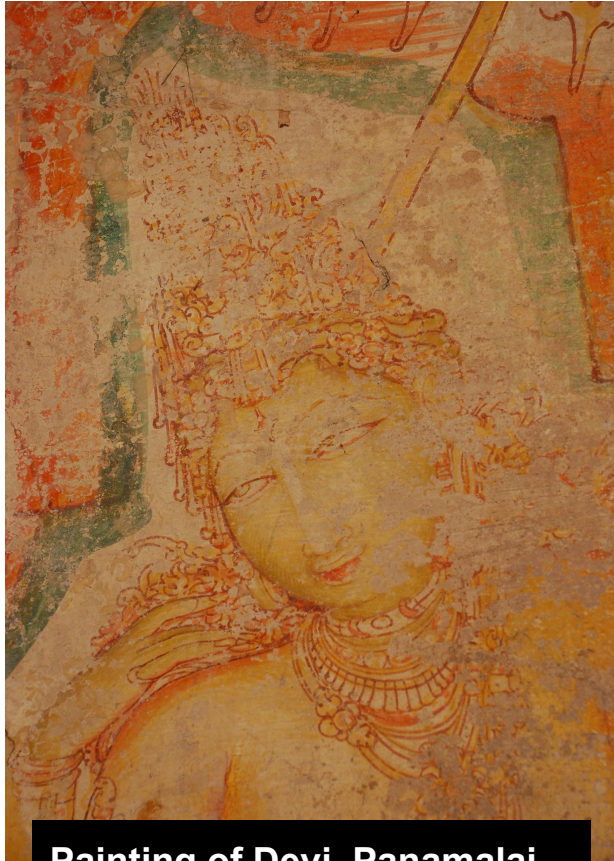


**Rock cut Jain Temple  
Sittannavasal Pudukkottai**



**Royal Couple,  
Sittannavasal**

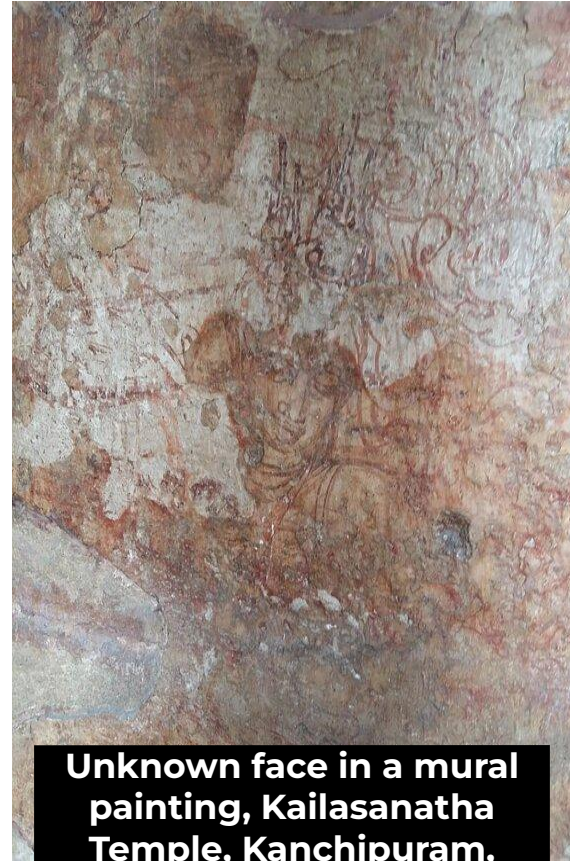




Painting of Devi, Panamalai



Wall painting at  
Kanchipuram temple



Unknown face in a mural  
painting, Kailasanatha  
Temple, Kanchipuram,  
India

## Armamalai Cave

- **Location: Vellore district** of Tamil Nadu
- These were **natural caves** and were converted into a Jain temple in 8th century AD.
- There are many paintings here which depict **Jain religious stories**.
  - For example **Astathik Patakas** (deities protecting eight corners) and Jainism.
- **Ravana Chhaya painting** built between 6th to 8th century in Odisha.
- These paintings are similar to the paintings of Sittanavasal Cave, another ancient Jain cave in Tamil Nadu



**Arnamalai Cave paintings**



**The mural on Ravan Chhaya rock  
Location: Sitabinji, Keonjhar hills, Odisha**

# Age of three empires

## Palas | Pratiharas | Rashtrakutas

A number of powerful empire arose in north India and deccan between north and south India (between 750 and 1000AD).

- 1) **Pala empire** (dominated eastern India) till 850 AD.
- 2) **Pratihara empire** (dominated western India and the upper gangetic valley) till 950s AD
- 3) **Rashtrakuta** empire (dominated the Deccan).

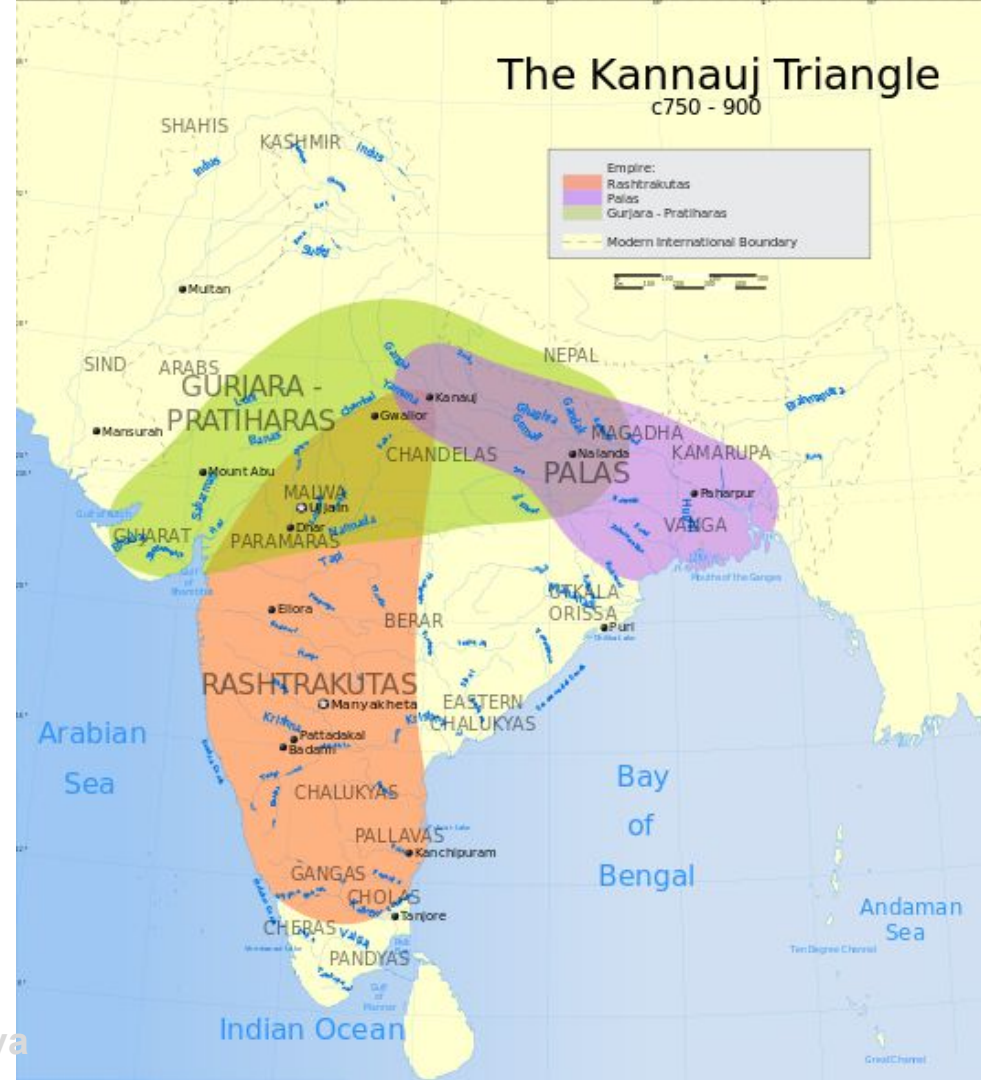
They fought among themselves.

provide stable condition of life over large areas.

### **Triparte struggle:**

**Kanauj** was considered the symbol of the sovereignty of north India.

Control of Kanauj implied control of the upper Gangetic valley.



## Rashtrakuta Period

- **Ellora Cave paintings**

- Ellora Caves have a sufficient number of paintings belonging to this period.
- Five caves out of which mostly limited to Kailasa temple.





## Important dimensions of paintings in Ellora Caves:

- These paintings portray scenes related to **Buddha's enlightenment**.
- **Vishnu, Lakshmi, Shiva and Apsaras** are also portrayed in Ellora Caves.
- Very **fine quality of blue colour** was used in the paintings of Ellora Caves.
- **White, green, brown, yellow and black colours** were used by painters in Ellora Caves.
- **Scenes of court life, festivals, processions, women** involved in various activities, etc. are portrayed in the paintings.
- **Birds, animals and flowers** are also found in paintings of Ellora Caves

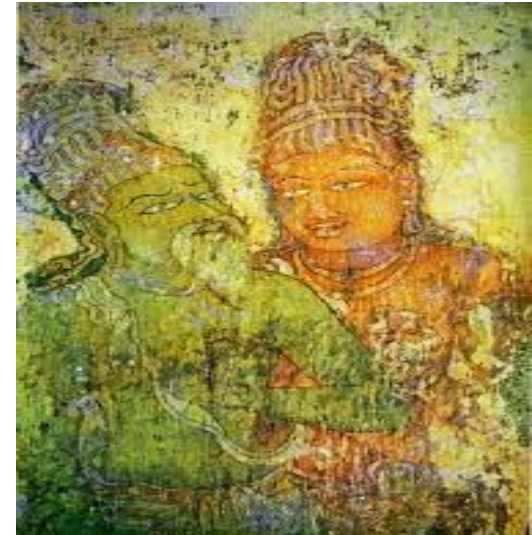


## Chola Period

- Chola Paintings are seen in **Nartamalai**.
- The most important Chola paintings were found in **Brihadeswara temple, Tanjore**. The paintings were drawn on the walls of the narrow passage that surrounds the shrine.
  - two layers of paintings were found. The upper layer - Nayak period in the 16th century.
- Chola painting in the temple show narration related to **Lord Shiva**,
  - **Shiva in Kailash, Shiva as Tripurantaka, Shiva as Nataraja,**
  - **a portrait of the patron Rajaraja and his mentor Kuruvar,**
  - **dancing figures etc.**
- These paintings were discovered by professor S.K. Govindasamy of Annamalai University in 1931, in the circumambulatory corridor of the temple.
- Walls of the circumambulatory path are covered with paintings in two layers from floor to ceiling.
  - Fresco technique was used in the making of these paintings.

The paintings of Brihadeswara temple exemplify the stylistic maturity the artists evolved over the years.

Sinuuous pre-determined flow of lines, supple modelling of figures, elongation of the physiognomic features of human figures— all these represent the perfection the Chola artist had achieved during the period on the one hand and the phase of transition on the other







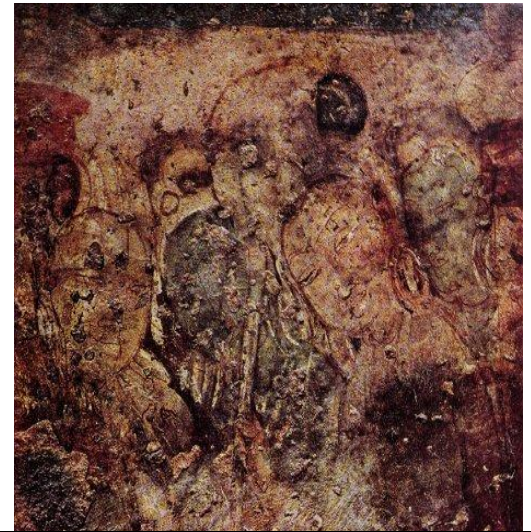
**Chola Painting – Dancing Girls at Brihadisvara Temple Tanjore**

# Vijayanagar Art

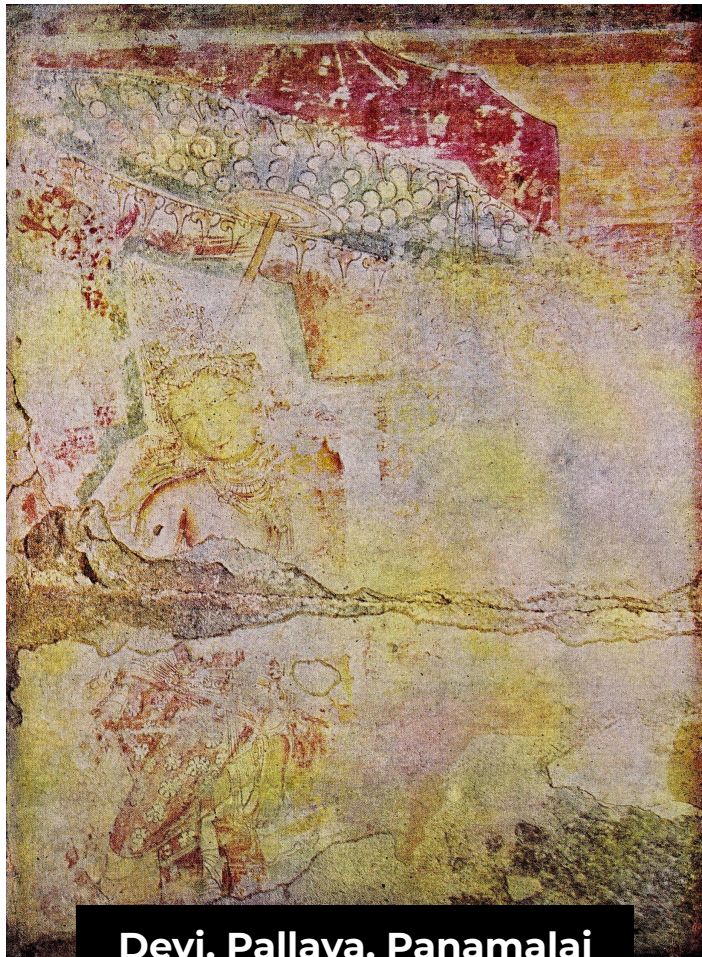
## (Medieval era - 1335 -1556)

- During this age a large number of paintings were made on the **walls of temples in south India** under the patronage of the **Cholas of Tanjore and the kings of Vijayanagar empire.**
- **These fresco paintings are in very bright colours.** Themes drawn from **Ramayana, Mahabharata and Puranas** are painted on them.
- Scenes belonging to the **lives of Rama and Krishna** are also found in these paintings +Vishnu avatars +Vidyardanya .
- **Tiruparakunram** near tiruchy have paintings belonging to 14th century.
- **Other sites include**
  - **Virupaksha Temple,Hampi-** painting found on the ceilings portrayed the scenes from Ramayana and Mahabharata.
  - **The Veerabhadra temple** located at **Lepakshi** in Anantapur district of Andhra Pradesh has large number of paintings on its walls.
- Generally paintings have the image of human on two dimensions view.

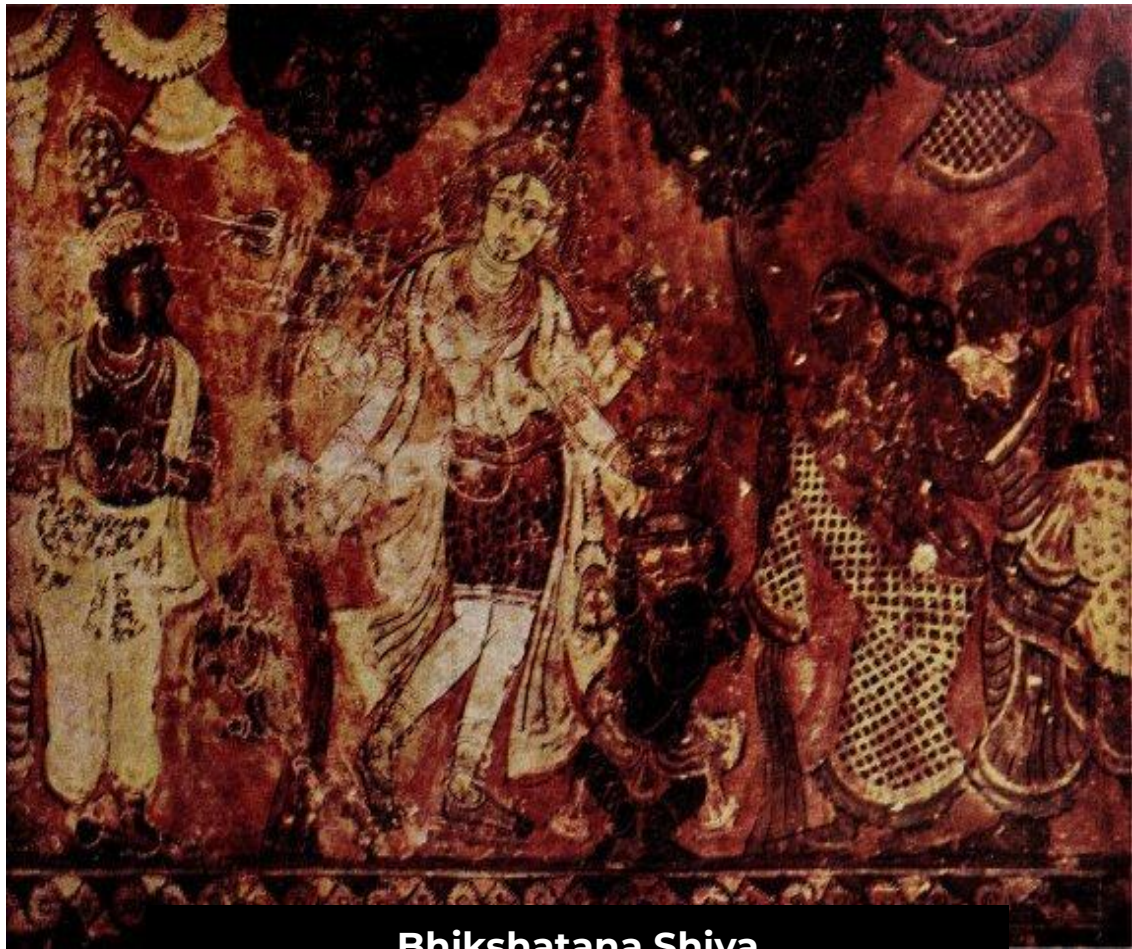
The Vijayanagara painters evolved a pictorial language wherein the faces are shown in profile and figures and objects two-dimensionally. Lines become still but fluid, compositions appear in rectilinear compartments. These stylistic conventions of the preceding centuries were adopted by artists in various centres in South India as can be seen in the paintings of the Nayaka Period.



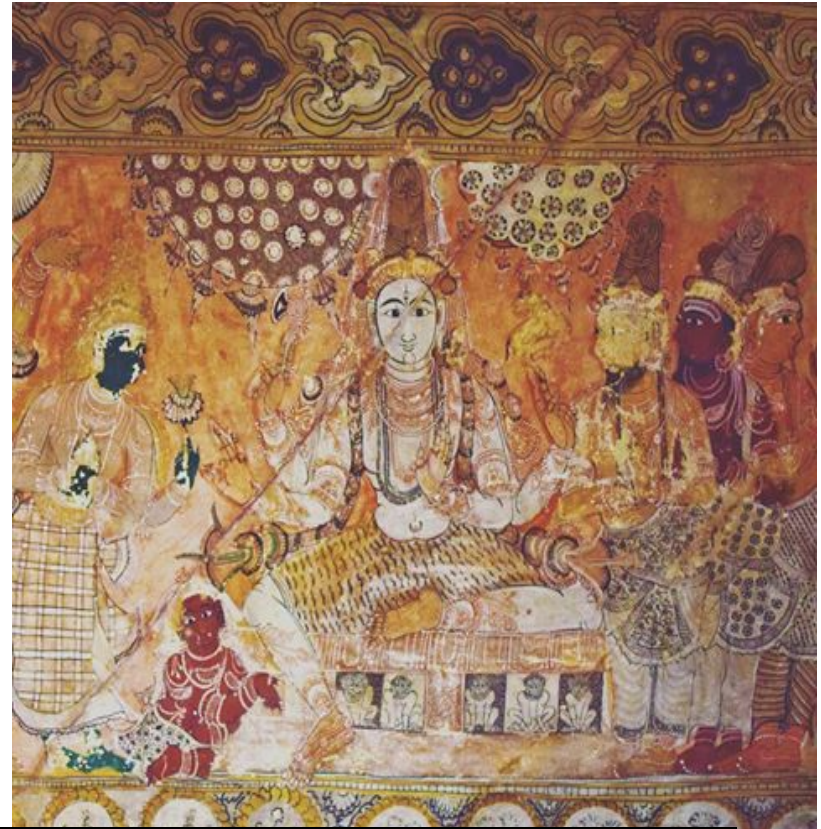
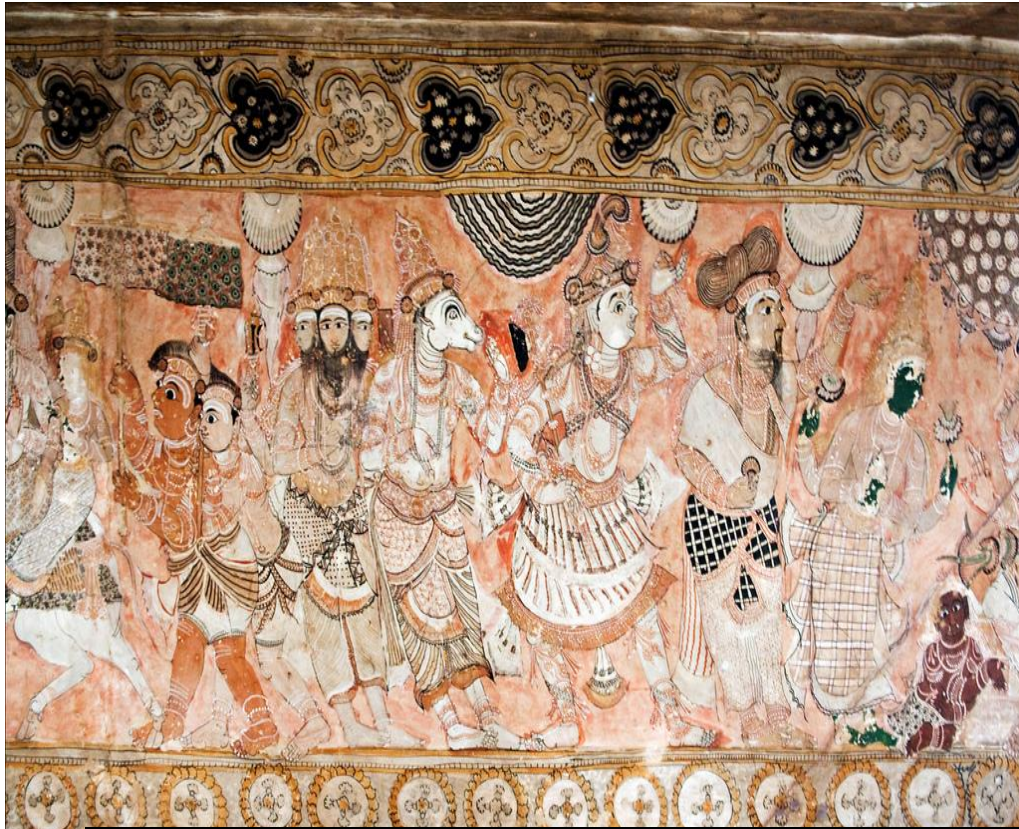
**Queen and Chauri-bearers**



**Devi, Pallava, Panamalai**



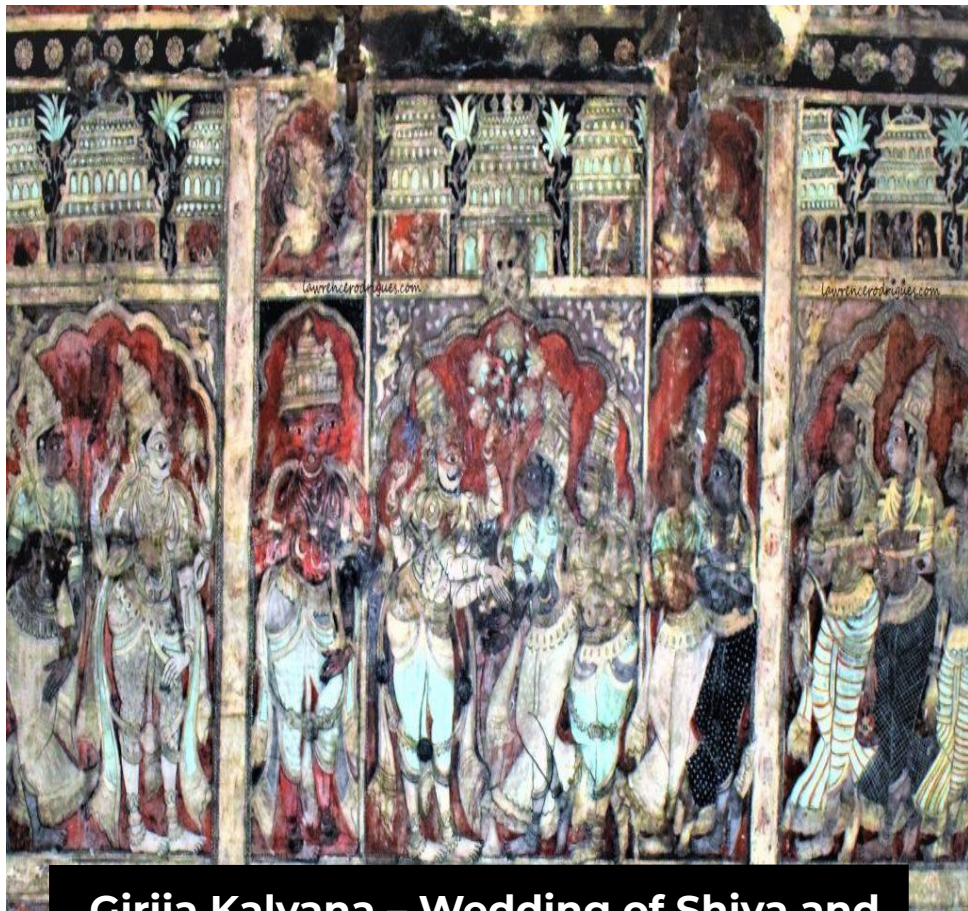
**Bhikshatana Shiva**



**Like Ajanta Cave paintings have shown the charm of painting in ancient India Lepakshi painting have done with Medieval period**



**Parvati with her companion, Lepakshi (Andhra Pradesh)**



**Girija Kalyana – Wedding of Shiva and Parvati (Mural of Virupaksha Temple)**



**Vishnu, Virupaksha Temple**



### **Ashta Dikpalas, Hampi (Virupaksha Temple)**

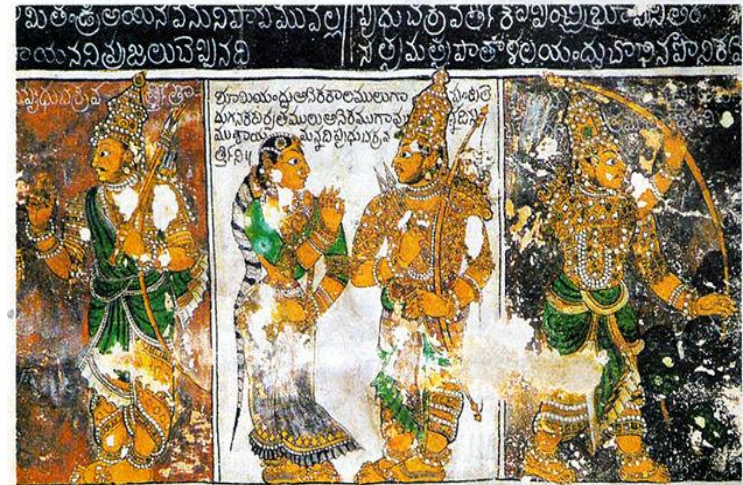
1. Ishana – Guardian of Eshanya (Northeast), riding Vrishaba (a bull)
2. Nirrti – Guardian of Nairutya (Southwest), riding a horse and carrying a sword
3. Vayu – Guardian of Vayuvya (Northwest), riding a gazelle
4. Varuna – Guardian of (West), riding Makara (a crocodile-like mythical creature)
5. Kubera – Guardian of Uttara (North), riding Nara (a man) and carrying a (mace)
6. Yama – Guardian of Dakshina (South), riding a male buffalo
7. Agni – Guardian of Agneya (Southeast), riding a ram
8. Indra – Guardian of Purva (East), riding Airavata (a white elephant) and wielding his signature weapon Vajrayuda (Thunderbolt)

## Nayaka Paintings

- The Nayak Dynasty emerged in South India after the collapse of the Vijayanagar Empire.
  - The Nayaks, former military governors of the Vijayanagar emperors, declared their independence in 1565 and established their own kingdoms, ruling from the 16th through 18th centuries.
- The style of **Thanjavur painting** originated under the Nayaks of Thanjavur around 1600 CE, and one can see the influence of **Deccani, Vijayanagar, Maratha, and even European or Company styles of painting.**
- Artists under Nayak rule also painted murals and frescoes on the walls of temples and other buildings, mostly featuring religious subjects or images of royal power.
- Nayaka paintings of the seventeenth and eighteenth century are seen in **Thiruparankundram, Srirangam and Tiruvarur.**



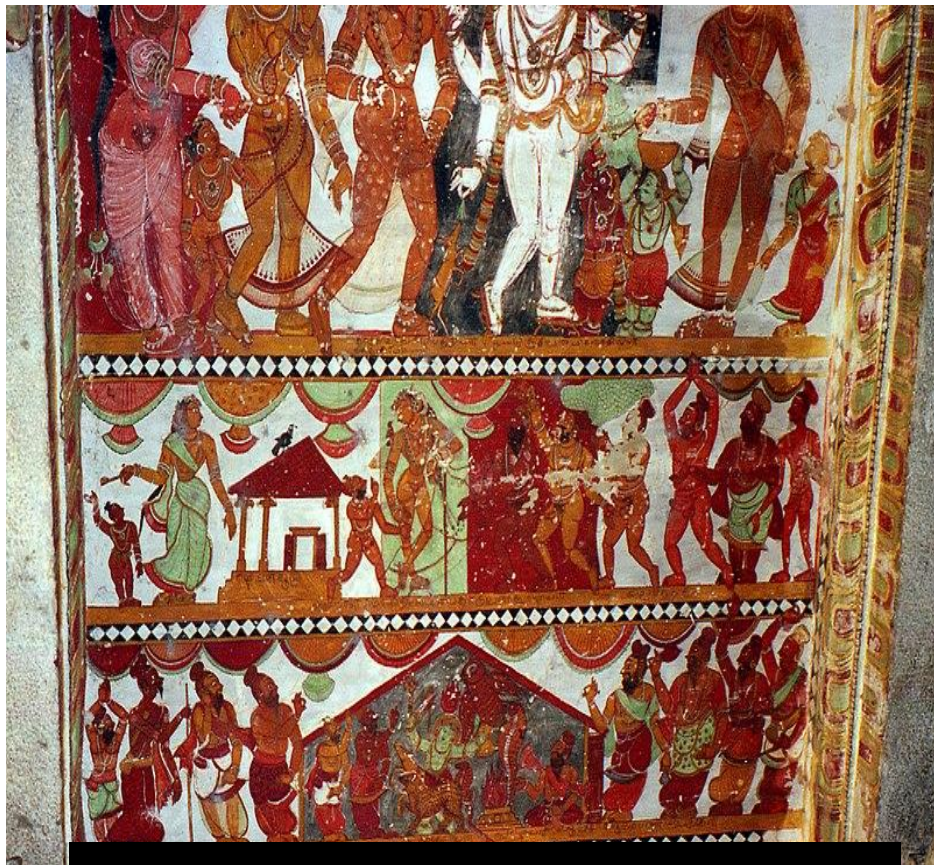
- In **Thiruparakunram** painting are found of two different periods one is 14th century and other is 17th century.
  - Early painting depict the scenes from the life of Vardhaman Mahavira.
  - Nayaka paintings portrayed the episodes from the Mahabharata and the Ramayana and also scenes from **Krishna-leela**.
- In **Tiruvarur** there found a panel narrating the story of Muchkunda.
- In **Chidambaram** panel of painting present narrates stories related to Shiva which present as bhikshatana form and Vishnu as Mohini look.
- In the **Sri Krishna** temple at Chengam in Arcot district there are sixty panels narrating the story of the Ramayana which represents the late phase of Nayaka paintings.



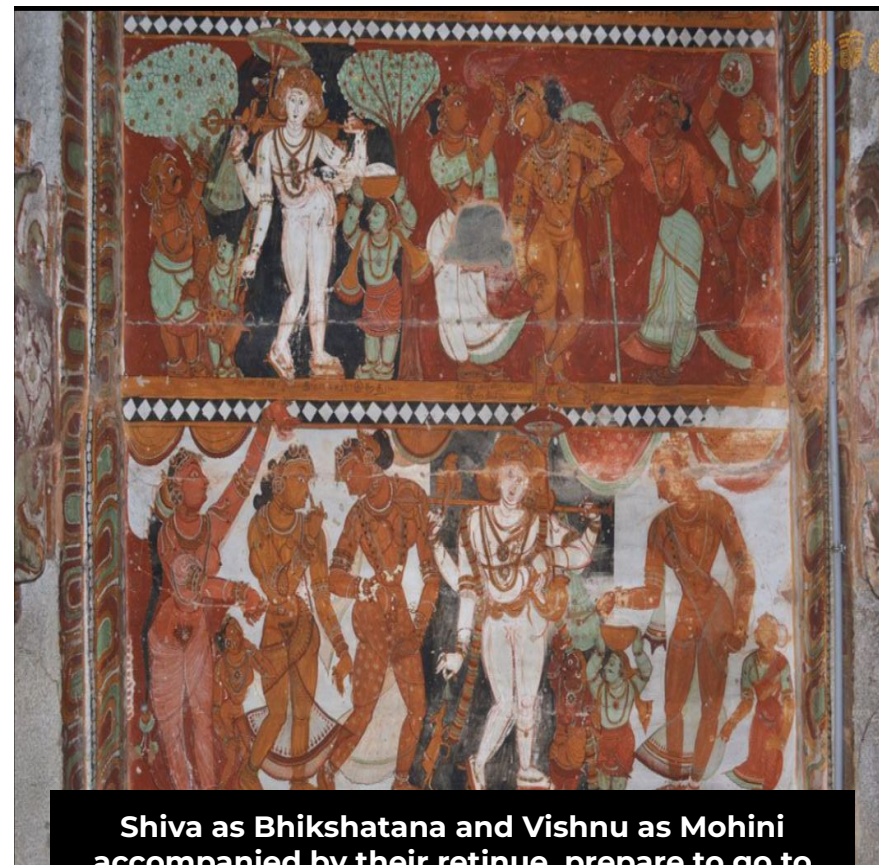
ಶ್ರೀಮಠಪಾಠಶಾಲೆಯುಂಟುಪ್ರಾಚೀನವಿದ್ಯಾಪೀಠವಿದು  
 ಸುಮಾರು ೧೫೦೦ ವರ್ಷಗಳಿಂದ ಕಾರ್ಯನಿರ್ವಹಿಸುತ್ತಿದೆ



**The Nayaka Murals: These murals illustrate images of Nayak Kings and Queens at Srirangam Temple, with inscriptions in the Kannada language**



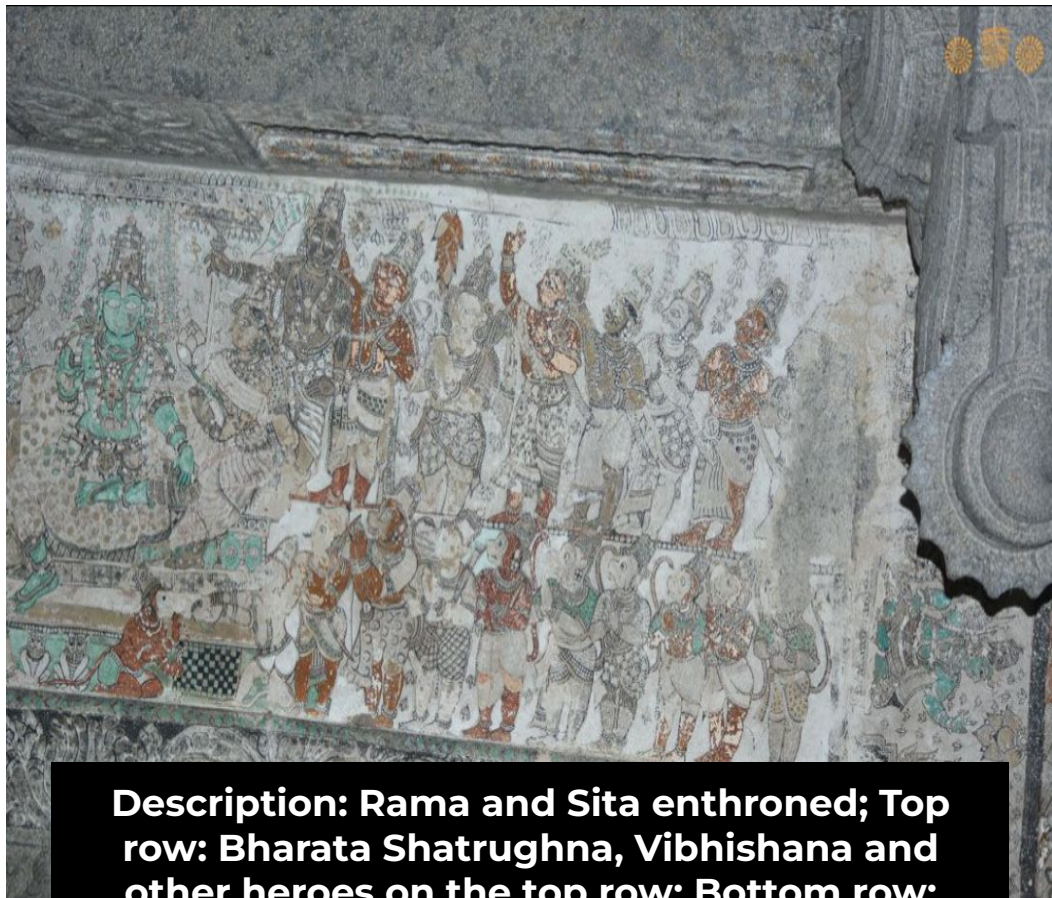
**Chidambaram Temple - painted ceiling**



**Shiva as Bhikshatana and Vishnu as Mohini accompanied by their retinue, prepare to go to the Daruka forest; Bottom row: Shiva seduces the wives of the rishis, whose garments slip from their bodies**



**Muchkunda (rishi) burns Kalyan to ashes**



**Description: Rama and Sita enthroned; Top row: Bharata Shatrughna, Vibhishana and other heroes on the top row; Bottom row: Guha Angada**

## Kerala Murals

16th - 18th century

They evolved a pictorial language and technique of their own while discriminately adopting certain stylistic elements from Nayaka and Vijayanagara schools.

The painters evolved a language taking cues from contemporary traditions, like **Kathakali and kalam ezhuthu** (ritual floor painting of Kerala), using vibrant and luminous colours, representing human figures in three-dimensionality

episodes from Hindu mythology which were popular in Kerala + Ramayana + Mahabharata

More than sixty sites:

- Three palaces—
  - Dutch palace in Kochi,
  - Krishnapuram palace in Kayamkulam and
  - Padmanabhapuram palace.

Other sites:

- **Pundareekapuram Krishna temple,**
- **Panayanarkavu,**
- **Thirukodithanam,**
- **Triprayar**
- **Sri Rama temple**
- **Trissur Vadakkunathan temple.**

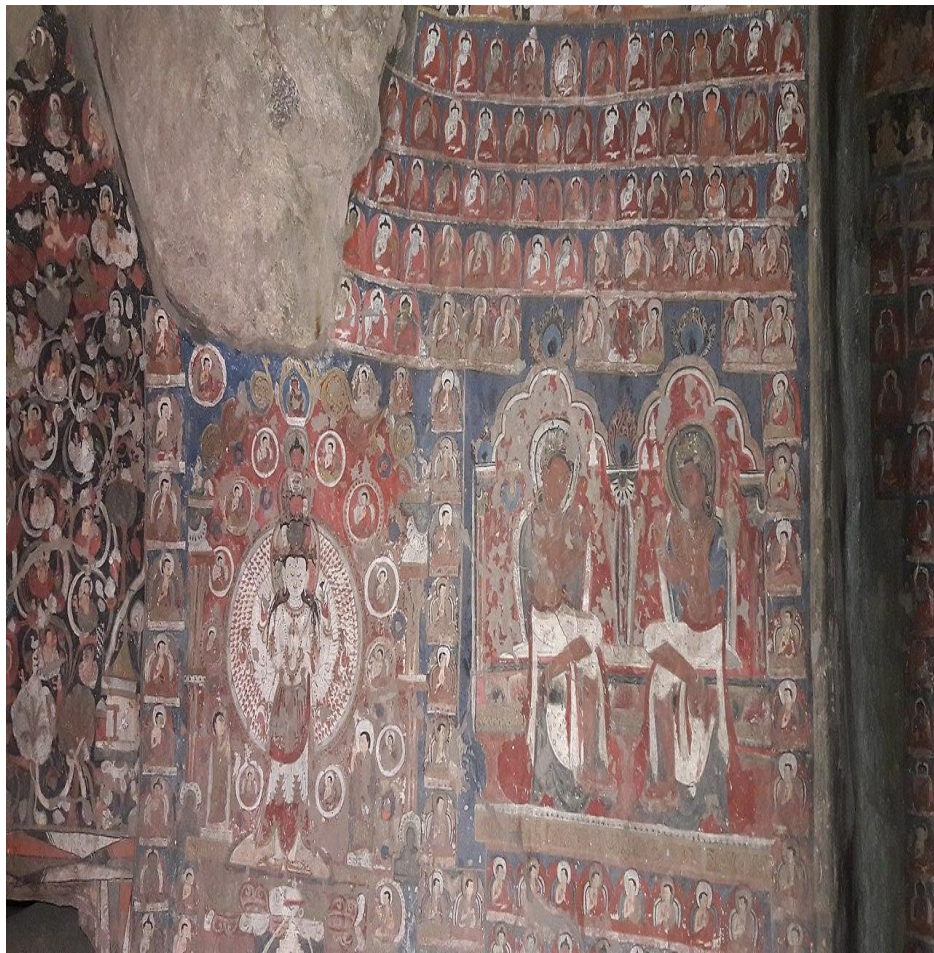


## Kashmir

- **Saspol Caves**

- Location: Ladakh in Jammu and Kashmir
- There are four caves here which are adorned with beautiful paintings related to Buddhism.
- Paintings of Anuttarayoga Tantra images of the main cave is very rare during the period of execution of these paintings. These caves are under the administration of Lekir Monastery.





## Relevance today

- Mural painting on interior and exterior walls of houses in villages or havelis. These paintings are usually made by women either at the time of ceremonies or festivals or as a routine to clean and decorate the walls.
- Some of the traditional forms of murals are
  - **pithoro** in parts of Rajasthan and Gujarat,
  - **Mithila painting** in northern Bihar's Mithila region,
  - **Warli paintings** in Maharashtra
  - paintings on the village walls - Odisha or Bengal, Madhya Pradesh or Chhattisgarh.

# Some other important caves of paintings

## Jogimara Cave

- Location: **Surguja district of Chhattisgarh**
- Jogimara cave walls are covered with **paintings of dancing human beings and animals.**

## Kanheri Caves

- Location: **Salsette Island, Mumbai**
- Cave No. 34 contains paintings of **Mahatma Buddha made around 10th century AD.**

## Lenyadri Caves, Junnar

- Location: **Pune, Maharashtra**
- Caves here contain traces of **ancient Buddhist paintings.**

## Malayadipatti Cave

- Location: Pudukkottai district, Tamil Nadu
- Walls and ceiling of the caves here are covered with paintings.
- These paintings were made in 16th and 17th centuries.

## Pitalkhora Caves

- Location: Aurangabad district, Maharashtra.
- These caves have paintings made in 4th century AD.
- A number of fine paintings can be seen on the columns of Cave 3.



## Ravana Chhaya, Sitabinji

- Location: Keonjhar/Kendujhar district of Odisha
- There are two giant rock boulders near Sitabinji. They have unique tempera paintings belonging to 7th century.
- These beautiful paintings depict royal processions.

## Bhaja Caves

- Location: **Pune, Maharashtra**
- Cave No. 12 at Bhaja contains beautiful paintings of **Mahatma Buddha**.

## Elephanta Caves

- Location: **Near Mumbai, Maharashtra**
- These caves were originally covered with beautiful paintings in **bright colours**.
- Nowadays, only traces of these paintings are visible.

## Thirunadhikkara Cave

- Location: Kanyakumari district, Tamil Nadu
- This cave was originally a Jain shrine.
- In 10th century AD, it was converted into a Hindu shrine.
- Paintings on the wall of this cave depict Ramayana and Mahabharata scenes.
- Murugan Cave Temple, Thiruparankundram
- Location: Madurai district, Tamil Nadu
- The cave contains an ancient painting of Nataraja (form of Lord Shiva).

## Udayagiri Caves

- Location: Near Vidisha, Madhya Pradesh
- Cave no. 6 at Udayagiri known as **Panasa Gumph** has simple ochre-coloured paintings.

## Undavalli Caves

- Location: **Guntur, Andhra Pradesh**
- It is a unique **four-storied structure**.
- There are **frescoes belonging to 7th and 8th century AD** depicting Hindu mythological stories.

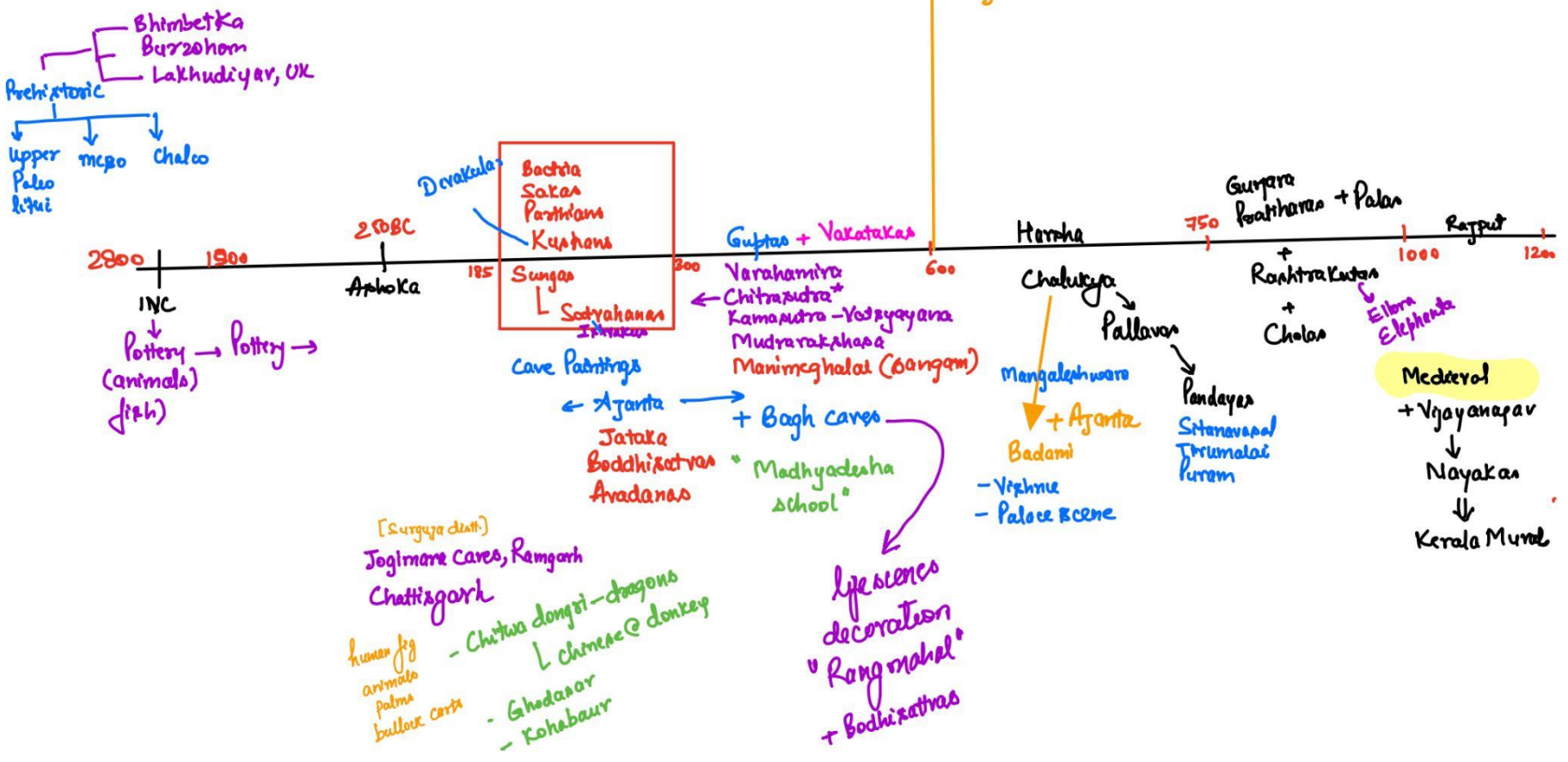
## Chintakunta Caves

- Location: **Kadapa district, Andhra Pradesh**
- This rock painting site was the **first to be discovered in South India**.
- It is the **second largest rock painting site** in India after Bhimbetka.
- There are **200 rock art paintings here**.
- **Red and white colours** were used in these paintings.
- Chintakunta paintings throw light on the **life of megalithic period**.

## Gawilgarh Caves

- Location: **Near Betul, Madhya Pradesh**
- There are prehistoric caves at this place which have **12,000-year old rock paintings**.
- There are **200 rock shelters here**.

# Paintings - Ancient & Early medieval [Murals]



## Before Christ (B.C.)

|               |                |      |              |
|---------------|----------------|------|--------------|
| 3000          | 2000           | 1000 |              |
| 2900          | 1900           | 900  | later        |
| 2800          | 1800           | 800  | vedic        |
| 2700          | 1700 no idea!! | 700  | era          |
| 2600          | 1600           | 600  |              |
| 2500 Indus    | 1500           | 500  | Mahajanapada |
| 2400 Valley   | 1400           | 400  | MAURYAS      |
| 2300 Civiliza | 1300 Rigvedic  | 300  |              |
| 2200          | 1200 era       | 200  |              |
| 2100          | 1100           | 100  | Dark Age     |

we are here!!

|                          |                             |                     |      |
|--------------------------|-----------------------------|---------------------|------|
| 100                      |                             | 1100                | 2100 |
| 200                      |                             | 1200                | 2200 |
| 300                      | Guptas                      | 1300 Delhi Sultans  | 2300 |
| 400                      |                             | 1400                | 2400 |
| 500                      |                             | 1500                | 2500 |
| 600                      | Harsha V                    | 1600 <b>Mughals</b> | 2600 |
| 700                      | Pragbh                      | 1700                | 2700 |
| 800                      |                             | 1800                | 2800 |
| 900                      | <b>Palas /Rashtra/Prati</b> | 1900                | 2900 |
| 1000                     | <b>&amp; Cholas</b>         | 2000                | 3000 |
| <i>Anno Domio (A.D.)</i> |                             |                     |      |



## Early Medieval India: 8th Century onwards

- Murals were continue to exist.
- Miniature art form also started to develop.
  - The word miniature, derived from the Latin verb *miniare* ("to colour with **minium**", a red lead).
  - Miniature painting indicates a small illustration used to decorate an ancient or medieval illuminated manuscript.
  - Minium, also known as red lead, is a bright orange red pigment that was widely used in the Middle Ages for the decoration of manuscripts and for painting.
  - **Precondition of miniature painting**
    - should not be less than 25 square inches.
    - The subject of painting less than one-sixth of the actual size.
- Now painting become smaller in size with detailed description.
- This style of paintings were painted on palm leaf, Clothes, marble. It develop in different regions.

- The early medieval age (750 AD- 1200 AD) witnessed remarkable progress in the art of painting. This progress was not just in any particular geographical region but was spread all over India.
- Progress in painting was witnessed from **Kashmir in the north to Tamil Nadu in the south and from Bengal in the east to Gujarat in the west.**
- **Miniature Paintings** came into existence in India for the first time during this period.
  - In these paintings, very fine details were portrayed by the painter. If a miniature painting is observed under a magnifying glass, more details become visible.
  - Another special feature of miniature painting is that objects are depicted at the most 1/6th of their original size.
  - The size of a panel in a miniature painting is maximum 25 sq. inches.
- **Pothi format (book format)** of painting also came into existence during this age.
  - In this format, paintings were used to describe a story. Multiple pages containing these paintings were put together in a book form.
- **Chaurapanchasika** (50 stanzas of thief) of **Bilhana (Kashmiri)** writer and painter belonging to 11th century) is the finest example of this format. This book contains the love story of a thief and a princess.
- Buddhist paintings were made on a large scale in eastern India.
- These paintings were patronized by the Pala rulers of Bengal and Bihar.
- They represent the Pala School of Paintings.
- These paintings are famous for the use of sinuous lines (curly lines) and subdued (light) tones of colours.

# Age of three empires

*Palas | Pratiharas | Rashtrakutas*

A number of powerful empire arose in north India and deccan between north and south India (between 750 and 1000AD).

- 1) **Pala empire** (dominated eastern India) till 850 AD.
- 2) **Pratihara empire** (dominated western India and the upper gangetic valley) till 950s AD
- 3) **Rashtrakuta empire** (dominated the Deccan).

They fought among themselves.

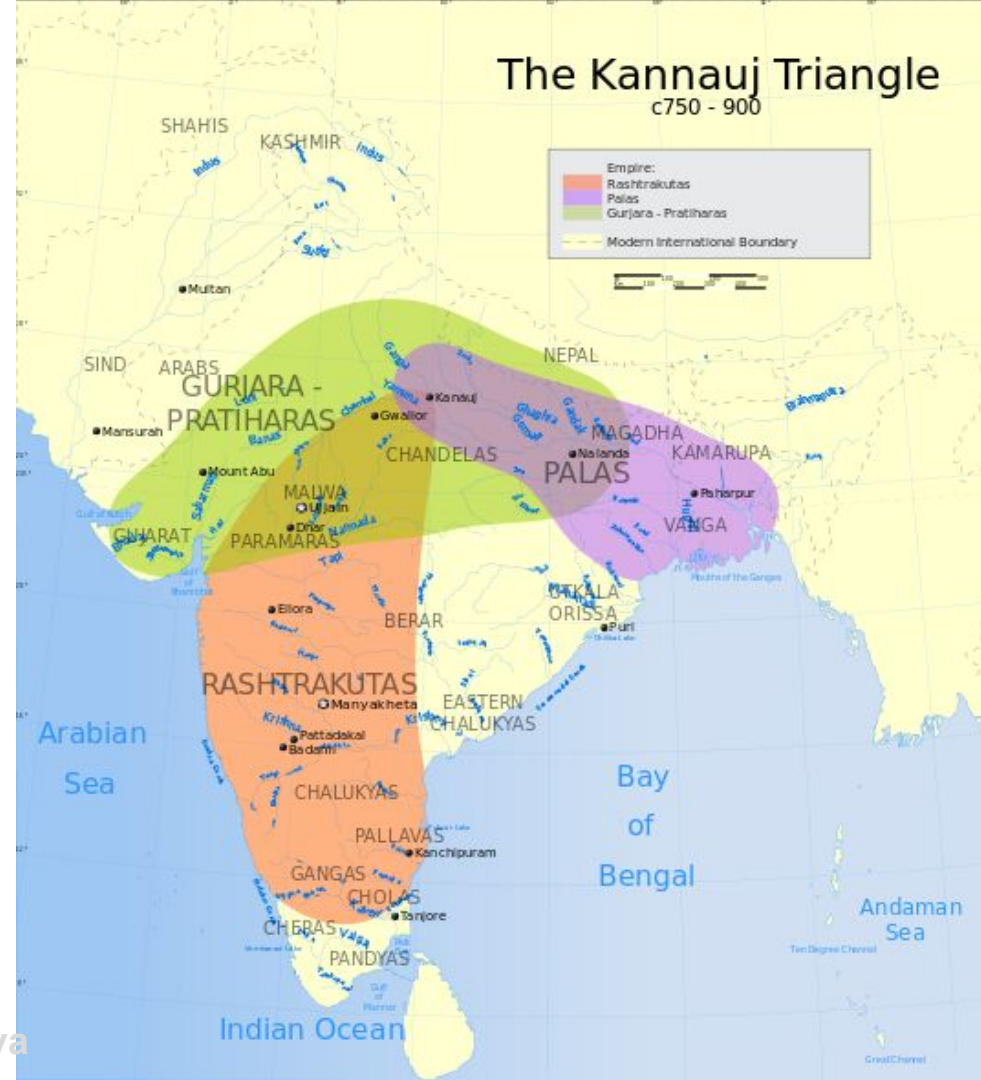
provide stable condition of life over large areas.

## **Triparte struggle:**

**Kanauj** was considered the symbol of the sovereignty of north India.

Control of Kanauj implied control of the upper Gangetic valley.

Abhishek Srivastava



## Pala School of Art (8th - 11th)

- It dated to 8th to 11th century. In 11th century paintings reached to its climax.
- Pala School represents the earliest examples of miniature painting in India.
- *The Buddhist monasteries (mahaviharas) of Nalanda, Odantapuri, Vikramsila and Somarupa were great centres of Buddhist learning and art.*
- The images of Buddhist deities at these centres which also had workshops for the casting of bronze images.
- The extant **illustrated manuscripts of Pala Empire mostly belong to the Vajrayana School of Buddhism.**
- Pala style is naturalistic and resembles the ideal forms of contemporary bronze and stone sculpture, and reflects some feeling of the classical art of Ajanta.
- The best example is the manuscript of the **Astahasrika Prajnaparamita.**
- **Important centres**
  - **Mahavihara-Nalanda, vikramshila, Odantpuri, Somapura, Jagdaila.**
- **Manuscript Painting- Astahasrika Prajnaparamika (Nalanda).**
- Due to Islamic invasion it declined this culture.

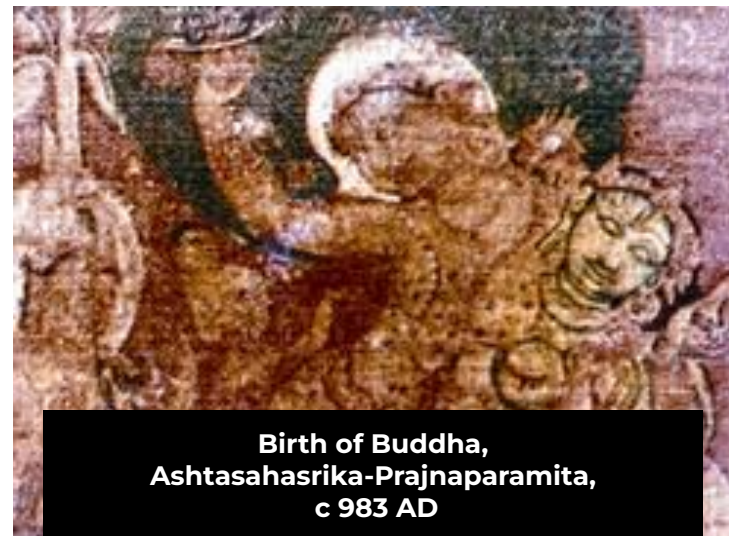
**Features:** The image of the human figures have flat heads and in natural touch banana and coconut trees were used. They have simple compositions and were patronised by some of those rulers who promoted Buddhism.

- The proponents of the Vajrayana School of Buddhism also used and patronised these paintings.
- The prominent painters were **Dhimman and Vitapala.**

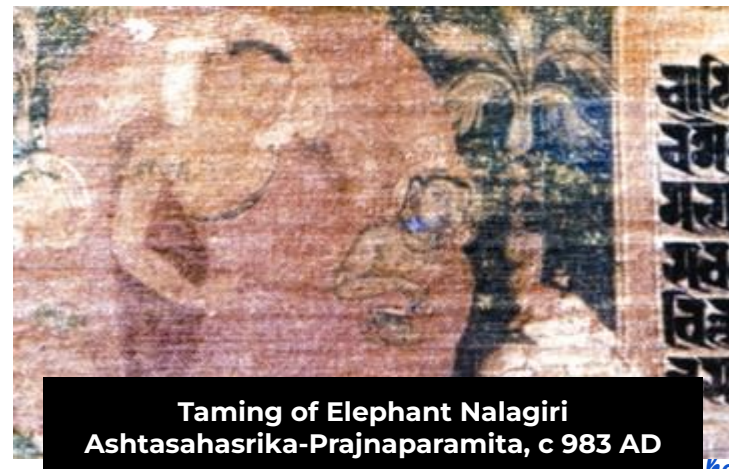




**A Buddhist divinity, painting on palm leaf, Pala period, c. 12th century; in a private collection.**



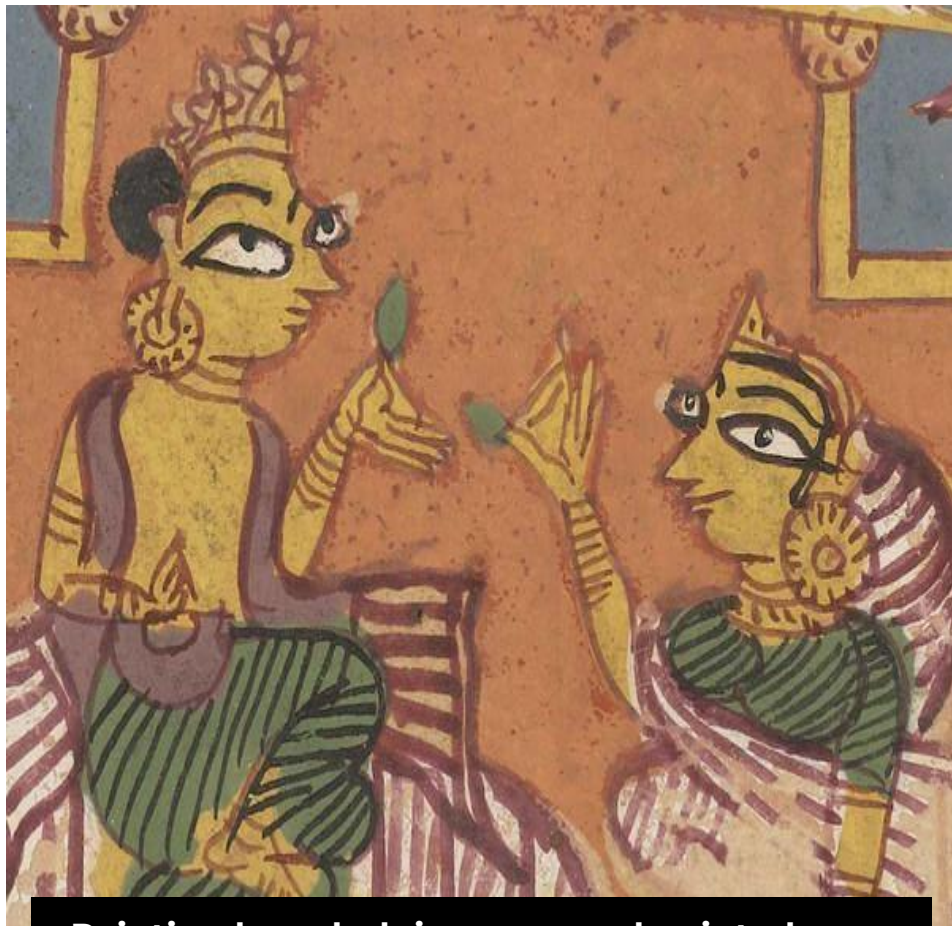
**Birth of Buddha,  
Ashtasahasrika-Prajnaparamita,  
c 983 AD**



**Taming of Elephant Nalagiri  
Ashtasahasrika-Prajnaparamita, c 983 AD**

## Western India

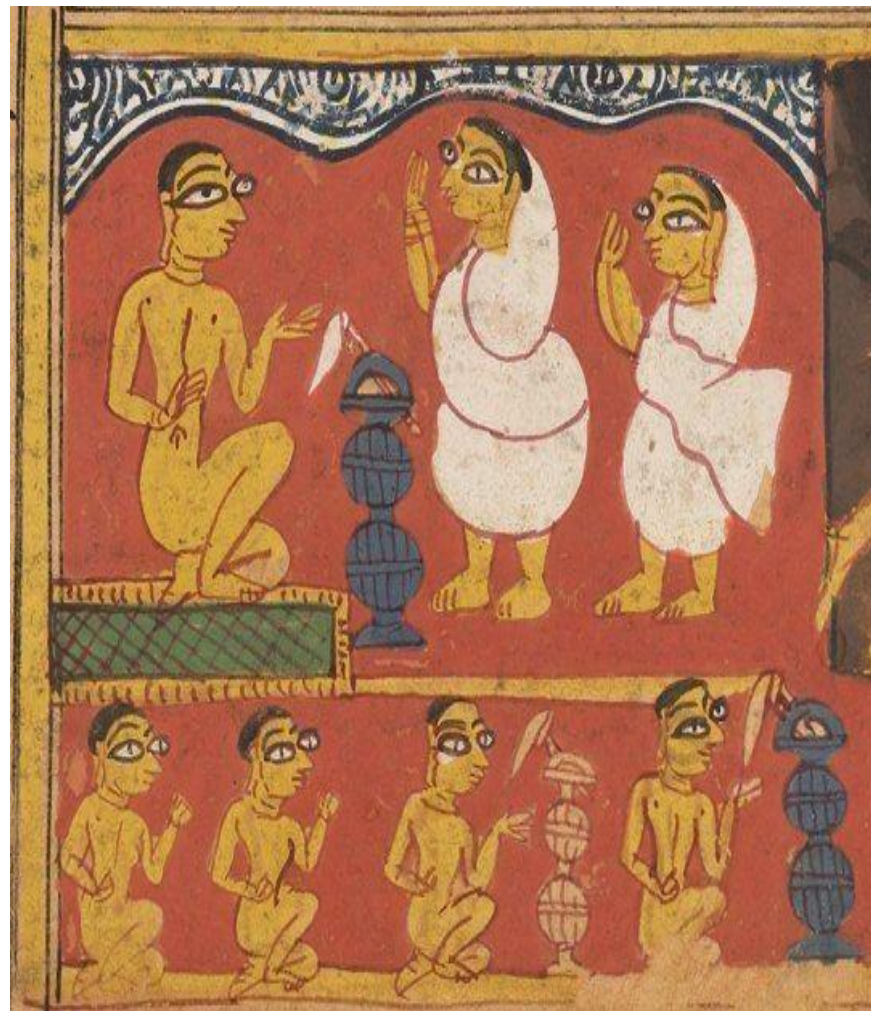
- Western Indian painting, also called Jaina Painting, a highly conservative style of Indian miniature painting largely devoted to the illustration of Jaina religious texts of the 10th to 13th century.
- The **Western Chalukya Empire** ruled most of the western Deccan, South India, between the 10th and 12th centuries.
- Jain paintings influenced by **Apabrahmsa school** inspired from Jain texts patronised by the merchants.
- Stories from **kalpasutra and kalchakra katha**.
- Paintings executed on **palm leaf** and later on paper.
- **Vaishnav painting** was drawn on the concept of **Gita Govinda** and secular love into these paintings.
- In western India, **Jain paintings** were made on a large scale.
  - It is also referred as the **Apabhramsa School of Art**.
  - Ahmedabad, **Patna, Champaner and Vadnagar** were the prominent centres of Jain painting.
  - Use of **taut (tight/hard)** lines in the making of face was the most important feature of these paintings.
  - These paintings reflect the **flow of linear energy**.
  - **Kalpasutra and Kalakacharyakatha** are famous creations of **Jain text by Apabhramsa artists**.
  - **Kalpasutra** is a compilation of biographies of **Jain Tirthankaras**.
  - **Apabhramsa artists depicted human figures with**
    - Fish-shaped bulging eyes
    - A pointed nose
    - A double chin
    - Angular faces
    - Female figures with large hips and breasts



Painting have bulging eyes and pointed nose



Painting represents the dream of Yashodhara



# Art and Architecture

## Delhi Sultanate

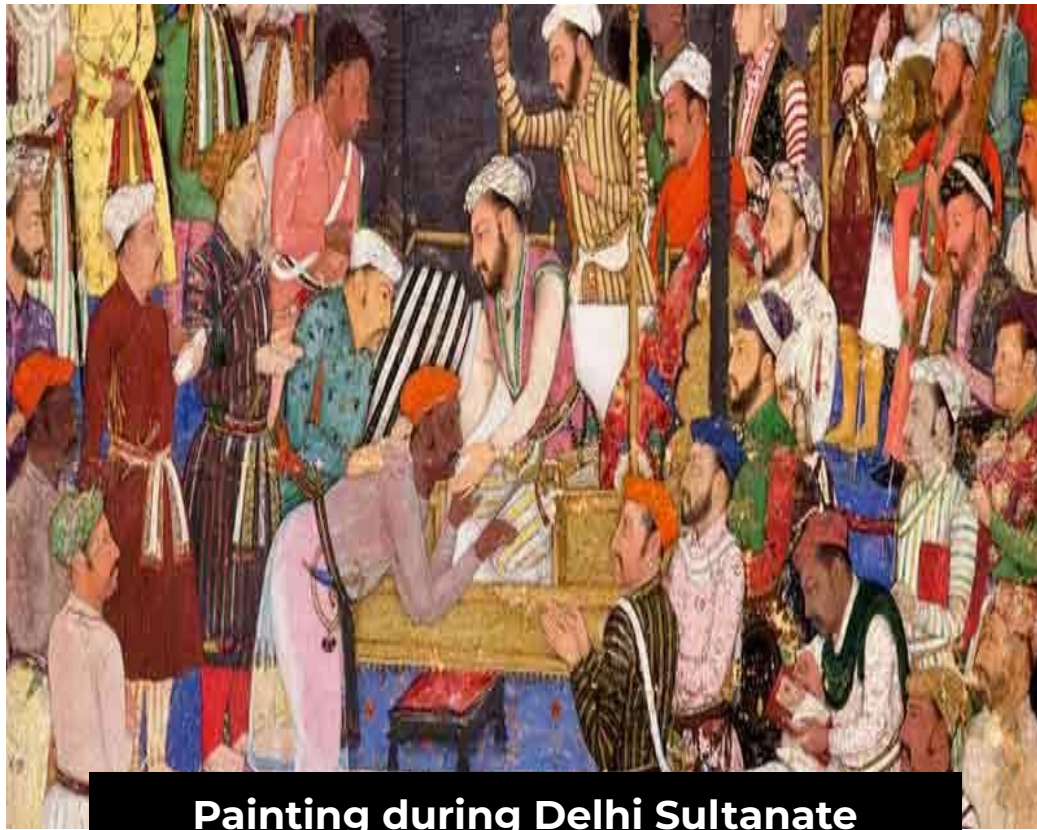
|                |  |              |                        |
|----------------|--|--------------|------------------------|
| 1110           |  | 1310 KHALJI  | 1510                   |
| 1120           |  | 1320         | 1520                   |
| 1130           |  | 1330         | 1526 Battle of Panipat |
| 1140           |  | 1340         |                        |
| 1150           |  | 1350 TUGHLUQ |                        |
| 1160           |  | 1360         |                        |
| 1170           |  | 1370         |                        |
| 1180           |  | 1380         |                        |
| 1190 Mohd Ghor |  | 1390         |                        |
| 1200           |  | 1398 Timur   |                        |
| 1206           |  | 1410         |                        |
| 1220 S         |  | 1420         |                        |
| 1230 L         |  | 1430         |                        |
| 1240 A         |  | 1440 SAYYIDS |                        |
| 1250 V         |  | 1450         |                        |
| 1260 E         |  | 1460         |                        |
| 1270 S         |  | 1470         |                        |
| 1280           |  | 1480 LODHI   |                        |
| 1290           |  | 1490         |                        |
| 1300           |  | 1500         |                        |

## Progress in paintings during medieval age

- During this age, birch bark and palm leaf cloth or paper were used as materials to make paintings along with the use of walls and roofs.
- In South India, paintings were made on the walls of temples during this age. Brihadishvara temple located at Tanjore has many paintings on its walls depicting King Rajaraja I, God Shiva, animals, birds and flowers.
- With the establishment of the **Turco-Afghan and Mughal rule**, a new phase commenced in the history of India. The Turks brought a number of new cultural elements with them.
- **The Sultans of Delhi did not patronize painting much.**
- **The attitude** of Turkish rulers towards painting **was negative** because the depiction of living beings was considered **against the tenets of Islam**. They also did not **patronize sculpture**.
- **Mughal rulers were quite liberal** and progressive when compared with the Sultans of Delhi. Their attitude towards painting was favourable. Beginning from Babur till the reign of Shah Jahan, the art of painting was patronized in Mughal courts.

## Miniature Art during Delhi Sultanate

- **Tabaqat-i-Nasiri of Minhaj-ud-din Siraj** has the earliest reference of murals in the Sultanate period.
  - According to this book, when Caliph issued a letter of recognition to **Sultan Iltutmish**, paintings were made to record the occasion.
  - Human beings and animal figures were painted on the main arch of the palace to welcome the representative of Caliph.
- **Nimatnama (a book of cookery)** during the reign of Nasir Shah who ruled over Mand mentioned about the painting.
- According to **Tankh-i-Firozshahi** of **Shams-i-Siraj Afif, Sultan Firoz Shah Tughlaq** banned the tradition of making paintings on the walls of the palace of Delhi.
- The tradition of painting during the Sultanate period was not confined to murals only. **Nuh Sipihr of Amir Khusrau** informs that entertainment parties were organized by **Qutb-ud-din Mubarak Khilji** in a painted open tent.
- The painting have persian elements with the Indian traditional elements.



**Painting during Delhi Sultanate**



Rostam Kills the Turanian Hero Alkus with his Lance:

**Shahnama**, Delhi Sultanate, c. 1450.

This miniature comes from a manuscript made by an artist who was highly influenced by Jain art from western India. Both the intense palette and the depiction of figures differ from those found in other Islamic painting.



# INDIA in 1525.

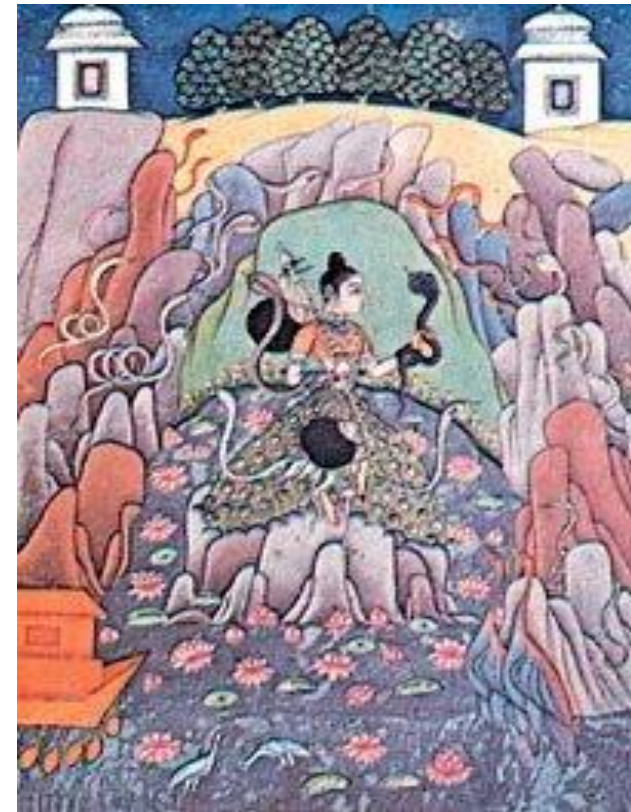


1. Bhopal
2. Sagar
3. Damoh
4. Hoshangabad
5. Narsinghpur
6. Jabalpur
7. Seoni

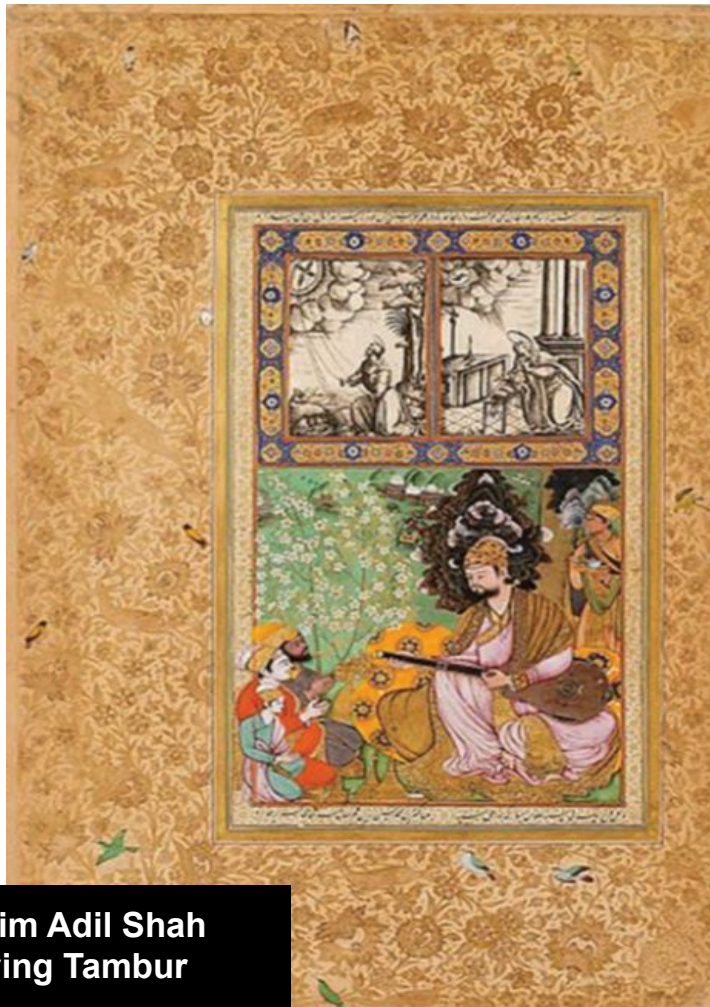


## Deccan Paintings

- Deccan style of miniature painting that flourished from the late 16th century among the Deccani sultanates in peninsular India.
- This style is a sensitive, highly integrated blend of **indigenous and foreign art forms**.
  - **Vijayanagar wall paintings** - The elongated figures are seemingly related to it,
  - **Persian influence** - the floral-sprigged backgrounds, high horizons, and general use of landscape show.
- Deccani **colours are rich and luminous**, and much **use is made of gold and white**.
- Flat manner and the dress and human outlines are demarcated in black.
- The landscape are full of trees, rock and other designs.
- The kingdoms of Bijapur, Golconda and Ahmadnagar developed highly sophisticated and distinct school of court painting. Its unique sensuality and intense colours have strong affinity to regional aesthetics.
- The theme of another Deccani painting is **Yogini**
  - one who believes in yoga, leads a disciplined life of physical and emotional training, pursues spiritual and intellectual explorations, and is famous for renunciation of worldly attachments.



**The musical mode asavari,  
Deccani-school painting,  
Hyderabad  
mid-18th century**



Ibrahim Adil Shah  
playing Tambur



Yogini, Bijapur  
"Lady with the Myna bird"  
17th century

## Ahmednagar School of Painting

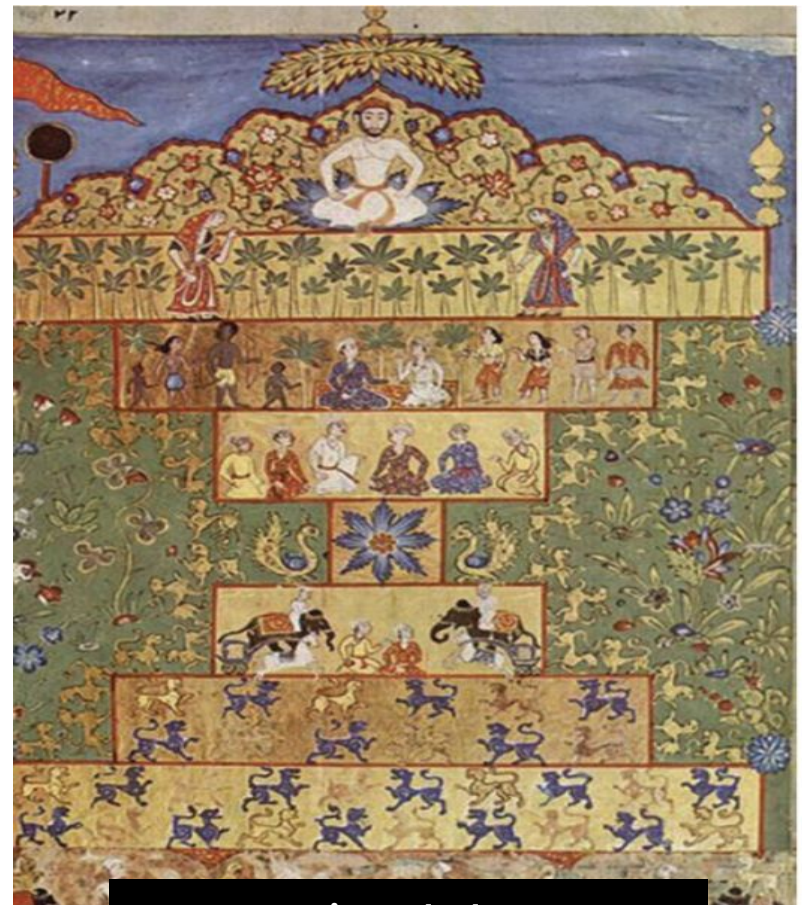
- The earliest examples of Deccani painting are the reign of Hussain Nizam Shah I of Ahmadnagar (1553–1565).
- **Tarif-i-Hussain Shahi** has illustrated manuscript for this period.
- The palette is different from paintings of northern manuscripts, coming largely of Mughal atelier, as they are more rich and brilliant.
- The high circular horizon, golden sky and golden colour have **Persian influence.**
- The feminine dress, present in a series of Ragamala paintings, are the most striking and moving examples of the sixteenth century Deccan Schools of Painting.
- The horizon in the painting, disappears and is replaced by a neutral coloured ground patterned all over with small stylised plants, or occupied by symmetrical architectural domes over the archades.
- The small pagri is close to the form found in the earliest Akbari miniatures.
- The women in the paintings of Ahmadnagar wear a modified northern costume with choli (bodice) and long braided pigtails, ending in a tassel. Only a long scarf, passing round the body below the hips, is a southern fashion, which is seen in the Lepakshi frescoes.



**Tarif-i-Hussain Shahi**  
**King sitting on the Throne**  
Ahmadnagar, 1565–1569

## Bijapur School of Painting

- Paintings from Bijapur in the sixteenth century have a richly illustrated the **Nujum al-Ulum dated to 1570**.
- The women are shown in south Indian dress, tall and slender as those in the Ragamala paintings.
- The school of Bijapur was patronised by **Ali Adil Shah I (1558–1580) and his successor Ibrahim II (1580–1627)**, both patrons of art and literature.
  - The latter was also an expert in Indian music and author of a book on this subject, Nauras-nama.
- **Throne of Prosperity**
  - symbolic diagram of an auspicious throne of seven stages, each supported by different inhabitants—from elephants and tigers to palm trees, through storeys of peacocks and primitive tribes.
  - The stylised plants on either side of the throne have visual reference to margin decoration in Gujarati manuscript of early sixteenth century.



**Nujum al-Ulum**  
**The Throne of Prosperity**  
**Bijapur, 1570**

## Golconda School of Painting

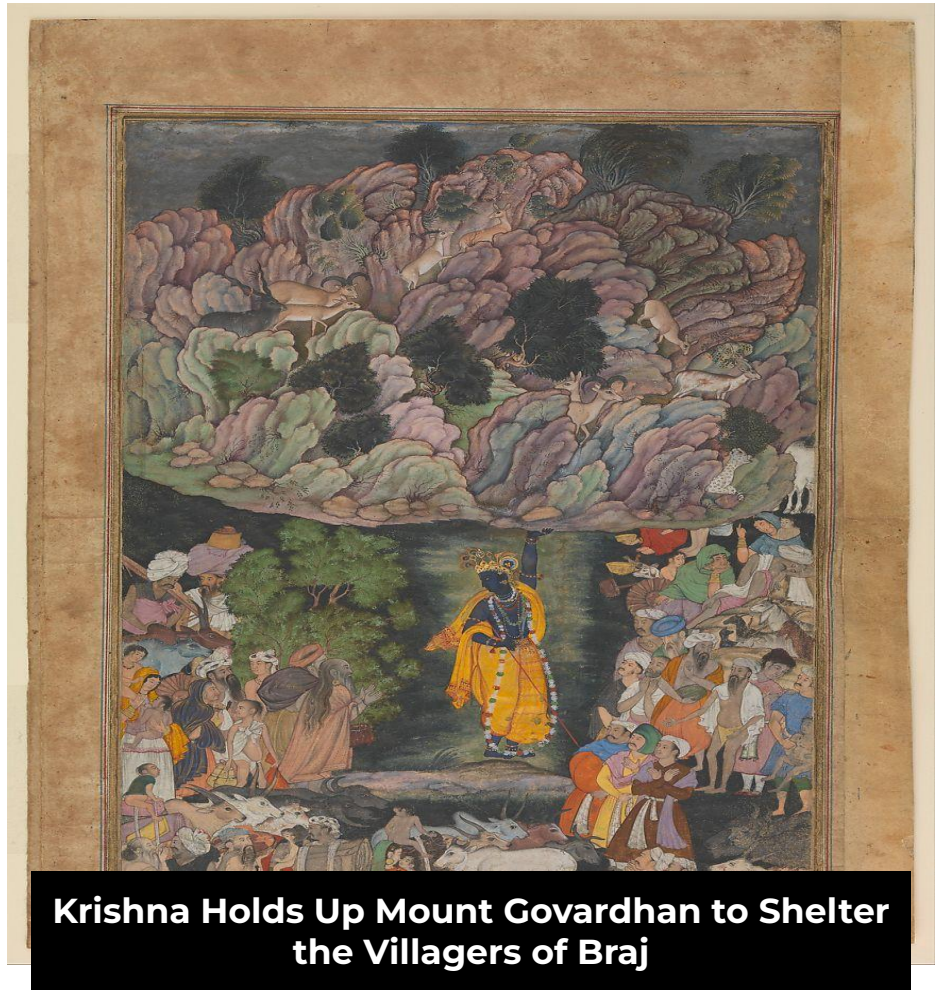
- The earlier Golconda paintings, dated 1635–1650, at times as large as eight feet high, were made to be **used as wall hangings**.
- These paintings are covered with pictorial designs, generally, figures in architectural settings of varied origin.
- The patrons of the Golconda paintings were the Qutb Shahi rulers.
- The first important work was accomplished during the times of Muhammad Quli Qutab Shah (1580-1611).
- These paintings show the dancing girls entertaining the VIPs.
- The Qutb Shahi rulers had employed many **Persian artists** and so there is a profound impact of Iranian art on the Golconda miniature paintings.
- Two more notable paintings are:
  - **“Lady with the Myna bird”**
  - **“Lady smoking Hooka”**.
- It was the absorbed style of Vijaynagar and Mughal styles.



***Muhammad Qutb Shah as he sits on a diwan early in his reign. He wears this typical Golconda dress and an elegant tight-fitting cap. The composition has gained increased sophistication and skill. The Prince is seen wearing a white coat with embroidered vertical bands. All five painted pages are lavishly enriched with gold, touching deep azure sky. Dancing girls are seen entertaining the royal gathering.***

## Features of Medieval Painting

- Instead of showing figures in front angle now figures are shown in side profile with bulging eyes.
- The human figures have pointed nose and slim waist.
- Hair of women were long
- Both men and women can be seen wearing traditional clothes.
- Krishna was painted with blue colour.
- In Mughal period people were shown in fairer shade of skin whereas in Rajasthan brown colour used for skin.



## Before Christ (B.C.)

|               |                |      |              |
|---------------|----------------|------|--------------|
| 3000          | 2000           | 1000 |              |
| 2900          | 1900           | 900  | later        |
| 2800          | 1800           | 800  | vedic        |
| 2700          | 1700 no idea!! | 700  | era          |
| 2600          | 1600           | 600  |              |
| 2500 Indus    | 1500           | 500  | Mahajanapada |
| 2400 Valley   | 1400           | 400  | MAURYAS      |
| 2300 Civiliza | 1300 Rigvedic  | 300  |              |
| 2200          | 1200 era       | 200  |              |
| 2100          | 1100           | 100  | Dark Age     |

# Art and Architecture

## Mughal period

we are here!!

|                          |                      |                    |      |
|--------------------------|----------------------|--------------------|------|
| 100                      |                      | 1100               | 2100 |
| 200                      |                      | 1200               | 2200 |
| 300                      | Guptas               | 1300 Delhi Sultans | 2300 |
| 400                      |                      | 1400               | 2400 |
| 500                      |                      | 1500               | 2500 |
| 600                      | Harsha V             | 1600 Mughals       | 2600 |
| 700                      | Pragjati             | 1700               | 2700 |
| 800                      |                      | 1800               | 2800 |
| 900                      | Palas /Rashtra/Prati | 1900               | 2900 |
| 1000                     | & Cholas             | 2000               | 3000 |
| <i>Anno Domio (A.D.)</i> |                      |                    |      |





1521

1522

1523

1524

1525

1526 **Battle of Panipat**

1527

1528 **Babur**

1529

1530

1531 **Humayun**

1532

1533

1534

1535

1536

1537

1538

1539

*Chausa*

1540

*Kannauj*

1541

1542

1543

1544

1545

1546 **SUR EMPIRE**

1547

1548

1549

1550

1551

1552

1553

1554

1555

1556

1557 **Akbar**

1558

1559

1560

1561

1562

1563

1564

1565

1566

1567

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1578

1579

1580

1581

1582

1583

1584

1585

1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

1605

1606

1607

1608

1609

1610

1611

1612

1613

1614

1615

1616

1617

1618

1619

1620

## Mughal Era Miniature Painting

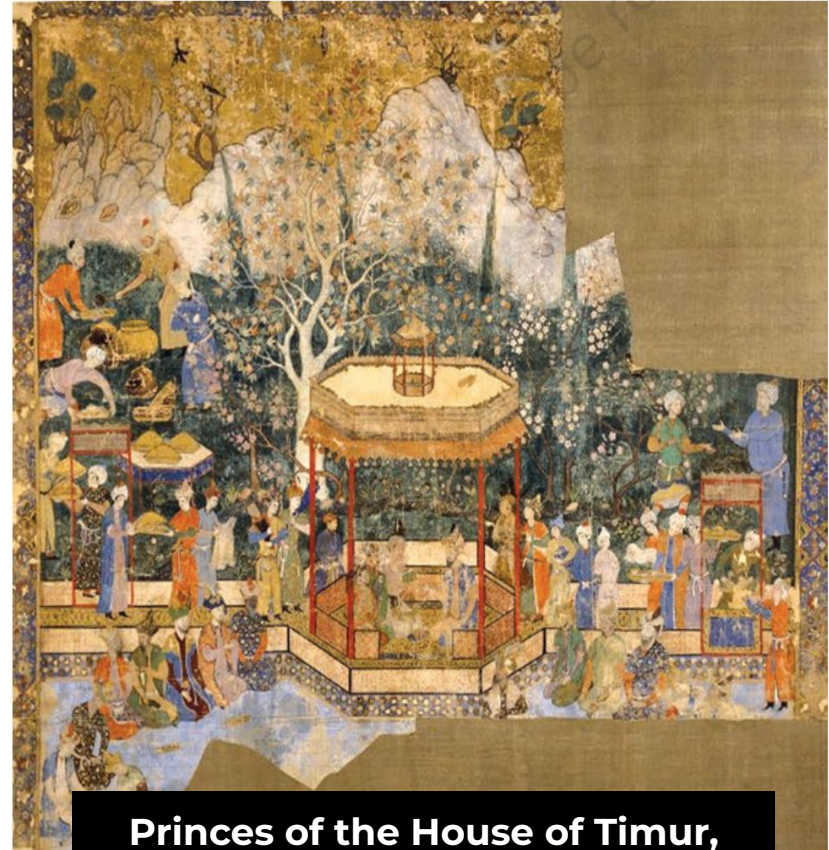
- The Mughal era paintings has **persian** antecedents.
- The theme of painting has been changed in the colour and representation.
- Objective of painting was glorifying the ruler and showing his lifestyle.
- Now theme of painting inspired by hunting event, historical scenes and other court related painting.
- At the initial phase illustrated painting continued as time proceeded it covered various themes with progressive geometric standards.



## Early Mughal Painter

### Babur:

- Babar was the founder of the Mughal empire. According to the **Alwar manuscript of Tuzuk-i-Baburi** (autobiography of Babur), a number of painters were employed by Babur in his court to make images for his autobiography.
- However he didn't dedicate time towards paintings.
- He patronised persian artist **Behzad** for painting and other court art literature.
- Bihzad's work was dainty but he did not draw the faces well; he used to greatly lengthen the double chin (ghab-ghab); and drew bearded faces admirably.
- Bihzad was a master artist from the Persian school of painting, Herat (now in present day Afghanistan), and was known for his sophisticated compositions and colour tints.



**Princes of the House of Timur,  
Abd us Samad,  
1545–50,**

## Humayun

- During the reign of **Humayun**, real progress in the field of painting commenced.
- *Dethroned by an Afghan, Sher Khan (Sher Shah), Humayun took refuge in the court of the Safavid Persian ruler, Shah Tahmasp.*
- It was during his exile in Shah Tahmasp's court that Humayun witnessed the magnificent artistic tradition of miniature paintings and manuscripts.
- While returning from Persia, Humayun brought two famous Persian painters with him. They were **Khwaja Abdus Samad** and his son **Mir Sayyid Ali**.
- Under their guidance, the art of painting started flourishing in Mughal courts.
- A bibliophile of discerning sensitivity, Humayun's rule began a period of intense patronage for the art of painting and calligraphy.
- Painting got influenced by the local style and vice versa and gradually it have rise to the Mughal painting.
- He founded the **Nigaaar Khana** (painting workshop), which was also a part of his library.
- Open air painting with trees and blossoms, and royal merrymaking, which depicts the ancestral members of the Mughal dynasty were followed after Humayun, who was the patron of this kind of artwork.
- it is known that he started the project of **illustration of Hamza Nama** that was continued by his son and successor Akbar.
- Mir Sayyid Ali was appointed as **Akbar's teacher**.

### Hamza Nama

narrates the legendary exploits of Amir Hamza, an uncle of Muhammad.

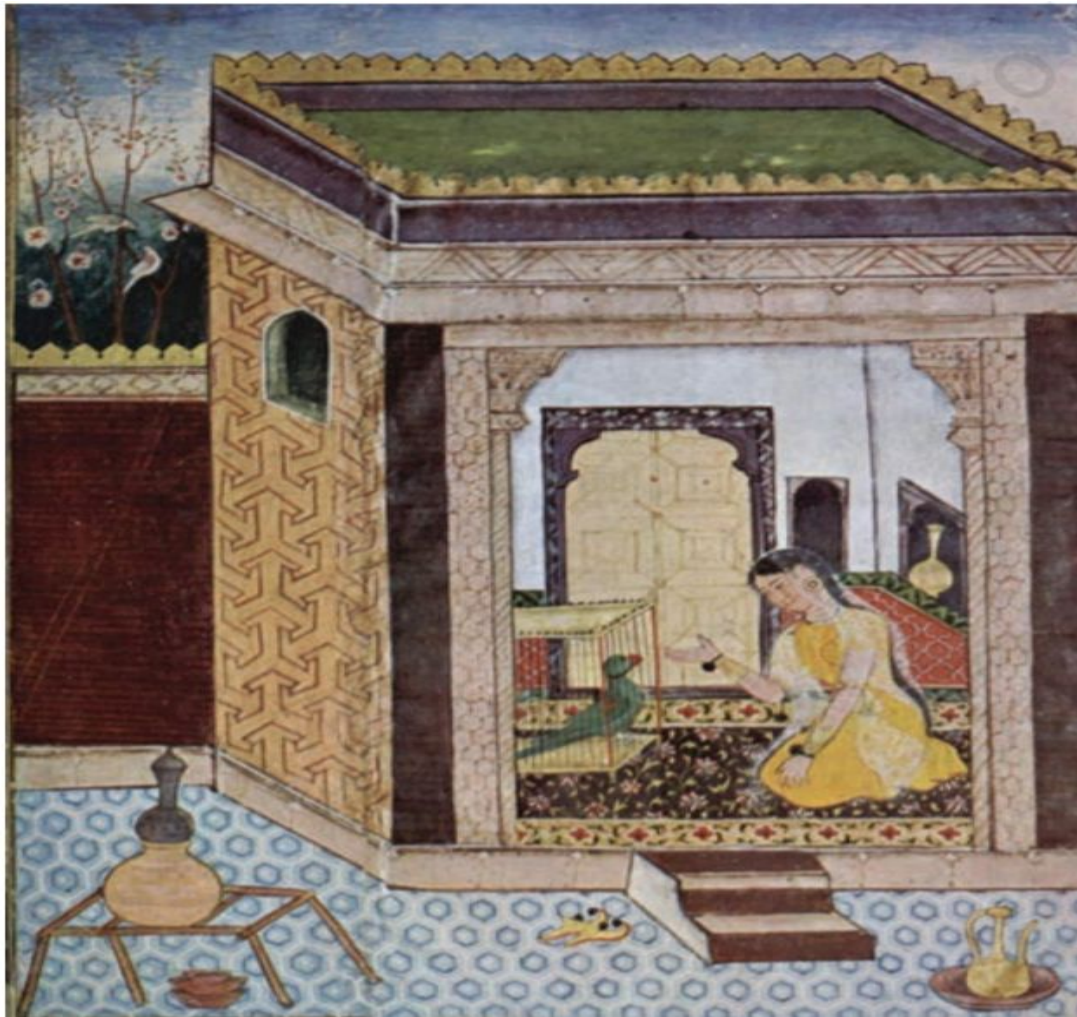
*Most of the stories are extremely fanciful, "a continuous series of romantic interludes, threatening events, narrow escapes, and violent acts". The Hamzanama chronicles the fantastic adventures of Hamza as he and his band of heroes fight against the enemies of Islam.*

# Akbar

- The tradition and fascination for painting started by Humayun was carried forward by his illustrious son Akbar (1556–1605).
- Abul Fazal, the court historian of Akbar, writes about Akbar's passion for arts.
  - *It shows that more than a hundred artists were employed in the royal atelier.*
  - *Most skilled Persian + indigenous Indian artists*
  - *This integrated composition of Indo-Persian artists led to the development of a unique style*
- **Hamza Nama** - The earliest of his projects is the continuation of his father's artistic legacy of Hamza Nama, an illustrated account of the heroic deeds of Hamza, the uncle of Prophet Muhammad.
  - *Akbar took great interest in both pictorial narrative, as well as, recitation of Hamza Nama. Because of the peculiar function of these paintings, their format is large.*
  - *The **base surface is cloth** with **paper at the back**, on which the narrative text is written to help the narrator*
  - *technique applied is gouache, which is water-based and in opaque colours.*
- **Razm Nama** -
  - Persian translation and illustrated version of **Mahabharata**
  - completed in 1589 under the supervision of master artist **Daswant**.
- Akbar had formalised the Mughal miniature style and set standards, which were further taken to new heights by his son Jahangir (1605–1627).

The Mughal painting under Akbar's patronage depicted a variety of subjects

- **detailed political conquests**
- **seminal court scenes**
- **secular texts**
- **portraits of important men**
- **Hindu mythologies**
- **Persian and Islamic themes.**



## Tutinama: The Girl and the Parrot, 1580–1585.

- Tutinama literal meaning "Tales of a Parrot", is a 14th-century series of 52 stories in Persian.

## Tasvir Khana

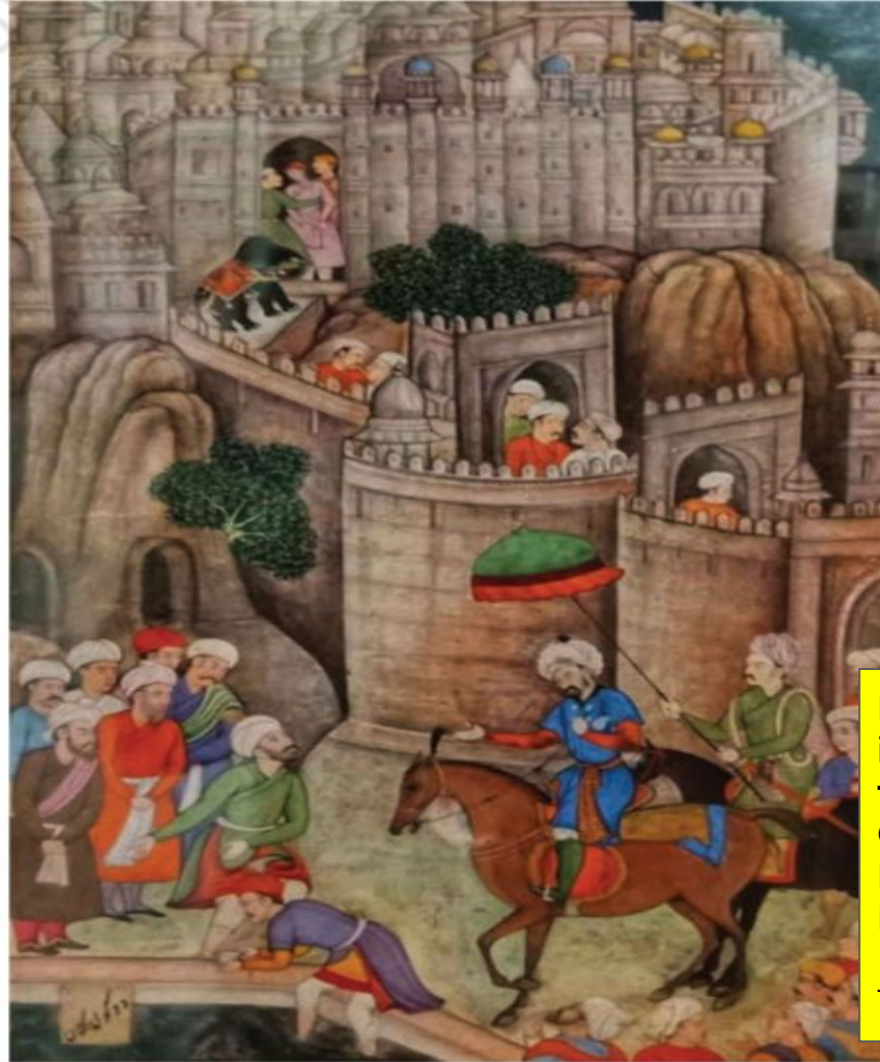
- Akbar **established a separate department** for paintings known as **Tasvir Khana**.
- **Tasvir Khana** was under the command of **Khwaja Abdus Samad**.
  - He was given the title of **Shirin Kalam by Akbar**.
  - He appointed Abdus Samad the **master of mint in the capital**.
  - Later on he was appointed the **Diwan of Multan**.
  - Abdus Samad was also given a **Mansab of 400 Zat**.
  - **3-D effect** and calligraphy in the paintings.

## Wall Paintings:

During the reign of Akbar, **wall paintings developed** significantly.

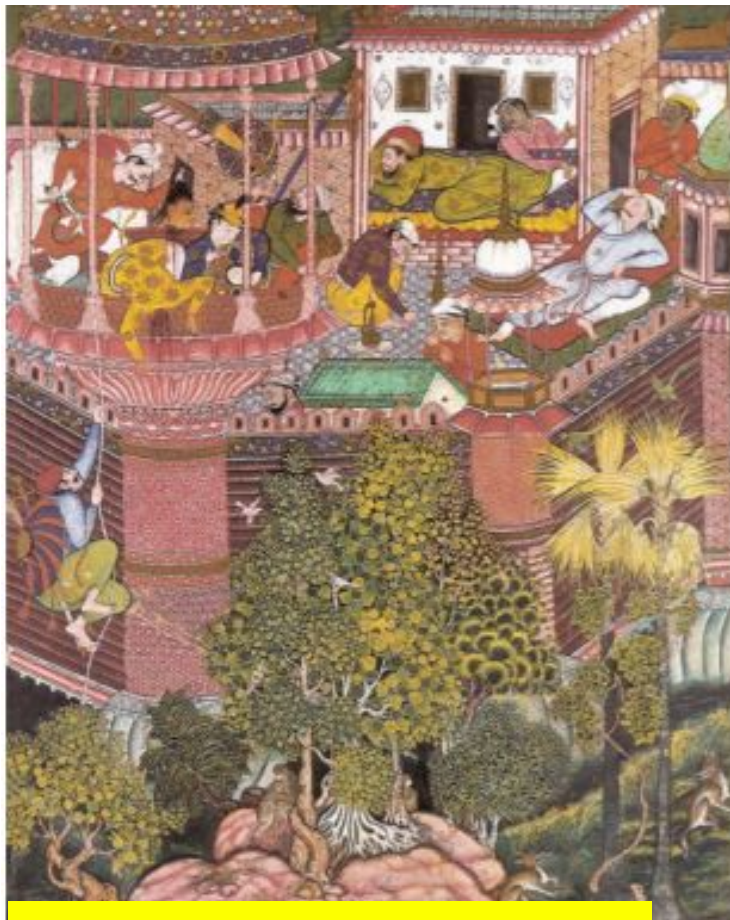
Paintings on the walls of **Mariam's Palace provide** the best example of wall painting.

The **walls of Fatehpur Sikri** were also adorned with paintings.



**Babur inspecting the fort of Gwalior, Bhure, Baburnama**

1598



**Spies of Hamza attack the City of Kaymar**  
1567–1582,



**Madonna and Child**  
Basawan, 1590

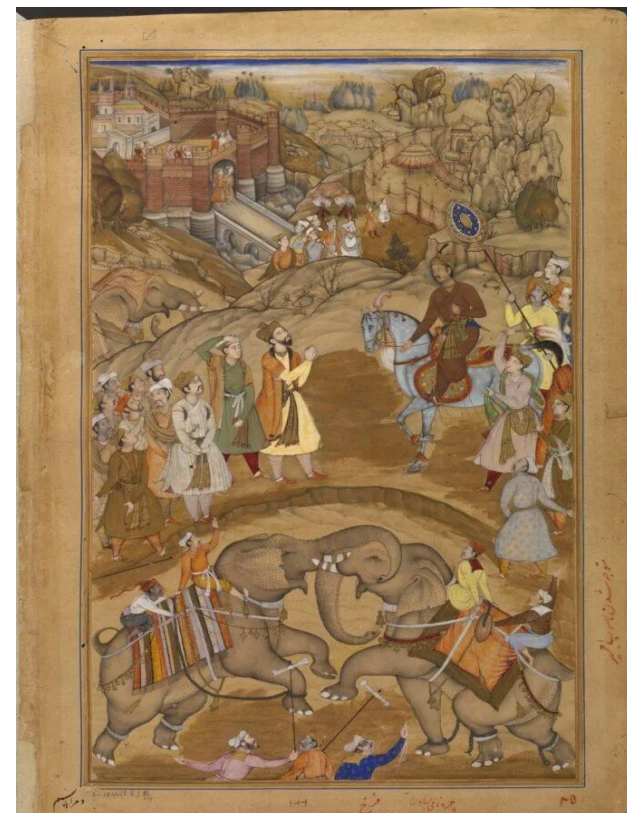
**Madonna and Child (1580)** done in opaque watercolour on paper is an important early work of the Mughal School of Painting from the time that the Europeans were in contact with the court of Akbar.

Madonna, here, is an extraordinary theme, which brings the Byzantine art, the European classical and its Renaissance to the Mughal atelier, where it is translated and transformed into an entirely different visual experience.



## Akbar had appointed painters from different Religions:

- **Daswant, Basawan, Kesu, Lal Mukund, Jagannath, Madhu, Jagan, Mahesh, Tara Chand, Khem Karan, Harivansh, Ram and Sanwal Das** were famous Hindu painters in the court of Akbar.
- Hundred of artists worked for translation of Mahabharata, Ramayana and persian epics in different languages.
- A group of 4 to 5 members made the paint work.
  - Tarah (sketch), ami (painting), chira numa (portrait) and fourth made the sural (figure drawing) fifth artist did the rangamezi (coloring).
- **Mir Sayyid Ali, Abdus Samad, Farrukh Beg, Jamshed and Khusrukali** were famous Muslim painters in the court of Akbar.
- **Basawan** - expert in painting background, body organs and portraits. He was also an expert in the distribution of colours.
- **Daswant** was the greatest painter in Akbar's court. He was appointed by Akbar in the mint department. Basawan and Daswant mentioned in Ain-i-Akbari.
  - **Daswant** belonged to a low caste. His expertise attracted the attention of Akbar and he was put **under Abdus Samad**. When Daswant was at the height of his glory, he became insane and committed suicide.



**Akbar Being Received by Khan Kilan, the Governor of Nagaur  
Farrokh, Basawan  
1590 - 1595**

## State Support to Painters:

- Akbar appointed his painters at the post of **Ahdis**, foot soldiers and Mansabdars.
- According to **Abul Fazl, there were 100 famous painters in Akbar's court**. He mentions the names of **17 painters out of which 13 were Hindus**.
- He appointed painters in state services to give them support. **Book illustrations of Hamzanama** were carried out during 1567-1582.
- The story of **Dewal-Rani-Khizr-Khani** was painted by **Mir Sayyid Ali** in 1568.
- **Razmanama** (Persian translation of **Mahabharata**), **Baburnama and Akbarnama** were also illustrated through paintings.
- **Abdul samad** given the title of **Shirin-Kalam** or **sweet pen**.
- Mughal illustrated manuscript, the **Dastan-i-Amir Hamza** 1375 painting, took 25 years to complete.
- **Hamzanama** started by Mir Sayid Ali completed by Abdus-Samad series of paintings.
- By the year 1580 Portugese came in contact and gifted Akbar the polyglot Bible illustrated with Flemish engraving.
- Some of literary creation during Akbar's reign were
  - **Tutinama** and **Ammr-i-Suhaili** show each bird and animal.
  - **Tarikh-i-Alft (history of the world)**
  - **Jaimut-Tawarikh and Jami-al-Tawarikh (history of Mongols)**
  - **Darabnama, Shah Nama, TimurNamah and Babur Namah.**
  - **Akbar Namah** compiled by Sankar, Dualat, Govardhan, Inayat and Pidarat.
  - **Yoga Vasisht** (Hindu philosophy of of Vedanta) and **Najhat-ul-Uns ( breathes of fellowship).**



**Akbar with a Sarpech [1650]**



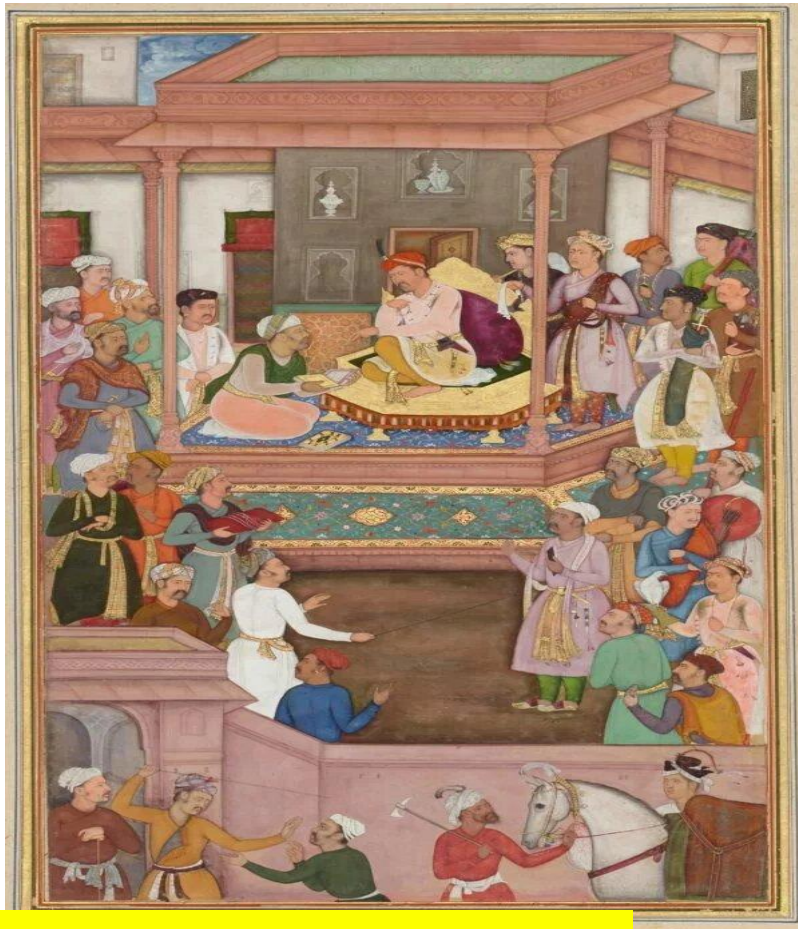
**Govardhan - 1603-1605**  
**Abu'l-Fazl presents Akbar with the second**  
**volume of the emperor's biography, Agra**

# Jahangir

- Under the patronage of Jahangir, remarkable progress in the field of painting was witnessed.
- **Jahangir himself was a fine painter.**
- Like his father, Jahangir was also a **great lover and patron of the art of painting**. He was a rich collector, a connoisseur and an art critic. In his autobiography **Tujuk-i-Jahangiri** he claims that he could recognize paintings of various artists. He also claims that if a painting was produced by multiple artists, he could easily recognize which part of the painting was made by which painter.
- His reign was the **climax of paintings**. Painting consisted refinement in brushwork, along with the use of much lighter and subdued colours.
- Emphasis of **natural painting** include flora and fauna i.e bird and animal, trees and flowers.
  - Animal used in paintings were Zebra and turkey.

## Developments under him:

- The art of painting became essentially Indian during the reign of Jahangir and the Mughal School of **miniature painting reached its climax**.
- 1607 - **Father Jerome Xavier** presented a copy of **Dastan-i-Ahwal-i-Hujwari** to Jahangir.
- 1615 - **Thomas Roe** visited the Mughal court and presented a painting to Jahangir. He also presented a painter to Jahangir who painted beautiful miniatures.
- Jahangir had mentioned the name of **Aqa Riza**, the famous painter of **Herat, in Tujuk-i-Jahangiri**.
- He gave the title **Nadir-ul-Zaman** to Abul Hasan and **Nadir-ul-Asar** to Mansur.
- Jahangir appointed **Farrukh Beg** the head of the **Department of Painting after Abdus Samad**.
- **Bisandas, Manohar, Govardhan, Tulsi** and Madhav were famous Hindu painters in the court of Jahangir.



**Jahangir in Darbar, Jahangirnama  
Abul Hasan and Manohar, 1620**



*Jahangir enthroned on an Hourglass,  
Abul Hasan Bichitra, 1625, Smithsonian Institution,  
Washington D. C.*

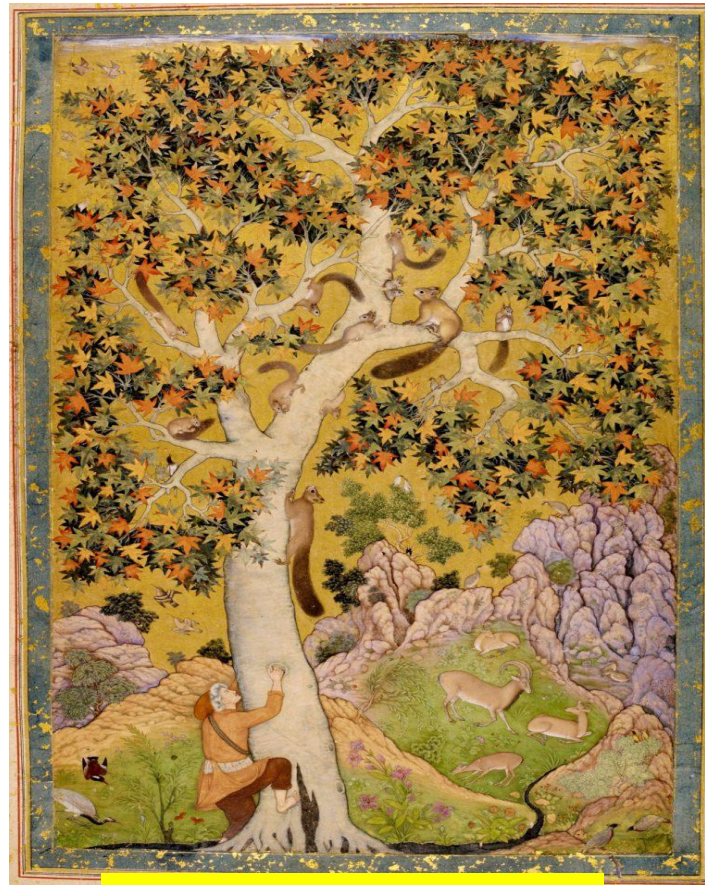


*Jahangir's Dream, Abul Hasan,  
1618-1622, Smithsonian Institution,  
Washington D. C.*

## His Painters and Features of Paintings

- **Muhammad Nadir and Muhammad Murad** were two famous foreign painters in his court.
- **Paintings on material life and paintings of natural scenes** gained prominence
  - *Jahangir was a **lover of natural beauty**. He used to carry his painters with him during his journeys to paint scenes of natural beauty. He even took them to Kashmir to paint natural scenes.*
- Primary importance was given to **court scenes**
- **life of common man** was not generally depicted.
- **Bisan Das**
  - **greatest portrait painter** in the court of Jahangir.
  - **sent to Persia to make the portrait of a Persian ruler** and rewarded with an elephant by the Persian king.
- **Mansur was the greatest painter of birds**, animals and natural beauty in Jahangir's court.
- **Abul Hasan painted the scene of accession of Jahangir**. Jahangir incorporated this in his autobiography.
- **Jahangir established a gallery of paintings in his garden.**
- Group portrait as well as Court scenes and different episodes of his life
- **Many paintings with Sufi saints** like **Shaikh Hussain**, Khawaja Moin-ud-in Chisti in Ajmer and Ottoman Sultan.
- During his reign book illustration became outdated some animal fables were still in practiced
  - **Iyar-i-Danish** - *The text of Iyar-i danish ('Touchstone of Wisdom') derives from the collection of Sanskrit animal fables known as Panchatantra and thought to have been compiled sometime before AD 500*
  - **Anwar-i- Suhaili** - *a small partridge with her indefatigable efforts and courage could compel the ocean to return her eggs.*

- Bishan das, Madhu, Anant, Manohar, Govardhan and Ustad Mansur were some of his best artist at his time.
- **European influence** manifested colour became softer and less enamel and all colours were harmoniously together
- **Jahangir nama** witnessed the cooperation from several painters.



*Squirrels in a Plane Tree  
1610, Abu'l Hasan and Mansur,*



*Jahangir with portrait of Akbar  
1614.*



JAHANGIR GREETING THE POET SA'DI (left half), attributed to Abu'l-Hasan. India, Mughal period, ca. 1615. Opaque watercolor and gold on paper. Image area: 18 x 13 cm. The Walters Art Gallery, Baltimore. W.668, folio 37



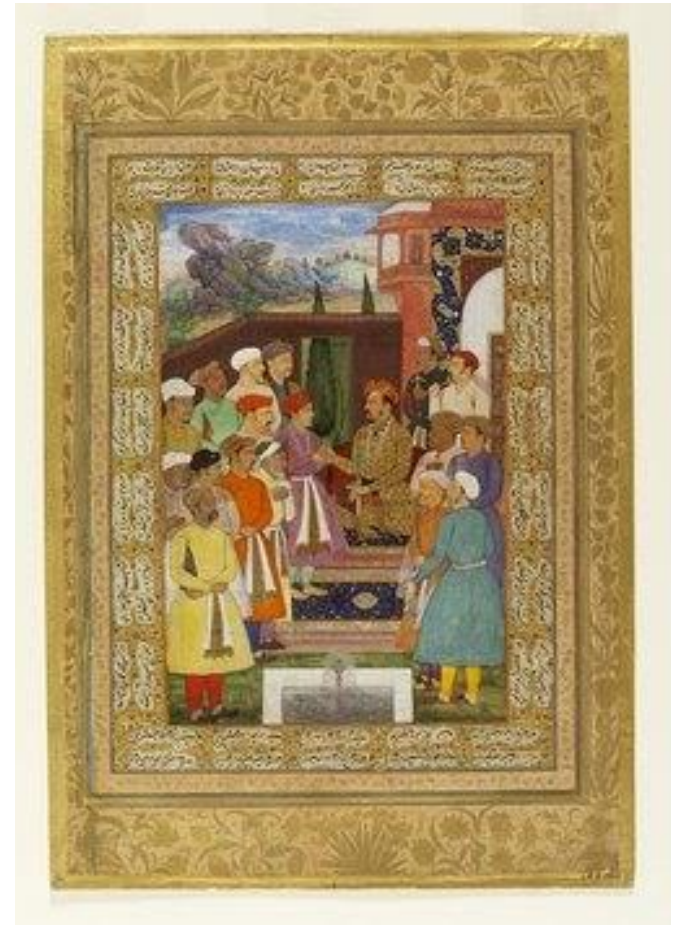
**Jahangir Standing on a Globe  
Shooting Poverty  
1625**



Jahangir's best known painters were

- **Agha Raza of Herat and his son Abul Hasan;**
- **Kalmuck artist, Farrukh Beg;**
- **Muhammad Nadir and Muhammad Murad, both of Samarqand;**
- **Ustad Mansur, the leading animal painter;**
- **Bishan Das;**
- **Manohar; and**
- **Govardhan.**

These and many others were constantly in attendance on the emperor at the capital and during his travels. They were commissioned to paint any incident or scene that struck the emperor's fancy. **When a Mughal embassy visited Persia it was accompanied by the painter Bishan Das**, who painted for Jahangir the likenesses of the Safavid king and his courtiers.





Painting by Govardhan



Painting by Ustad Mansur



Painting by Manohar das

## Shah Jahan:

- **Shah Jahan continued royal patronage to the art of painting.** Night scenes were also painted with pale colour and gold known as Siyahi Kalam.

### Focus more on technical perfection than real beauty:

- Use of **golden colour on a very large scale** was a typical feature of the paintings of Shah Jahan's reign.
- **Muhammad Fakir Ullah, Mir Hasan, Anupa Chitra** and Chintamani were the greatest painters in Shah Jahan's court.
- Inclusion of **artificial elements** in the painting.
- Reducing the liveliness of the painting and bring in unnatural stillness inspired by European influence.
- Use of charcoal, sketch by pencil and increase in gold and silver in the paintings..
- Under Shah Jahan, painting attained **technical perfection but they were without real beauty** and emotions.
- The paintings produced during the reign of Shah Jahan were characterized by greater use of golden colour and greater ornamentation on the sides of paintings. Greater focus was given to **extravagance and also to paintings of women**. Human figures were painted amidst flowers and leaves.
- Shah Jahan made a **collection of miniature paintings** of members of the royal family. This work was accomplished by **Muhammad Fakir Ullah Khan and Mir Hasan**.
- **Mir Hasan was the greatest painter of portraits in Shah Jahan's court.**

- Under Shah Jahan painting continued to flourish. He reduced the number of court painters, keeping only the very best and forcing others to seek the patronage of the princes and the nobles.
- **Dara Shikoh** was a patron of painting, and nobles like Zafar Khan, the governor of Kashmir, who had a beautiful anthology of the works of the living poets prepared, illustrated with their paintings, employed many artists.
- Other painters set up studios in the bazaars. The preponderance of the Hindus among court painters is indicative of the emancipation of the local school from dependence on Iran, as well as the importance of Hindus in all spheres of life.
- During the reign of Shah Jahan Mughal paintings continued to develop, but court paintings became more rigid and formal.
- The illustrations from the "**Padshahnama**" (chronicle of the King of the world)
  - one of the finest Islamic manuscripts were painted during the reign of Shah Jahan.
  - Written in Persian on paper that is flecked with gold, has exquisitely rendered paintings.
  - The "Padshahnama" has portraits of the courtiers and servants of the King painted with great detail and individuality.
  - In keeping with the strict formality at court, however the portraits of the King and important nobles was rendered in strict profile,
  - Themes including
    - musical parties;
    - lovers, sometimes in intimate positions, on terraces and gardens;
    - ascetics gathered around a fire





**The Emperor Shah Jahan standing on a globe, with a halo and European-style**



**'Jujhar Singh Bundela Kneels in Submission to Shah Jahan', painted by Bichitr 1630**



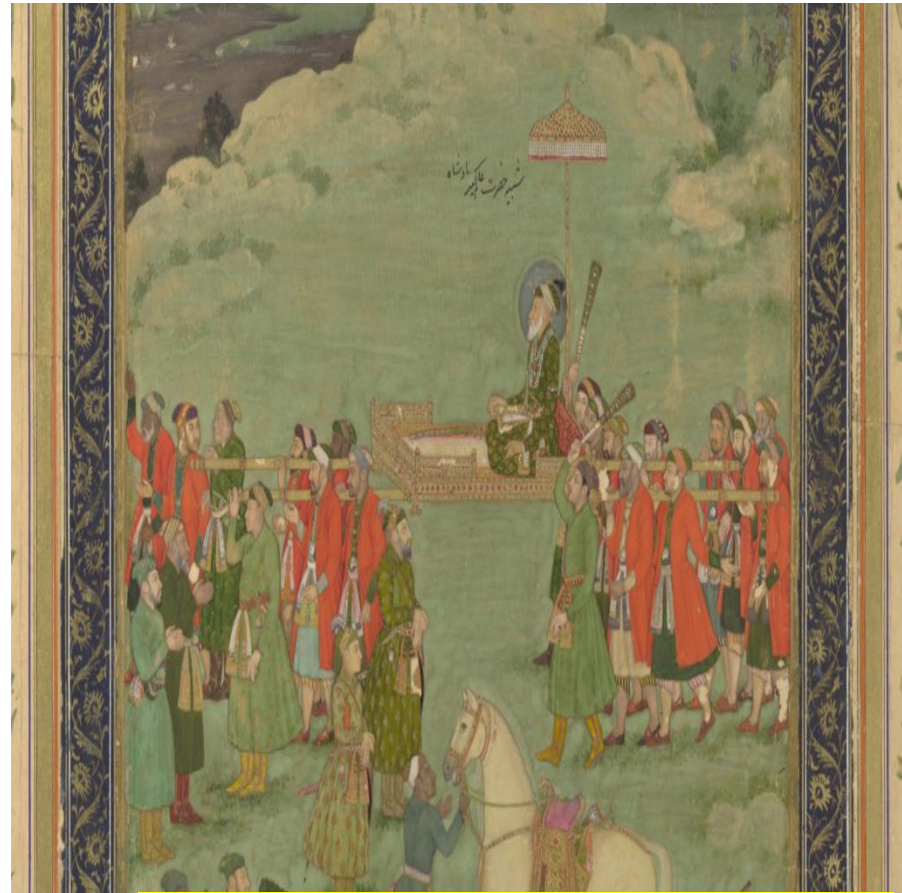
*Shah Jahan in durbar (c.1650)*



*Bichitr - Padshahnama plate 10 -  
Shah-Jahan receives his three eldest sons and  
Asaf Khan during his accession*

## Aurangzeb

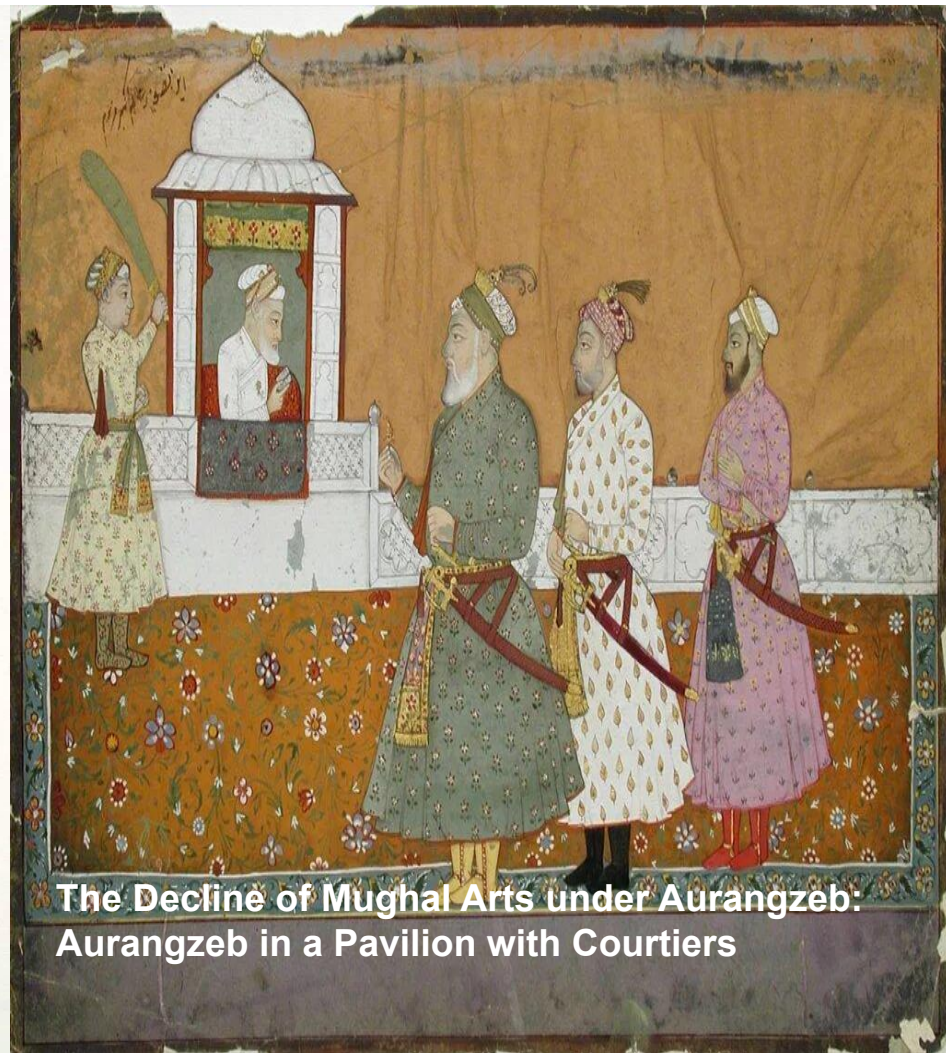
- **Aurangzeb was orthodox in his religious views.**
- **Aurangzeb considered the art of painting un-Islamic**, because of which painting lost royal patronage during his reign. He destroyed paintings of **Bijapur and Golkonda**. He also ordered that paintings of **Akbar's palace and Akbar's tomb at Sikandara** be white washed.
- He forbade the art of painting. **Royal patronage was taken away from painters** and they were **banished from the Mughal court.**
- **However, this does not mean that the art of painting disappeared completely.** Many painters continued their work under the patronage of nobles.
- During the reigns of **Farrukhsiyar (1713-1719) and Muhammad Shah (1719-1748)**, the art of miniature painting was revived.



*Bhavanidas, Aurangzeb carried on a Palanquin (Detail), Opaque watercolor & gold on paper 1705-20*



Emperor Aurangzeb, ca. 1725,



The Decline of Mughal Arts under Aurangzeb:  
Aurangzeb in a Pavilion with Courtiers



The **excellence of Mughal painting depended not only on the taste of individual ruler but on his prosperity, and with the disintegration of the empire**, the artists migrated from the capital to other centers like Oudh and Hyderabad, where artistic standards quickly declined.



## Characteristic Features of Mughal paintings

### Court Art:

- **example of court art** because progress was witnessed under the patronage of Mughal courts.
- **combination of Persian, Indian and European elements.**

### Persian Influence:

- During the initial period, **Persian elements were predominant** because progress in the field of painting commenced under the guidance of **two famous Persian painters** who came to India along with Humayun.
  - **Persian influence** was visible in the form of **narrative paintings**.
  - These narrative paintings were also known as **book illustrations**.
  - Stories of various books were portrayed through paintings because depiction of living beings was considered against the **tenets of Islam**.
  - **Stories of Mahabharata, Baburnama**, etc. were painted. **Baburnama** was the Persian translation of **Tuzuk-i-Baburi by Abdur Rahim Khan-i-Khana**.
  - Two dimensional paintings were made under Persian influence during the initial phase.

## Indian Influence:

- **Indian influence was visible through**
  - **Portrait painting**
  - Use of **3-D effect**
  - Use of **peacock blue** and **red colours**
  - For the **first time, portraits were made during the reign of Akbar**. During the reign of Humayun, progress was made only in the form of narrative paintings.

## European Influence:

- **European influence was visible through**
  - Use of light and shadow effect
  - Use of halo
  - Depiction of roaring clouds
- Remarkable progress was witnessed in the field of miniature paintings because this genre of painting was far more developed in Europe than India.

## Secular Paintings:

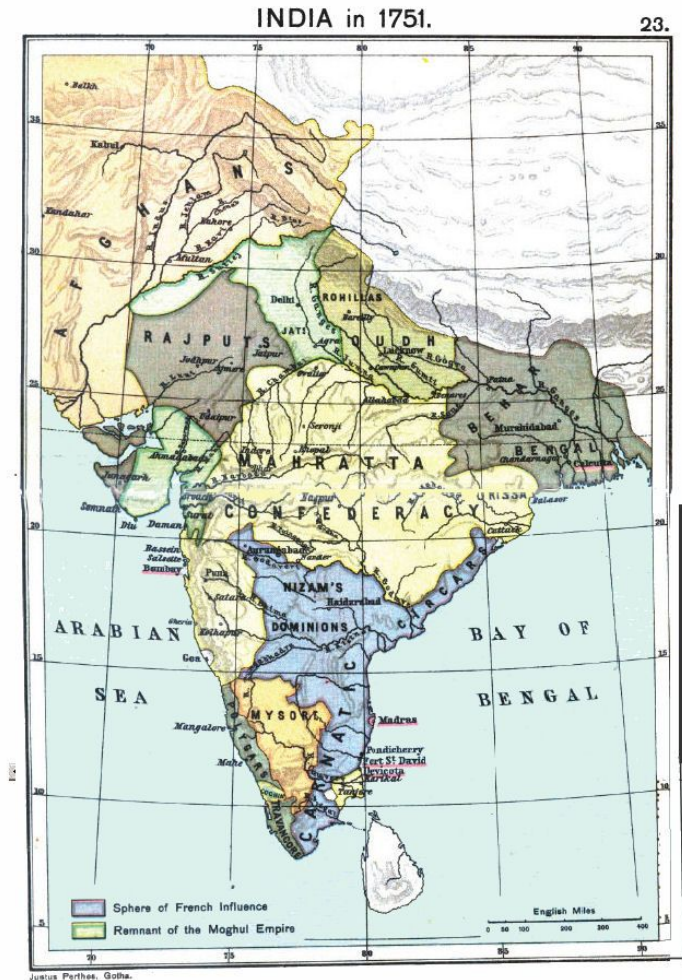
- Mughal paintings were secular in their outlook because religious themes were not portrayed.

## No Oil Paintings:

- Oil paintings were absent during the Mughal period.

## Different themes of Mughal paintings:

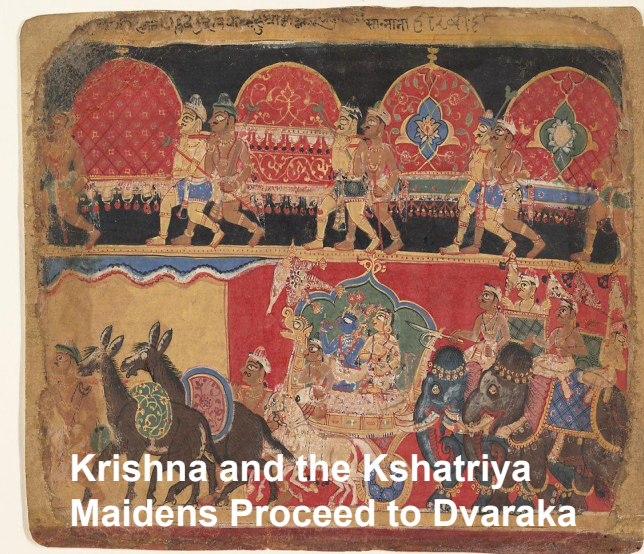
- Primarily revolved around the **life in and around the court**. Court scenes, palace scenes, hunting scenes and battle scenes were commonly portrayed.
- **Scenes of natural beauty** were also painted.
- At times, **life of common men also found** its place in Mughal paintings. **Peasants working in their fields, bulls carrying plough, women pulling water** from well, huts and animals of villagers and other scenes of day-to-day life of common people were painted. These themes imparted a national **character to Mughal paintings**.
- **Rose flowers** enjoyed a place of remarkable significance in Mughal paintings just like the **lotus flower** enjoyed a place of central significance **in Ajanta paintings**.



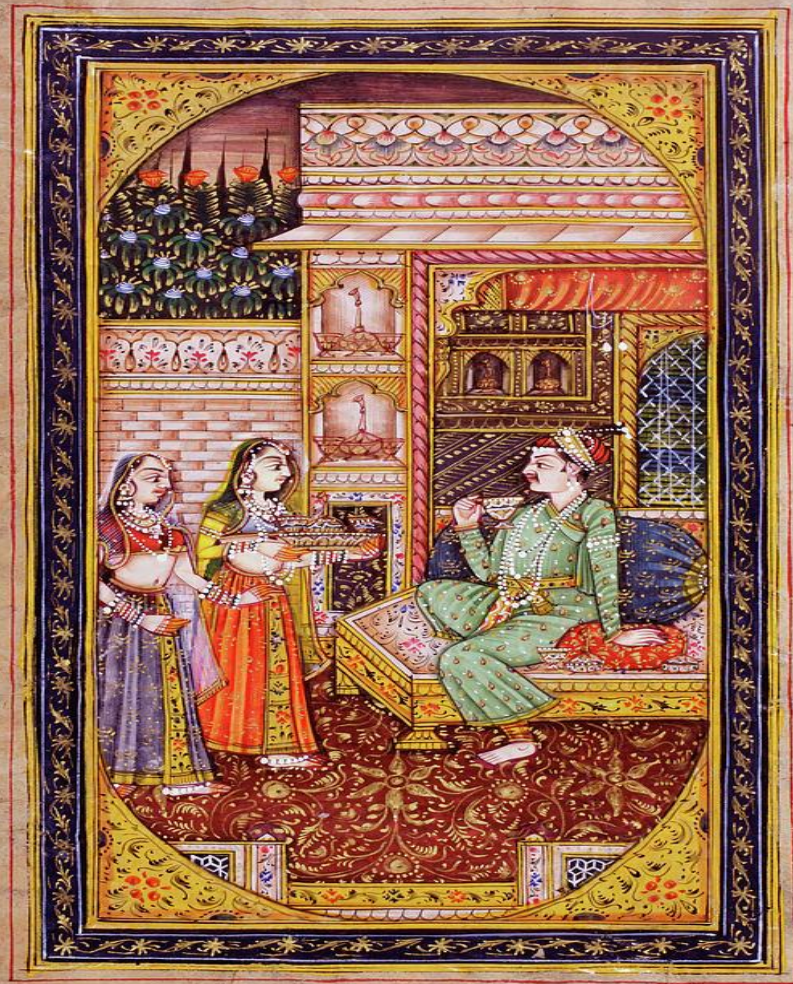
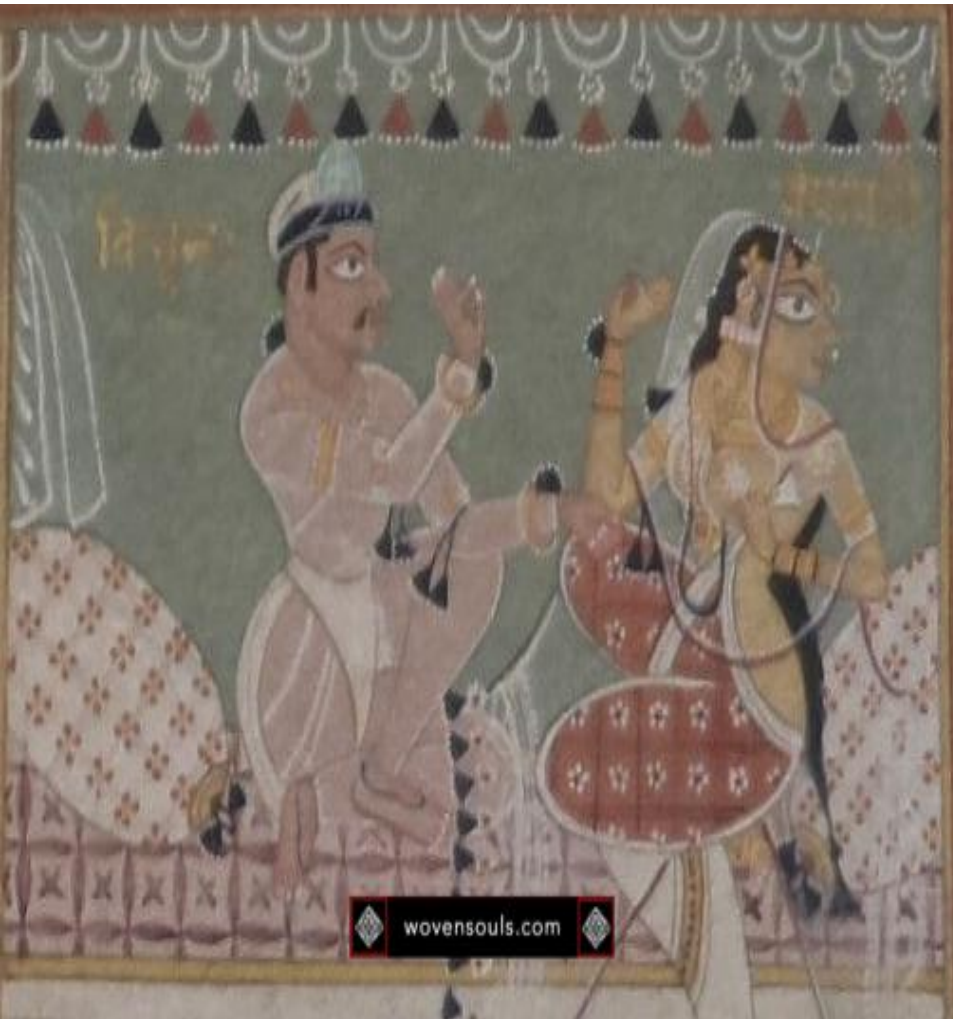
# PAINTINGS IN INDIA DURING 18th CENTURY

## Rajsthani Painting

- In the 18th century, remarkable progress was witnessed in the field of painting, particularly in **Rajasthan region and in the hilly areas.**
  - *This progress was a result of the fact that the **Mughal emperor Aurangzeb prohibited the art of painting in his court and Mughal painters were banished.** Having lost royal patronage, these **Mughal painters migrated into the Rajasthan region and the hilly areas of Himalayas.** As a result of this migration, **Rajsthani School of paintings and Pahari School of paintings** came into existence.*
- But the influence of Mughals art influenced the regional courts of the Deccan and Rajput courts of Rajasthan.
- At the same time they retained and developed their distinctive characteristics.



- Early painting belong to **Chaurapanchasika style.**
- Rajput courts began to patronise painting in emulation of the practices of the Mughal court
- Local and indigenous artistic traditions dated to arrival of Mughal influence.



## Themes of the painting

- Themes influenced by a great epics of Ramayana, Mahabharata and the life of Lord Krishna.
- **Gita Govinda** - Jayadeva [12th-century Hindu poet]
- **Rasamanjari** - Bhanudatta's 14th century work of the same name describing Shringara Rasa
- **Rasikapriya** - Keshavdas

*Keshavadasa, was a Sanskrit scholar and Hindi poet, best known for his Rasik Priya, a pioneering work of the riti kaal (procedure period) of Hindi literature. He praised the Betwa and Orchha as the most beautiful things on earth*

- **Ragmala**
- **Bihari Satasayee**

*Satasai (Satsai) or Bihari Satsai (Seven Hundred Verses of Bihari) is a famous work of the early 17th century by the Hindi poet Bihari, in the Braj Bhasha dialect of Hindi spoken in the Braj region of northern India. It contains Dohas, or couplets, on Bhakti (devotion), Neeti (Moral policies) and Shringara (love)*

- **Amaru Sataka**

*"the hundred stanzas of Amaru", authored by Amaru is a collection of poems dated to about the 7th or 8th century. It ranks as one of the finest lyrical poetry in the annals of Sanskrit literature, ranking with Kalidasa and Bhartr̥hari's Sr̥ngarasataka*

- **The Naishadacarita** - poem in Sanskrit on the life of Nala, the king of Nishadha, Written by Sriharsha,
- Landscape and humans
- Court Scenes
- Portrait of rulers and court scenes came to be painted, following the Mughal example
- Rajput painting of India are founded at the wall of palaces and inner chambers of the forts and havelis.
- Panchatantra

## Characteristics of Rajasthani paintings

- Instead of front face painting portrayed the **side view of the figures.**
- Bulging eyes, pointed nose and slim waist of the the human figures in paintings.
- Women generally seen with long hairs with traditional clothes.
- Krishna in blue colour and other human with brown shade of colour.
- The colour combination of Rajasthani paintings is contrasting colours with bold drawing and natural landscape also included in it.





# Rajsthani School Of Paintings

- flourished under the patronage of **Rajput rulers in the 18th century. Mewar, Marwar, Hadoti and Dhundhar schools** were the **many branches**
  - **Mewar School**
    - *Nathdwara and Deogarh (Rajsamand District) were the main centres*
  - **Marwar School**
    - **Jodhpur, Bikaner and Kishangarh** were the main centres
  - **Kota**
  - **Bundi**
  - **Amer**
  - **Bikaner**
  - **Malwa**
  - **Kishangarh.**
- Folk themes portrayed commonly such as story of
  - **Dhola-Maru,**
  - **Roopmati-Baz Bahadur**
  - **Bani-Thani (dancer and singer in the court of Raja Sawant Singh of Kishangarh)**
    - Bani-Thani is commonly referred to as the Indian Monalisa. This painting was made by Nihal Chand.



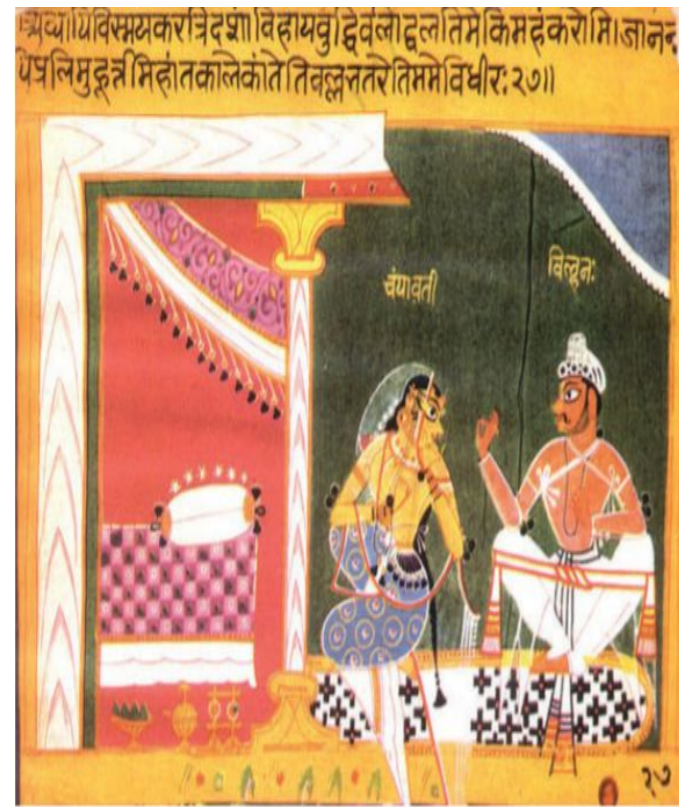
- **Jain manuscript painting** of Gujarat inspired and **influenced Rajasthani painting**.
- Both male and female paintings are **full of emotions in their eyes**.
- **Palaces, forts, sand dunes, oasis** and rivers were also portrayed in Rajasthani School of paintings.
- **Feminine beauty of highest order was portrayed**.
- **Stories of Panchatantra, Ramayana, Mahabharata and Bhagwat Purana** were portrayed commonly.
- **Radha-Krishnan love stories from Geet Govind** (written by **Jayadeva**) were also used by painters.
- Portraits of kings, nobles and rich merchants were also made by Rajasthani painters. Costumes used in paintings depict the influence of Mughal style.
- **Havelis of Shekhawati** are famous for their wall paintings. Shekhawati is the only example of the use **of walls on** such a large scale for paintings throughout India.



**Geet Govinda of Jayadev**

## Mewar School of painting

- It is one of the most important schools of Indian miniature painting of the 17th and 18th centuries.
- The oldest manuscripts of Mewar painting include
  - 'Supasanachariyam'
  - 'Suparsanatham'
  - painted in about 1423 AD.
  - These show the traces of Apabhramsa style, which can be identified with projecting eyes.
- painting is largely centric to Udaipur
- This form of painting patronised by Jagat Singh.
- The works of the school are characterized by simple bright colour and direct emotional appeal.
- Sahibdin, Manohar and Kruparam were famous artists.
- Literary text followed were the Rasikpriya-, the Ramayana and the Bhagvata Purana. Text of Bihari-Sattasi, panchtantra portray at the at the court of Mewar.



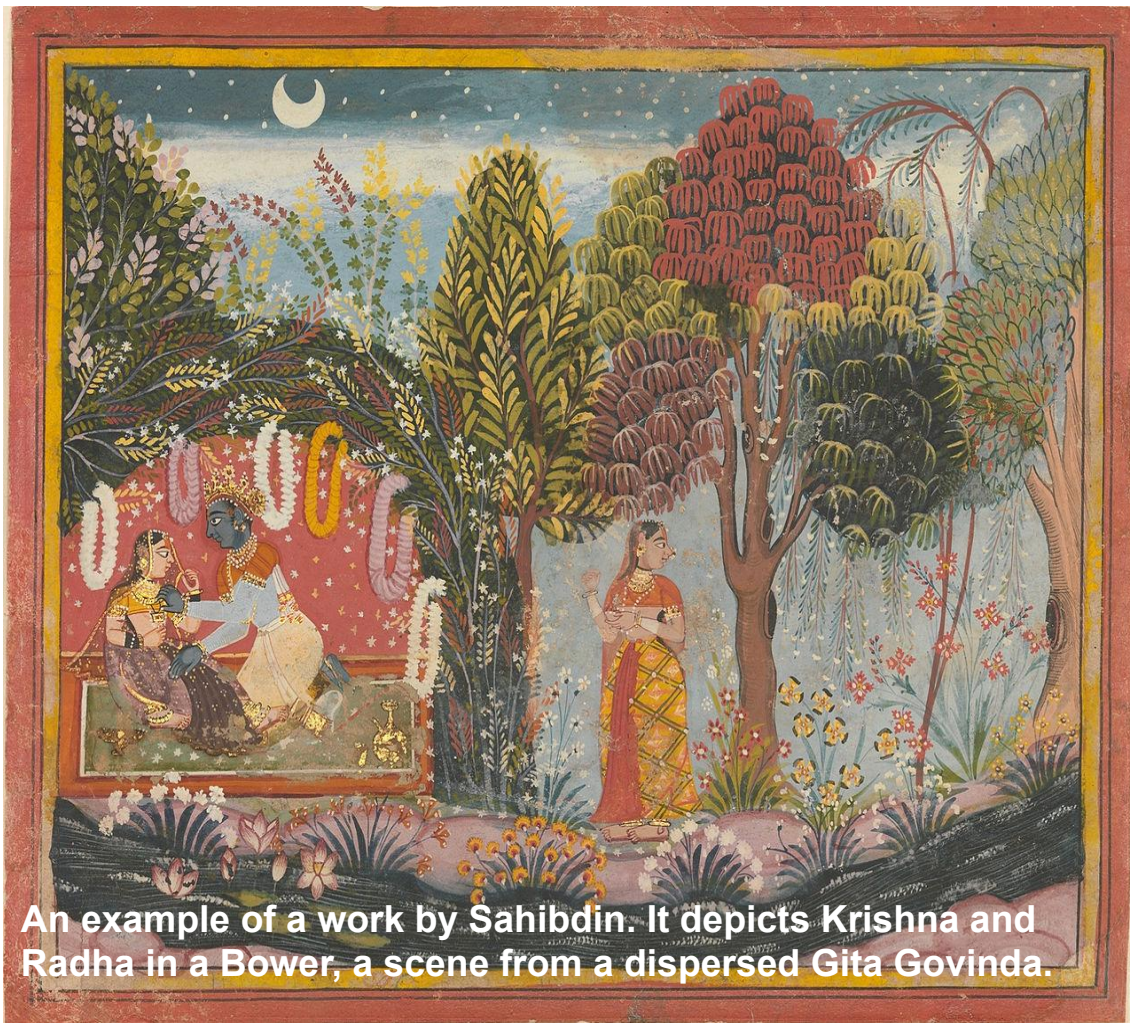
**Chaurpanchasika,  
Mewar, 1500 AD**

## Important features of Mewar painting are

- In these paintings, bright and brilliant red, orange, green, bright-blue colours have been profusely used.
- Male and female figures have
  - long noses,
  - oval shaped faces,
  - elongated fish-like eyes.
  - This is the influence of the Apbhramsa style.
- The female figures have been drawn relatively smaller than the male.
- The males use loose fitting garments embroidered Patka and Turbans
- the females use loose long skirts, choli and transparent odhnis (veils).
- Tamasha painting that show court ceremonial and city views.
- The paintings of the birds, animals and trees are ornate, the flowers drawn in bunches, and the Hills and Mountains depicted in Persian style. Small hillocks and mounds have been inserted into the paintings.



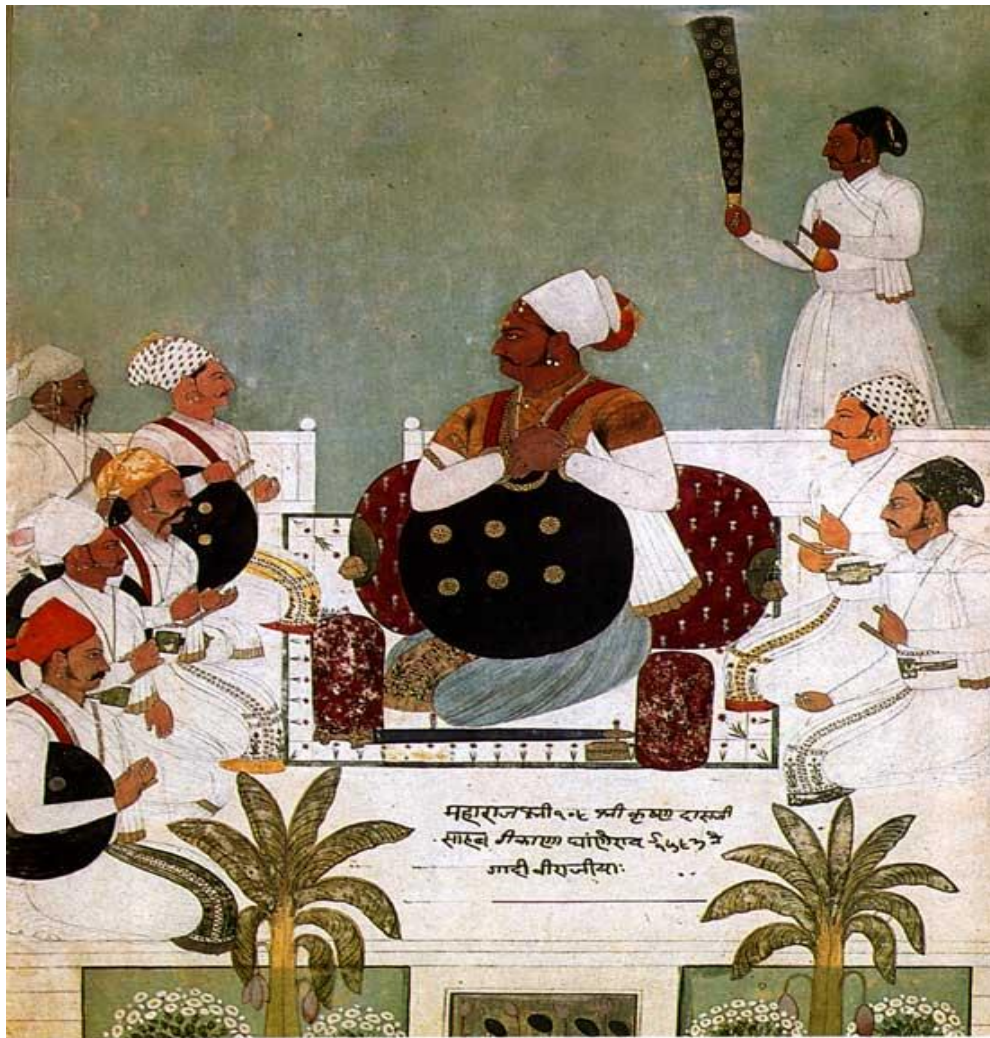
**Krishna and gopis in the forest,  
Gita Govinda, Mewar, 1550,**



## Marwar School of painting

- The paintings are from regions like Jaipur, Bikaner and Jaisalmer.
- Earlier paintings had a mughal influence and later paintings had a rajput element.
- Jodhpur and Bikaner ruled by Rathods and Jaisalmer ruled by Bhatias/ painting shows close link to Mughals.
- Men and women wear colourful clothes.
- Painting inspired from Shiva Purana, Natacharita, Durgacharita and Panchtantra.
- Ali Raza, Ruknuddin and Rahim are some famous painters.
- Green and Red colour are prominent.



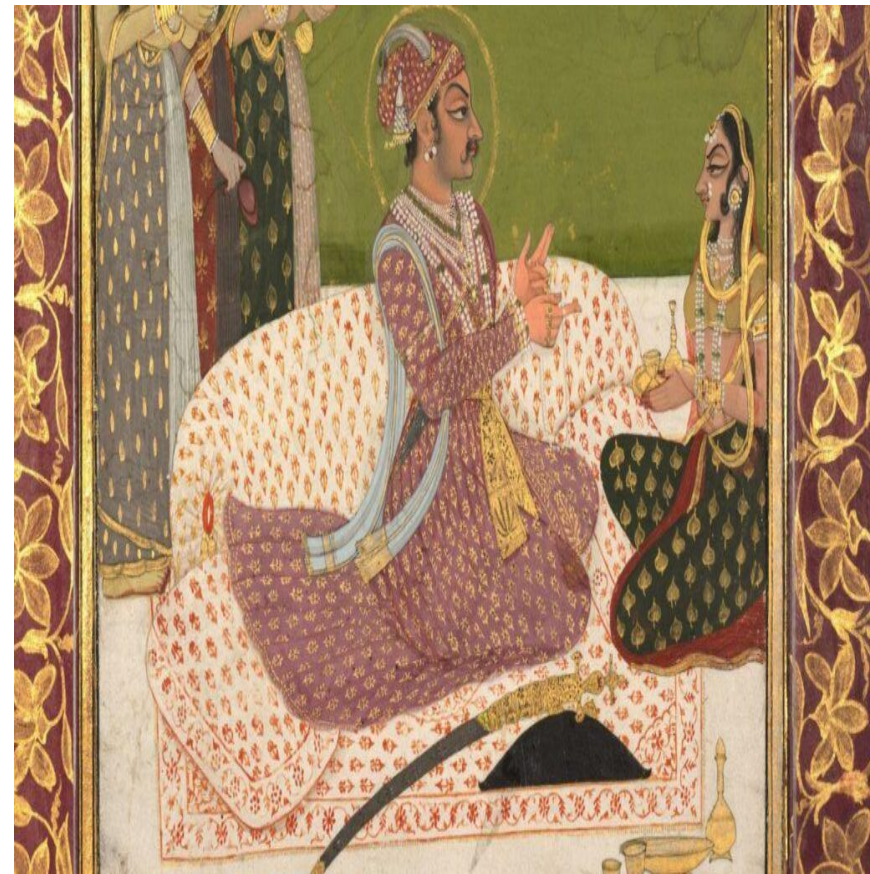


### Lalita Ragini

The heroine lying in bed while a maid stand near by her. The hero is seen carrying a garland in either hand. In the foreground is a caparisoned horse with a groom sitting near the steps of the pavillion.

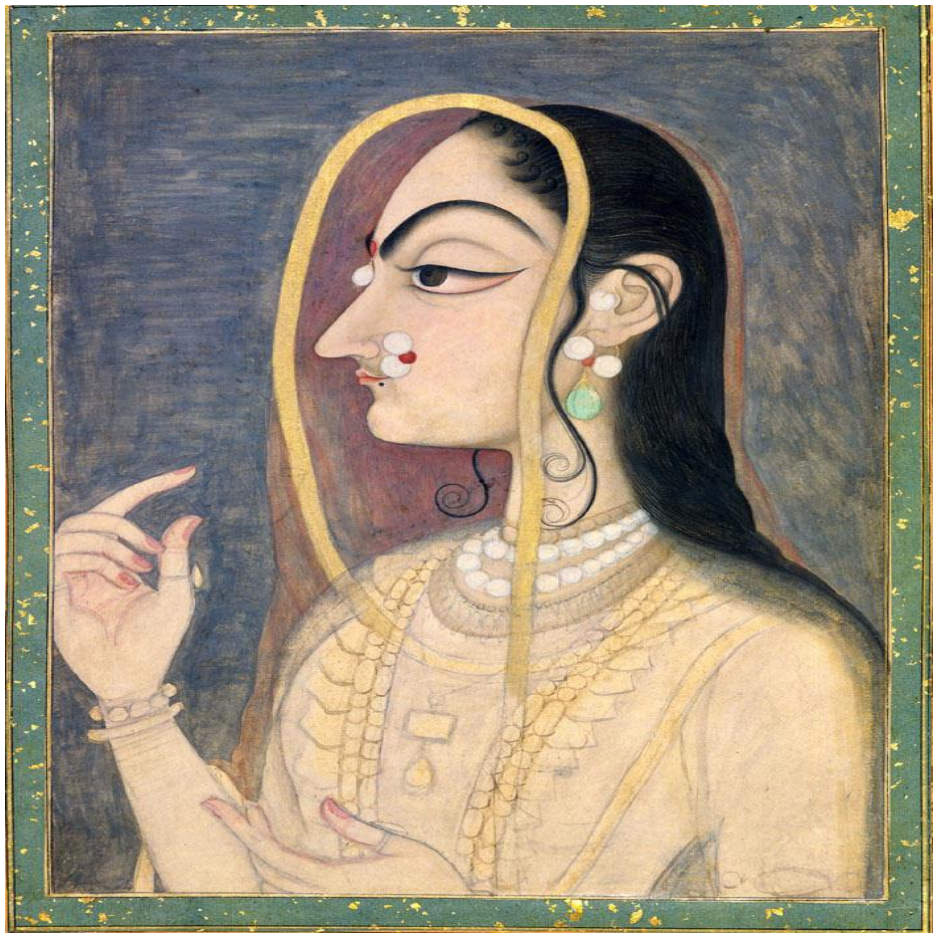
## Kishangarh School of painting

- Kishangarh painting, 18th-century school of the Rajasthani style of Indian painting that arose in the princely state of Kishangarh (central Rajasthan state). The school is clearly distinguished by its individualistic **facial type and its religious intensity.**
- Romantic legends portrayed **Raja Sawant Singh** and his beloved **Bani Thani.** Famous painter **Nihal Chand.**
- Bani Thani resembles with the character of Radha.
- Features of painting include
  - The sensitive, refined features of the men and women are drawn with pointed noses and chins, deeply curved eyes, and serpentine locks of hair.
  - Thin lips and a pointed chin.
  - Odhni defines her side profile.
- Many paintings of Kishangarh school shows devotional and amorous relations between Radha and Krishna.

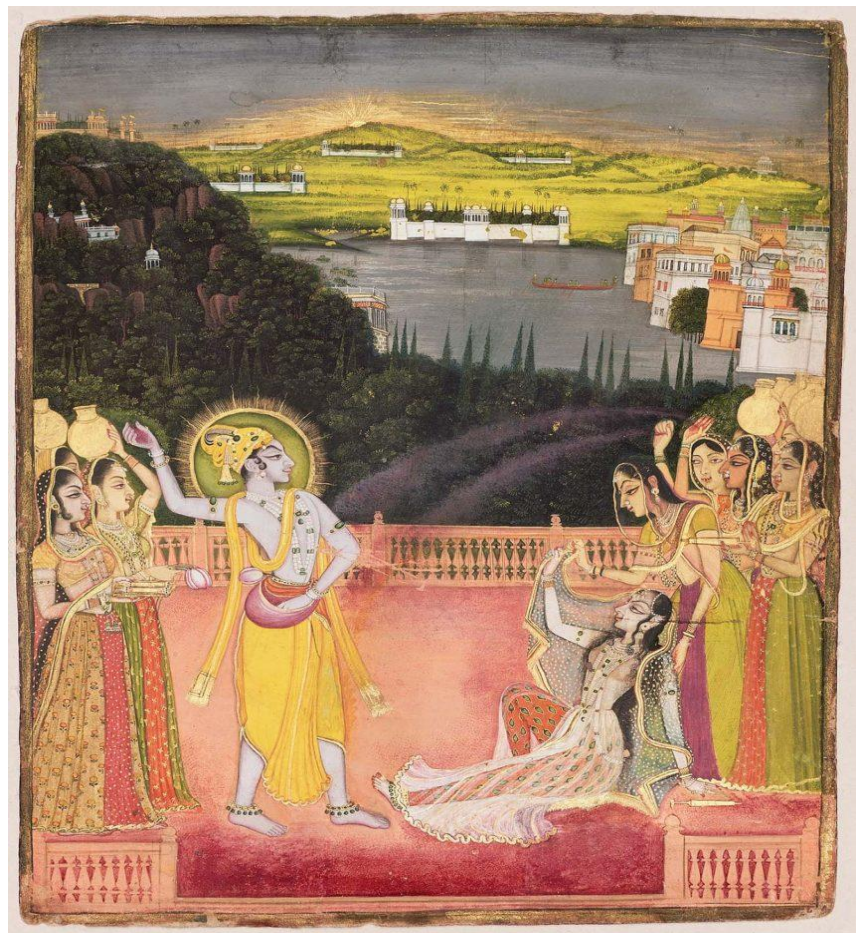


**Detail of the Portrait of Maharaja Savant Singh with Consort, Bani Thani, mid-1700s, Kishangarh School**





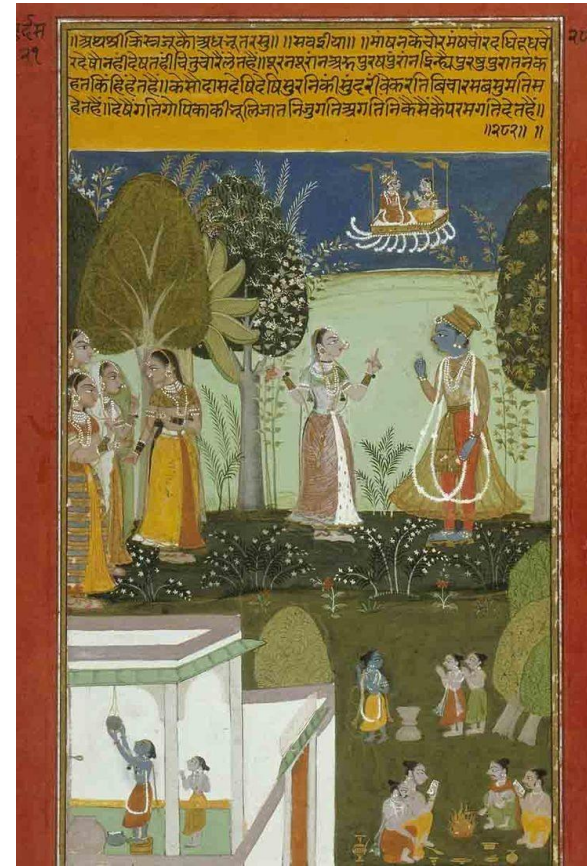
**Radha, the Beloved of Krishna, ca. 1750**



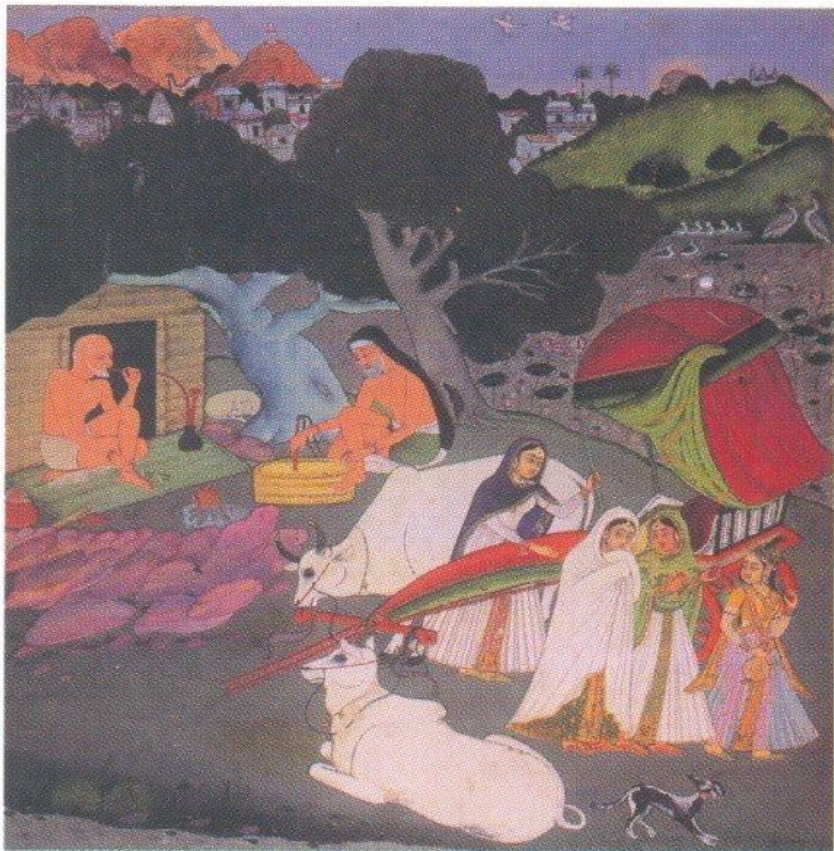
**Krishna Celebrates Holi with Radha and the Gopis, ca. 1750-60**

## Bundi School of painting

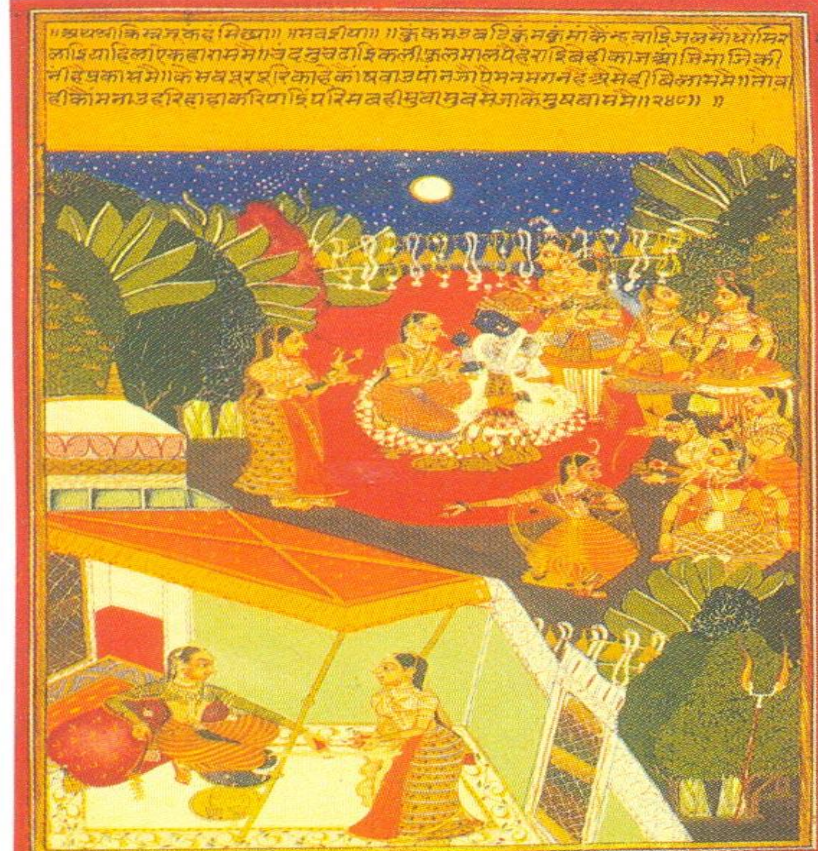
- Bundi school of the Rajasthani style of Indian miniature painting that lasted from the 17th to the end of the 19th century in this princely state.
- Bundi + Kota = Hadoti
- It had close association with the Mughal style yet it was never fundamental to the evolution and growth of Bundi paintings.
- The painting were influenced by the **Rasikapriya** - *of the late 17th century, has a scene which represents Krishna trying to take butter from Gopi but bluffed by a piece of cloth and some other objects in pot.*
  - Focus of painting was portraying local vegetation.
  - Human faces were round with pointed nose in the paintings.
  - Colour of sky is painted in different colours and mostly a red ribbon is visible in the sky.
  - Other important colour were used- Red and green.
- **Surjan, Ahmadali and Ramlala** were famous painter during this period.



**Krishna stealing butter, a still form  
Rasikpriya**



Visit to a Faqir's Hermitage,  
Bundi-Kotah, circa 1750 A.D



Krishna enjoying the dance of gopis,  
Bundi, circa 1700 A.D.,

## Amber-Jaipur School of Painting

- This school is closely related to Mughals style of painting.
- **Amber School** also called the **Shundar** school. Earliest evidence found from the Bairat wall painting in Rajasthan.
- **Amber palace in Rajasthan** shown that men are wearing Mughal styles clothes and headgear
- During the Raja Sawai Pratap Singh reign in 18th century **suratkhana** was famous for the place where painter used to make paintings.





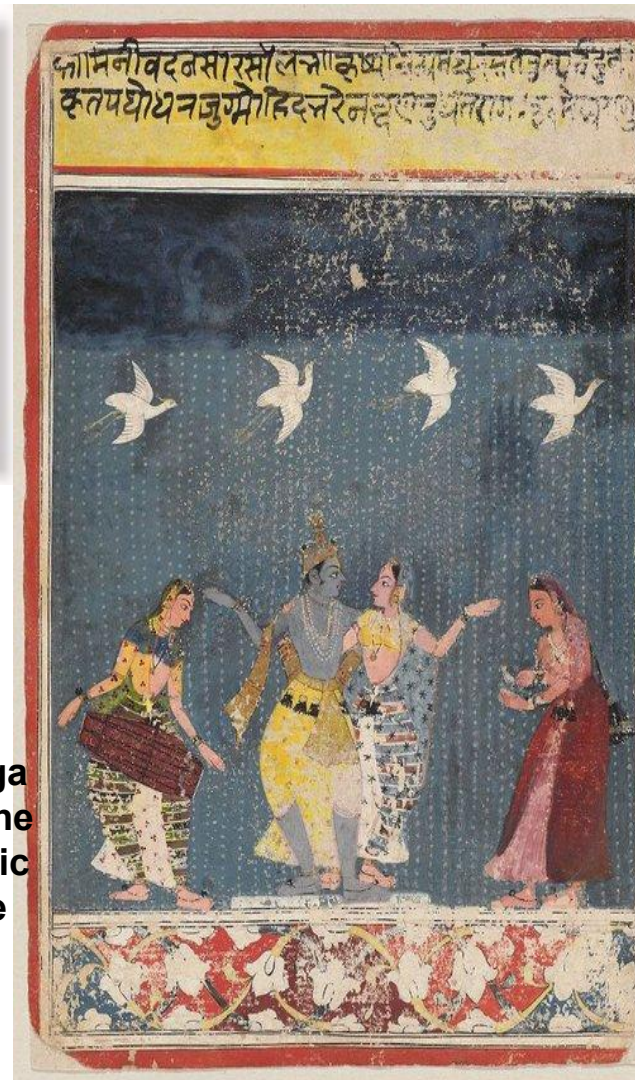
## Malwa School of Painting

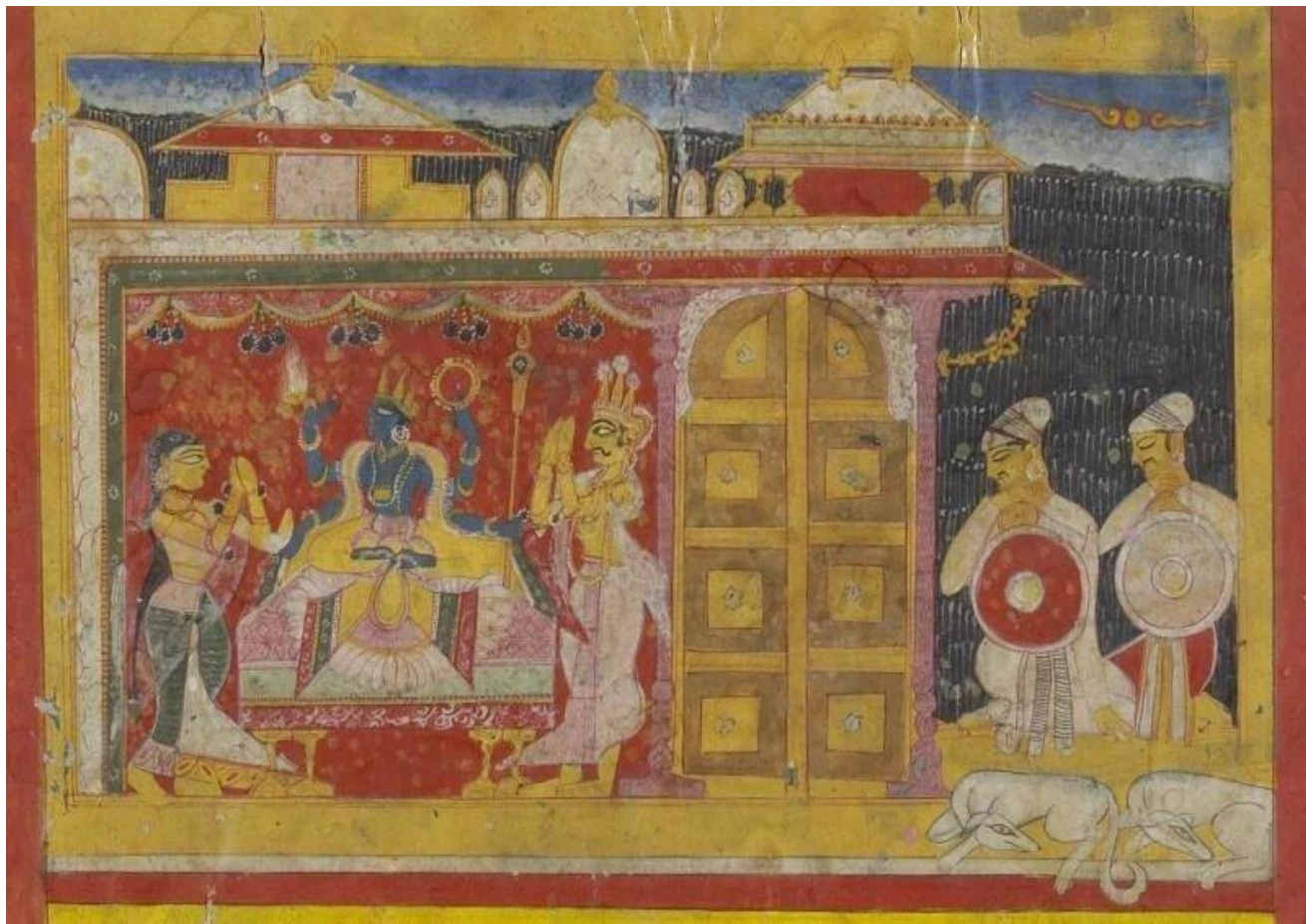
- Direct influence of Mughals can be seen on painting through ornaments and costumes consisting of black tassels and striped skirts.
- Theme of painting consist from **Rasikpriya**, series of incidence from **Amaru Sataka** painted in 1652 AD at a place called Nasratgarh and a series of the Ragamala painted in 1680 AD by an artist named Madhu Das.



Ravana begging from Sita

Megha Raga  
Blue complexioned Raga  
dancing with a lady to the  
accompaniment of music  
played by three female  
musicians.

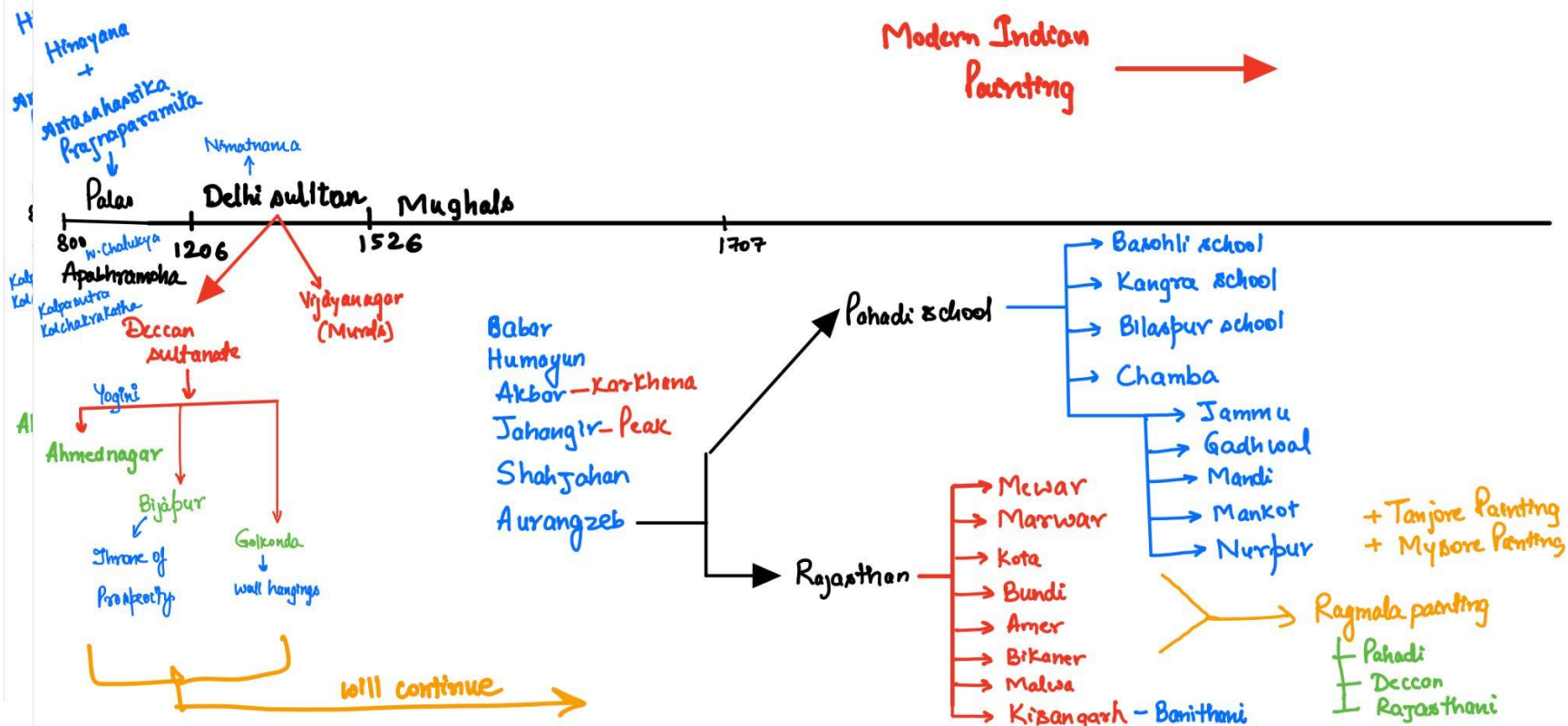




***A Malwa School of Painting***

# MINIATURE

Origin - 8<sup>th</sup> - 10<sup>th</sup> cent.







# PAHADI SCHOOL

- Basohli school
- Kangra school
- Bilaspur school
- Chamba
- Jammu
- Gadhwal
- Mandi
- Mankot
- Nurpur

+ Tanjore Painting  
+ Mysore Painting

→ Ragmala painting  
+ Pahadi  
+ Deccan  
+ Rajasthan

Map is not to scale  
infobandpin.com



# Pahari Style of Painting

- In the region of Sub-himalaya many smaller kingdom flourished which came under the category of “**Pahari Painting**”.
- This region include 22 princely states stretching from Jammu to Almora.
- The painting of Pahari region can be categorised into
  - **Northern Series- Jammu or Dogra School**
  - **Southern Series- Basholi and Kangra School**
- Famous painter of this region are Nainsukh and Manaku.

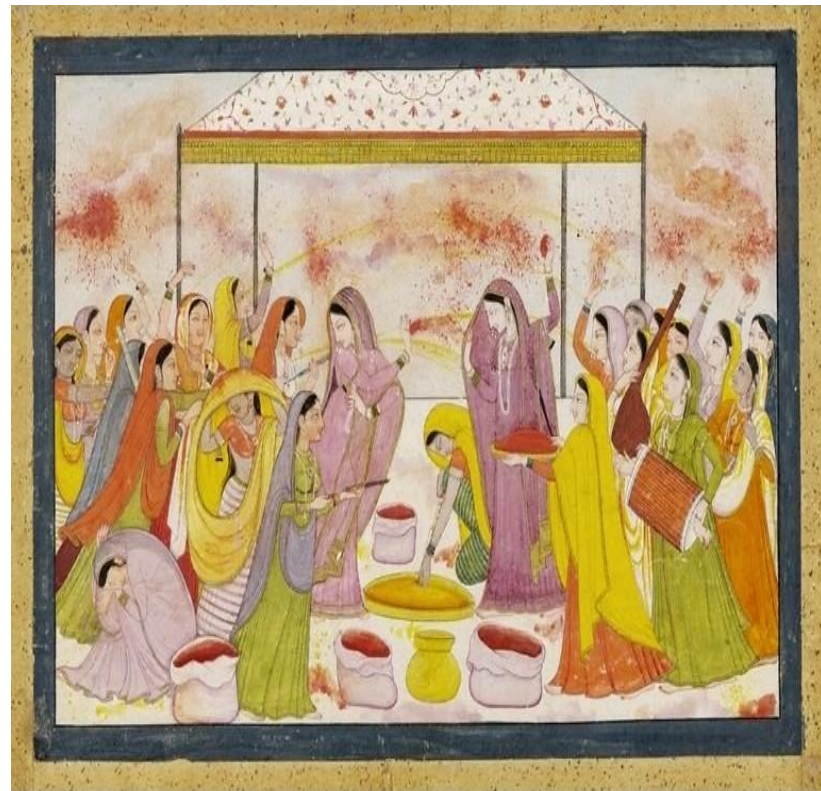
## The tradition of Miniatures: Pahari Painting

- **17th and 18th century** had developed a bold and intense style of miniature painting called **Basohli** in this region.
- The most prevalent literary source which influenced the painting in this region was **Bhanudatta's Rasamanjari**.
- Invasion of Nadir Shah has compelled the mughal artists to migrate to hilly region. Here those artists founded **Kangra School of Painting**.
- By the mid of 18th century Kangra artists developed a style which breathes a new spirit into miniature painting.
- They draw inspiration from **Vaishnavite traditions**.
- Use of **soft colour** including cool blues and greens and a lyrical treatment of themes distinguished Kangra painting.

- Pahari School of paintings flourished in the hilly areas of modern states of **Punjab, Himachal Pradesh and Uttarakhand**.
  - **Guler** was the main centre in Punjab.
  - **Garhwal** was the main centre in Uttarakhand.
  - **Bilaspur, Kangra, Kullu, Tira Sujanpur and Nurpur** were the main centres in Himachal Pradesh.
- The paintings of Pahari school **exhibit little influence of Mughal traditions** because the rulers of the Himalayan region did not have active contact with the Mughal court.
- **Religious and spiritual scenes** were depicted commonly in the Pahari school.
  - **Guru-shishya tradition** was portrayed in these paintings.
  - **God** was represented as the **teacher** and **common people** were portrayed as his **disciples**.
- Use of **thick Sialkoti paper** is also an important feature of the **Pahari School of paintings**. This paper was **handmade from cotton, bamboo** and other materials.
- **Natural beauty was portrayed** in the form of **valleys, waterfalls, grassland and river falls**.
- **Shiny colours** were used by painters.
- **Nayaka-Nayika** themes and love stories such as **Madhumalti and Nala-Damayanti** were frequently illustrated.
- **Stories of Bhagwat Purana, Ramayana, Mahabharata and Geet Govind** were also painted.



**Nala-Damayanti theme, from the Mahabharat in Pahari style**



**Radha celebrating Holi, ca 1788**



**Krishna waiting for Radha**



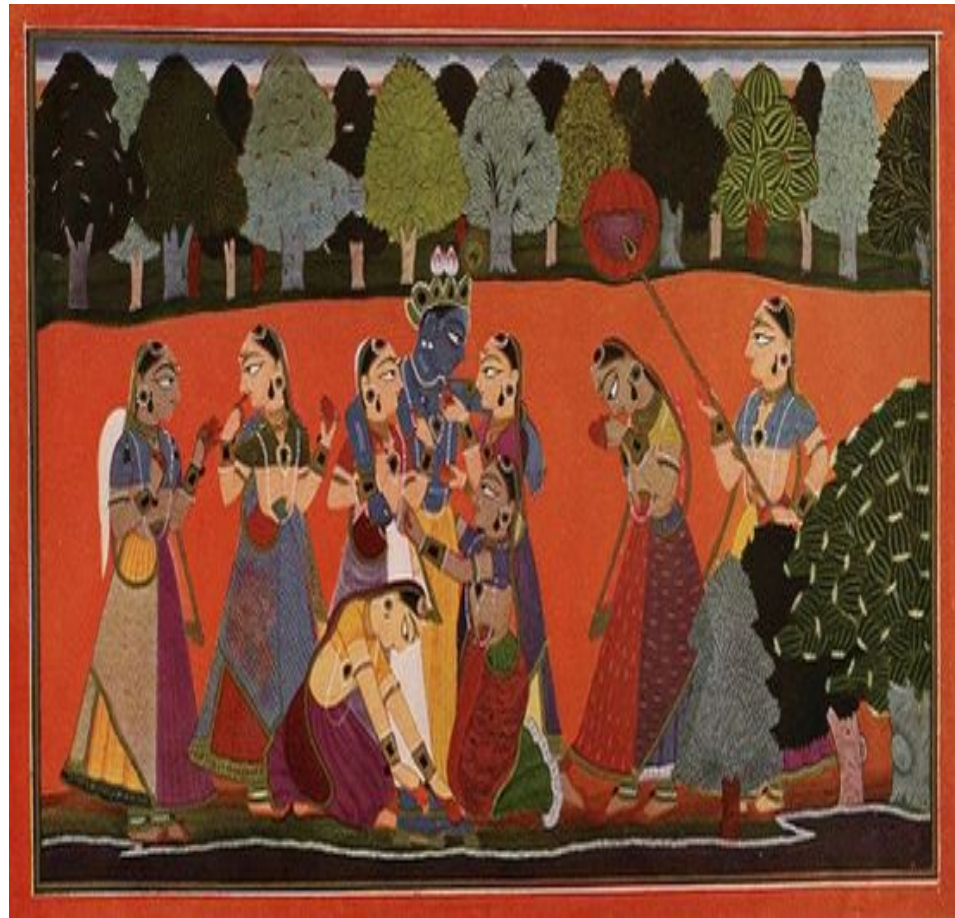
**Krishna with Radha**



## Basohli School Kathua distt, J&K

- It was named in 17th century.
- Main features include expressive face with a receding hairline and big eyes which resembles with shape of lotus petals.
- Base colour used were red, yellow and green.
- Theme of the paintings were
  - **Bhanudatta Rasamanjari**
  - **Gita Govinda**
  - **Ramayana.**
- **Devi Das** is one of the famous painter of this region.

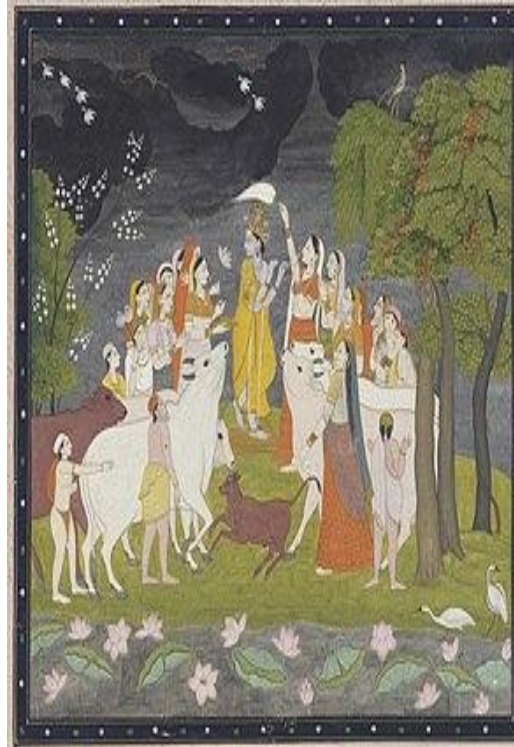




## Paintings of Basohli School of Art

## Kangra School of painting

- This style of painting patronised by **Raja Govardhan Singh in 1774.**
- **Raja Sansar Chand** patronised **Guler-Kangra** School of paintings.
- Theme of painting include
  - Gita Govinda
  - Bhagwat Purana
  - Satsai of Biharilal
  - Nal Damyanti.
- One of the prominent theme of Kangra school is **love scenes of Krishna**. All the painting had an other worldly feel about them.
- It was developed in Kullu and Mandi as well.



**Krishna playing flute**



**Sansar Chand (c.1765–1823),**  
an early patron of the Kangra  
style



## ***Bilaspur school of painting***

- It was the main centre for growth of Pahari paintings in mid 17th century.
- Painting inspired by the theme of
  - **Bhagvata Purana**
  - **Ramayana**
  - **Rangamala series.**
- Painting also covers the rural coverlet for rituals and ceremonies.



**Madhava in a tent before a ruler, from a Madhavanala Kamakandala series**

## ***Chamba Paintings***

- It shows the strong mix of Mughals, Deccan and Gujarati style.
- Later 17th century witnessed Chambha painting of Himachal being dominated by Basohli style which help to emerge the Guler painting traditions.



**Descent of the Ganges Northern India, Himachal Pradesh, Pahari Kingdom of Chamba**

- **Jammu paintings-** Later eighteenth century witnessed this style of painting. It is similar to Kangra style. Painting of **Shangri Ramayana** of the late 17th century was produced in Jammu itself.
- **Garhwal Painting-** originated in Himachal Pradesh. Initially dominated by Mughal style later it started reflecting the cruder version of Kangra traditions.
- **Mandi painting-** it saw the emergence of a new style under Raja Sidh Sen portraits showed the ruler as a large figure with huge heads, hands and feet.
- **Mankot Painting-** prevalent in the region of Jammu and Kashmir
- **Nurpur Painting-** of Himachal Pradesh usually used bright colours and flat backgrounds.



**Raja Sidh Sen of Mandi**

## Some other prominent painting styles

- **Ragamala Paintings**

- It is a form of Indian miniature painting, a set of illustrative paintings of the Ragamala or "Garland of Ragas", depicting variations of the Indian musical modes called ragas.
- It originated from Rajasthan.
- It is the **mixed version of art, poetry and classical music** which was prevalent in medieval India.
- Each Ragamala like Pahari Ragamala, Rajasthan Ragamala, Deccan Ragamala and Mughal Rangamala is personified by a colour describing the story of a hero and heroine in a particular mood.
- The six principal ragas present in the Ragamala are **Bhairava, Dipika, Sri, Malkaunsa, Megha and Hindola** and these are meant to be sung during the six seasons of the year – summer, monsoon, autumn, early winter, winter and spring.
- Hindu deities attached with the ragas like Bahirava or Bhairavi to Shiva, Sri to Devi.



**Bhairavi Ragini, Ragamala, an album painting in gouache on paper, 1610**

## RAGAMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval

India based on Ragamala or the 'Garland of Ragas, depicting various Indian musical Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

Ragamala paintings were created in most Indian schools of painting, starting in the 16th and 17th century,



**Ragamala Painting**

Today, the Ragamala Paintings are known as:

- Pahari Ragamala
- Rajasthan or Rajput Ragamala
- Deccan Ragamala and
- Mughal Ragamala

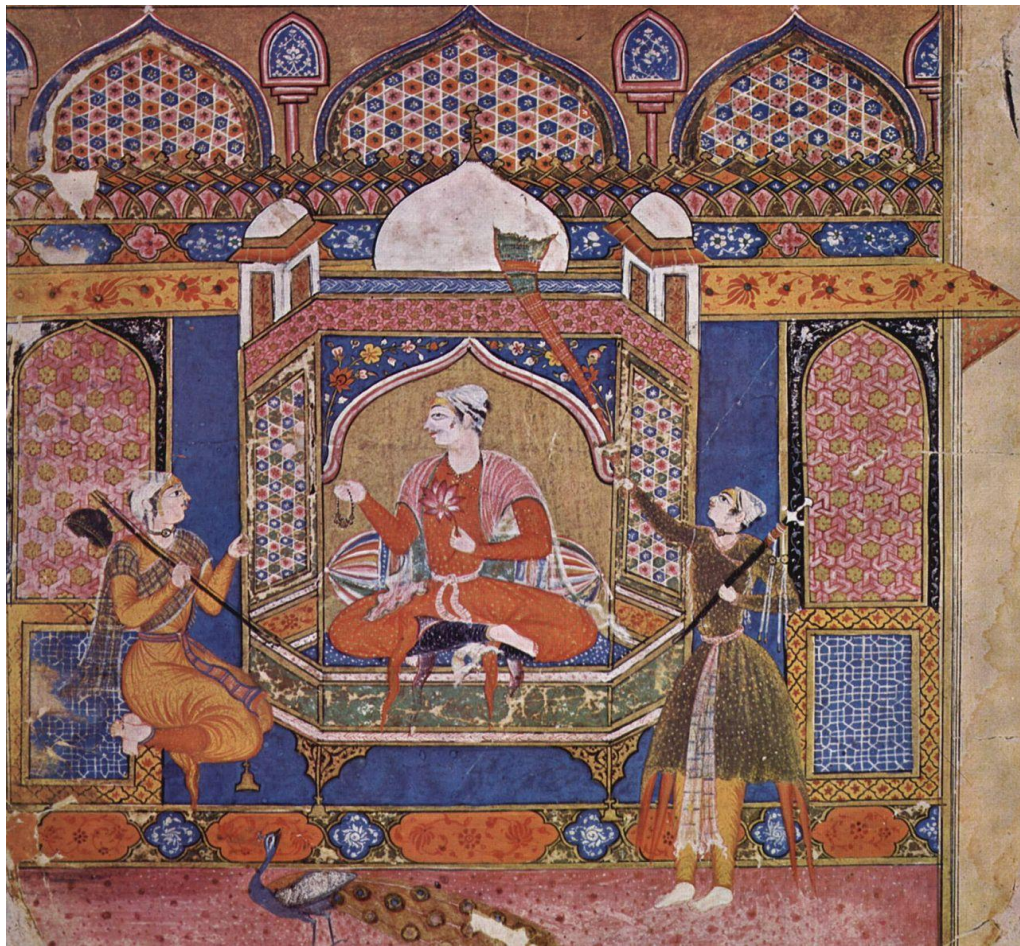
The six Principal ragas present in the Ragamala are:

In these paintings, each raga is personified by a colour describing the story of a hero and heroine (nayaka and nayika) in a particular mood.

It also elucidates the season and the time of day and night in which a particular raga is to be sung.

Moreover, many paintings also demarcate the specific Hindu deities attached with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc.

| <b>Six principal ragas in Ragamala</b> | <b>Emotion depicted</b> |
|--|-------------------------|
| <b>Bhairava</b>                        | fear                    |
| <b>Dipika</b>                          | love                    |
| <b>Sri</b>                             | love                    |
| <b>Malkaunsa</b>                       | Joy and laughter        |
| <b>Megha</b>                           | peace                   |
| <b>Hindola</b>                         | love                    |



Raga Sri, Ragamala, 1590–1600



Raag Deepak, in Ragamala  
by Sahibdin 1605

*Time Travel with Abhishek*

## Tanjore Painting

- Locally it is known as **Palagai Padam** which means wooden plank and padam meaning picture special style of decorative painting.
- It was patronised by **maratha rulers**.
- It is generally **glass painting** made up of
  - brilliant colour pattern and
  - use of gold leaf.
  - adorned by semi-precious stones, pearl and glass pieces.
- Theme of painting depict smiling Krishna in various poses.
- It get special care and patronage of Sarabhoji Maharaj.



**Tanjore Glass painting of Raja Sarabhoji**





Rama and Hanuman fighting Ravana, an album painting on paper, c1820



## Mysore Painting

- This style of painting patronised by the rulers of the Mysore province.
- The theme of painting was Hindu god and goddess.
- **Features** of painting include
  - More than two figures in each painting and **one figure predominates** all the other in size and colour.
  - Adoption of **gesso paste** which is a mixture of zinc oxide and Arabic gum.
- Lord Shrinath, *an incarnation of Lord Vishnu*, was the most notable theme.
- Goddess Saraswati playing Veena,
- child God Krishna,
- Goddess Lakshmi bestowing wealth on her devotees
- Lord Ganesha
- **Sravanabelagola, Bengaluru, Tumakuru, Narasipura and Nanjanagudu** are the main centres of Mysore paintings.



**Mysore Painting depicting Krishna with his eight principal wives.**

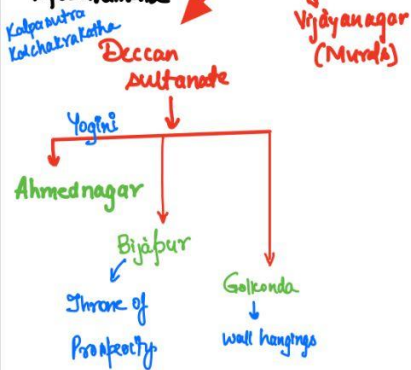
# MINIATURE

Origin - 8<sup>th</sup> - 10<sup>th</sup> cent.

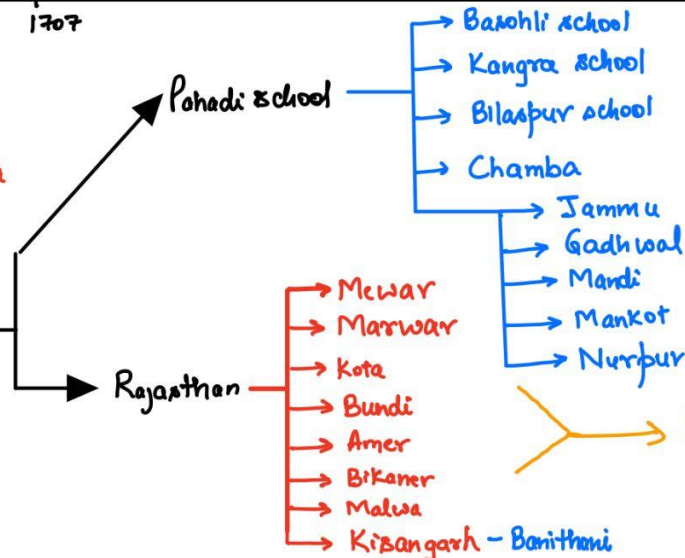
Hinayana  
+  
Astaakosika  
Pragraparamita



Modern Indian  
Painting →



Babar  
Humayun  
Akbar - Kor Khena  
Jahangir - Peak  
Shahjahan  
Aurangzeb



+ Tanjore Painting  
+ Mysore Painting

Ragmala painting  
 + Pahadi  
 + Deccan  
 + Rajasthan

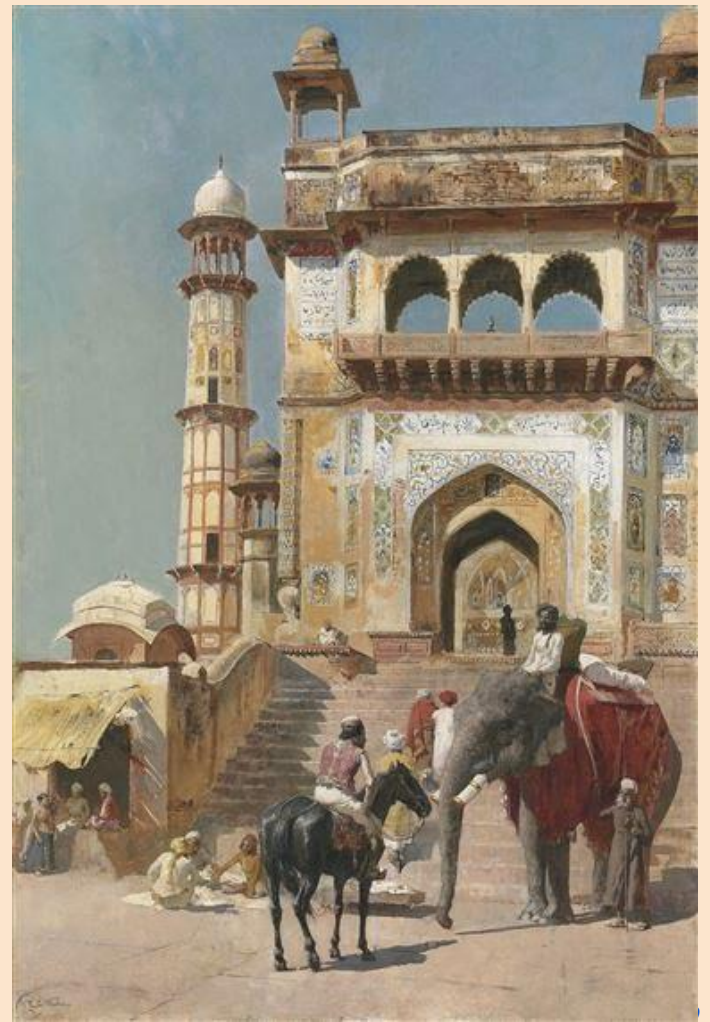
ume | navev wcn wshshk

will continue →

## Bazaar Paintings

- Bazaar paintings were influenced by the European encounter in India which is different from the company paintings.
- It is unique to notice that this painting did not take any Indian influence but took the Roman and Greek influence.
- It is prevalent in the Bengal and Bihar region.
- Theme of painting depict the everyday Bazaar that showed Indian bazaars with European background.
- Some painting also depicted the Indian courtesans dancing before the British officials
- painted **religious themes**.





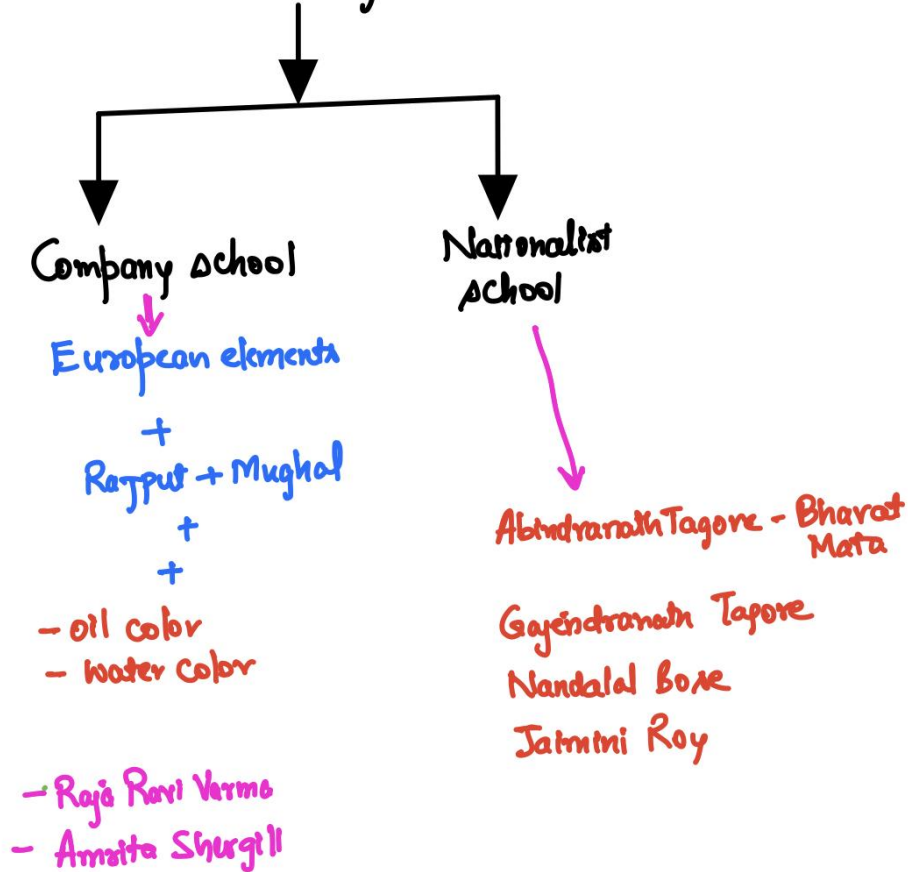
# Modern Indian Painting

- The term 'modern Indian painting' refers to paintings in which **Easel (tripod)** was used to make paintings.
- **Oil colours** were used in these modern paintings. Oil paintings were absent in India during medieval times.
- Modern Indian paintings came into existence during the period of the British rule in India as a result of **migration of some European painters**.
- During the initial phase, **European elements** were predominant but later on **typical Indian features** started dominating the modern Indian paintings.
- Modern Indian paintings developed in the form of **two branches**.
  - The first branch is called **Company School**
  - The second branch is called **Nationalist School**.
- **Company school of painting combined the elements of Rajput, Mughal and other Indian style with european elements.**
- The use of watercolor and ink technique by the appearance of linear perspective and shading.
- Use of oil colours.
- This style originated in **Kolkata, Chennai, Delhi, Patna, Varanasi and Thanjavur**.
- Patronised by **Lord Impey and Marquess Wellesley**.



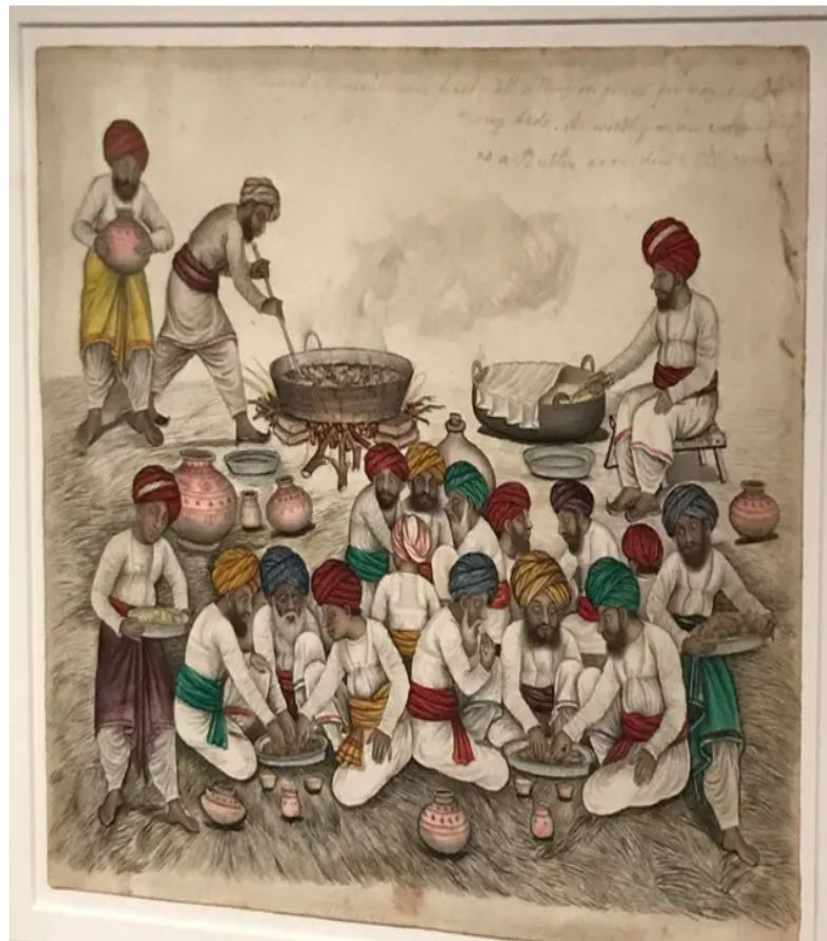
**Easel (tripod)**

# Modern Indian Paintings





Company style painting



*Time Travel with Abhishek*



- This branch of modern Indian paintings was characterized by the **predominance of European themes**. Scenes from the **life of Jesus Christ**, **European buildings** and **European cultural elements** were portrayed.
- **Patna and Kasim Bazaar (Bihar)** were its main centres.
- The Company School of painting was associated with European painters such as **William Reynolds, George Chinnery and Emile Eden**.
- These paintings were made mostly for **Indian native rulers**.
- Later on some Indian painters such as **Amrita Sher-Gill and Raja Ravi Varma** were also associated with this school.



**George Chinnery Painting**

**Varma is a crater on Mercury.** Its name was adopted by the International Astronomical Union (IAU) on June 18, 2013.

## RAJA RAVI VARMA

29 April 1848 – 2 October 1906

- Raja Ravi Varma was born in the **princely state of Travancore in 1848.**
- He was the **first and most prominent Indian painter associated with the Company style of modern painting.**
- He was conferred the **title of 'Kaisar-i-Hind' by Lord Curzon.**
- He gained popularity by painting the **stories of Nala & Damayanti and Dushyanta & Shakuntala.**
- Many of his famous paintings are housed in the **Laxmi Vilas Palace of Vadodara.**



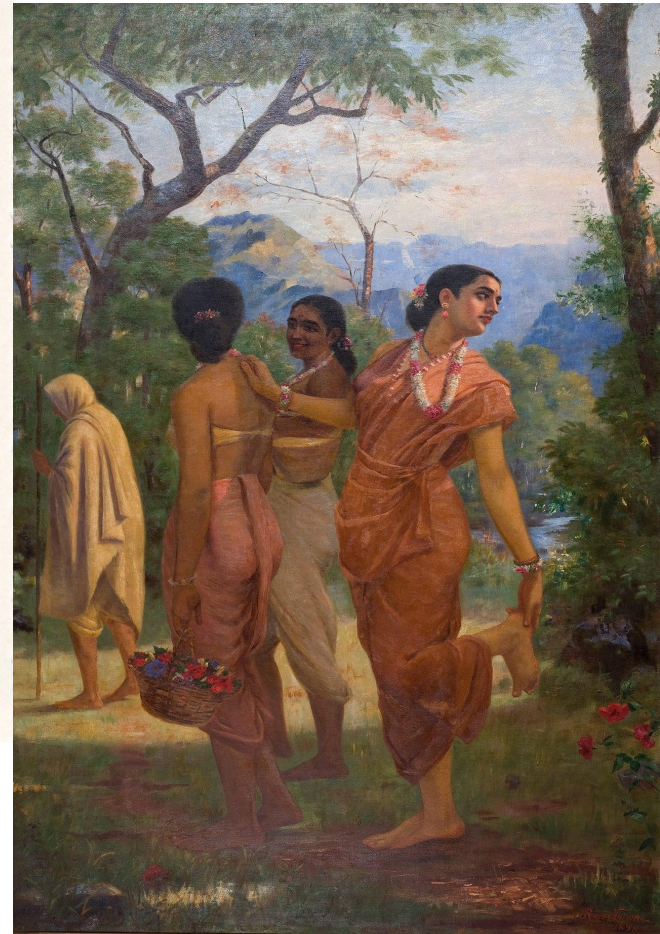
- He is credited to bring together elements of South Indian painting with the western techniques of colour and styles.
- He is also known as '**Raphael of the East**' because of his brilliant brush strokes.

- **Theme of paintings**

- Stills/scenes from Ramayana and Mahabharata.
- Stories from Shakuntala
- Damyanti by Harsha Samvaad
- Rama Conquers ravana
- Jatayu and Ravana
- Lady in the Moonlight



**Raja Ravi Verma**



**Shakuntala**

*Time Travel with Abhishek*

An Indian painter and artist. He is considered among the greatest painters in the history of Indian art. His works are one of the best examples of the **fusion of European academic art with a purely Indian sensibility and iconography**.

He was notable for making **affordable lithographs** of his paintings available to the public, which greatly enhanced his reach and influence as a painter and public figure.

His **religious depictions of Hindu deities and works** from Indian epic poetry and Puranas have received profound acclaim. He was part of the royal family of erstwhile Parappanad, Malappuram district.

Raja Ravi Varma was closely related to the royal family of Travancore [Kerala].

He started a press in Mumbai and later shifted it to a place near Lonavala.

He achieved this by making affordable **lithographs**, which were accessible even to the poor.

• **Raja Ravi Varma prominent works include:**

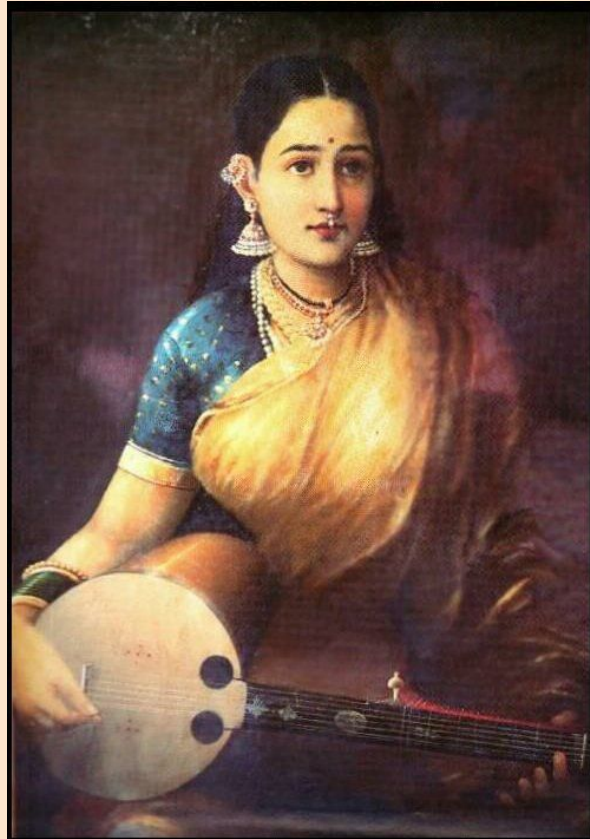
- A Family of Beggars,
- A Lady Playing Swarbat,
- Arjuna and Subhadra,
- Damayanti Talking to a Swan,
- Jatayu (a bird devotee of Lord Rama),
- Lady Lost in Thought,
- Shakuntala.

His 1873 painting, **Nair Lady Adorning Her Hair**, won Varma prestigious awards including **Governor's Gold Medal** when it was presented in the Madras Presidency, and Certificate of Merit at an exhibition in **Vienna**.

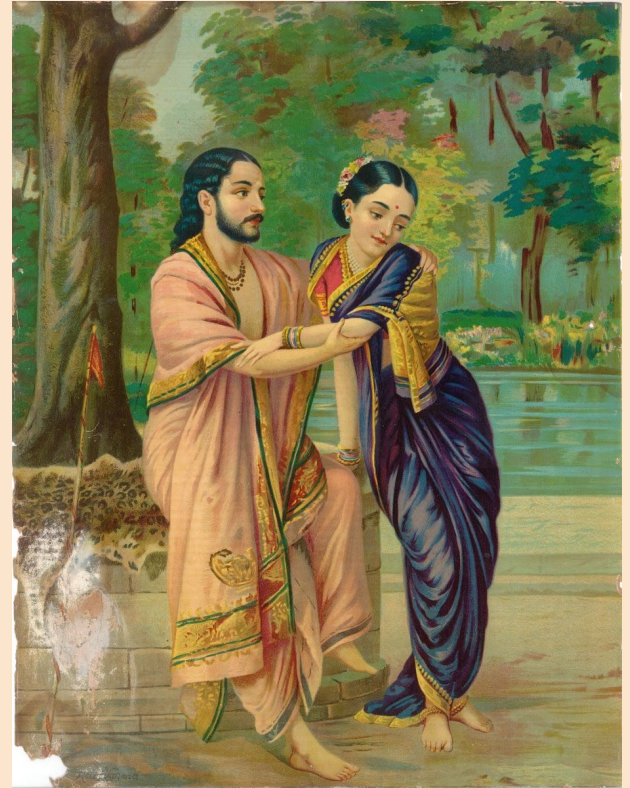
•



**A family of beggars**

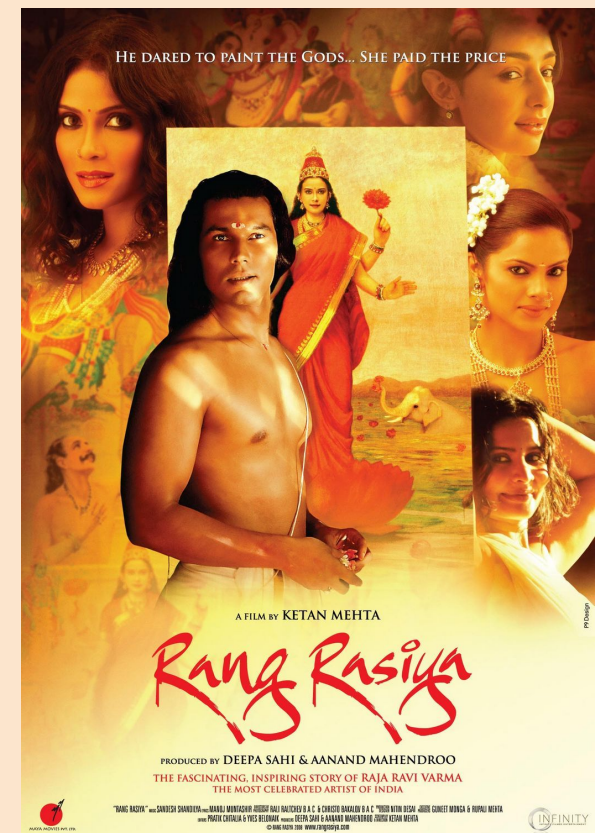


**A lady playing swarbat**



**Arjun and Subhadra**

- He is remembered for **giving Indians their western, classical representations of Hindu gods and goddesses.**
- In 1904, the British colonial government awarded Varma with **the Kaiser-i-Hind Gold Medal.**



<https://timesofindia.indiatimes.com/city/vadodara/legendary-painters-studio-to-be-a-tourist-spot/articleshow/85571946.cms>



Hamsa Damayanti, 1910



Yashoda and Krishna



***Painting carved by Raja Ravi Verma on the block of limestone***





## Nationalist School of Painting

- The Nationalist branch of painting emerged during the closing decades of the 19th century when the nationalist movement commenced.
- Bengal was the main centre of this school because the **spirit of nationalism** was strongest in Bengal.
- This school of painting was characterized by predominance of the **Indian nationalist theme**. Paintings were made to inspire the **Indian nationalists busy in their struggle against the British rule**.
- **Painting of Bharat Mata made by Abanindranath Tagore is the finest creation of this school.**
- **Gajendranath Tagore, Nandalal Bose and Jaimini Roy** were some other famous painters belonging to this school.

## ABANINDRANATH TAGORE

- Abanindranath Tagore was **born at Jorasanko, Kolkata.**
- He attended the studio of the famous **English painter Charles Palmer to learn oil paintings** and portraiture.
- He painted a **Krishna-Lila series in 1895** which represented a unique blend of European and Indian traditions.
- He made the **famous painting of Bharat Mata** to inspire Indian nationalists during the anti-British freedom struggle.
- **Bharat Mata was portrayed as a four-armed goddess** wearing saffron-coloured clothes and holding Vedas in her hand.



## **Abanindranath Tagore** [1871 – 1951]

He was the principal artist and creator of the **Indian Society of Oriental Art 1907**. He was also the first major exponent of **Swadeshi values** in Indian art, thereby finding the influential Bengal school of art, which led to the development of modern Indian painting.

He was also a noted writer, particularly for children. Popularly known as 'Aban Thakur', his books **Rajkahini, Buro Angla, Nalak,** and **Khiner Putul** were landmarks in Bengali language children's literature and art.

Tagore sought to modernise **Mughal and Rajput styles** to counter the influence of Western models of art, as taught in art schools under the British Raj. Along with other artists from the Bengal school of art, Tagore advocated in favour of a nationalistic Indian art derived from Indian art history, drawing inspiration from the **Ajanta Caves**. Tagore's work was so successful that it was eventually accepted and promoted as a national Indian style within British art institutions.

- The Passing of Shah Jahan is a Miniature painting, painted by the Indian artist **Abanindranath Tagore in 1902**. The painting depicts a scene in which the fifth Mughal Emperor Shah Jahan stares upon the Taj Mahal on his deathbed, with his daughter at his feet.
- Abanindranath started integrating Chinese and Japanese calligraphic traditions into his style.



<https://timesofindia.indiatimes.com/city/vadodara/legendary-painters-studio-to-be-a-tourist-spot/articleshow/85571946.cms>

## **Bengal School of Arts**

- It is a style of Indian painting that originated in Bengal, primarily Kolkata and Shantiniketan, and flourished throughout the Indian subcontinent, during the British Raj in the early 20th century.
- It was associated with Indian nationalism (swadeshi) and led by Abanindranath Tagore (1871–1951) and promoted by British arts administrators like E. B. Havell, the principal of the Government College of Art and Craft, Kolkata from 1896.
- The Bengal school's influence in India declined with the spread of modernist ideas in the 1920s.
- **Arabian Nights** series painted in 1930 and painting **of Bharat mata by** Abhindranath tagore are some of his outstanding work.
- Other than Abhindranath tagore **Nandlal Nose and Gaganendranath Tagore are famous artists in** Bengal school of arts.

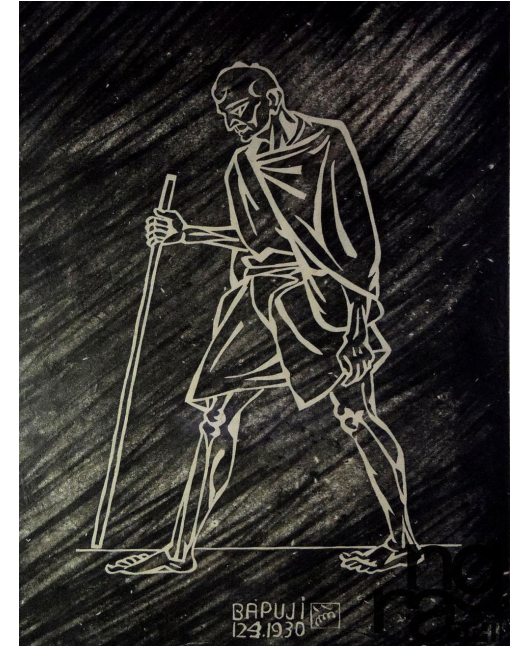


**Bharat Mata by Abanindranath Tagore (1871–1951), a nephew of the poet Rabindranath Tagore, and a pioneer of the movement.**

The Bengal school is supposed to have a reactionary approach to the existing styles of paintings. This school is unique as they use simple colours.

The idea of the Bengal school came up with the works of **Abanindranath Tagore** in early 20th century. His **Arabian night series** made a mark on a global scale as it was path breaking from the previous schools of Indian painting and brought in something new. He tried to incorporate Swadeshi values in India art and tried to reduce the influence Western materialistic style among artists.

He is known for his painting **Bharat Mata** and various Mughal-themed paintings.



**By Nandalal Bose of (linocut of Dandi March depicting Mahatma Gandhi) paintings.**

[www.museumsofindia.gov.in](http://www.museumsofindia.gov.in)

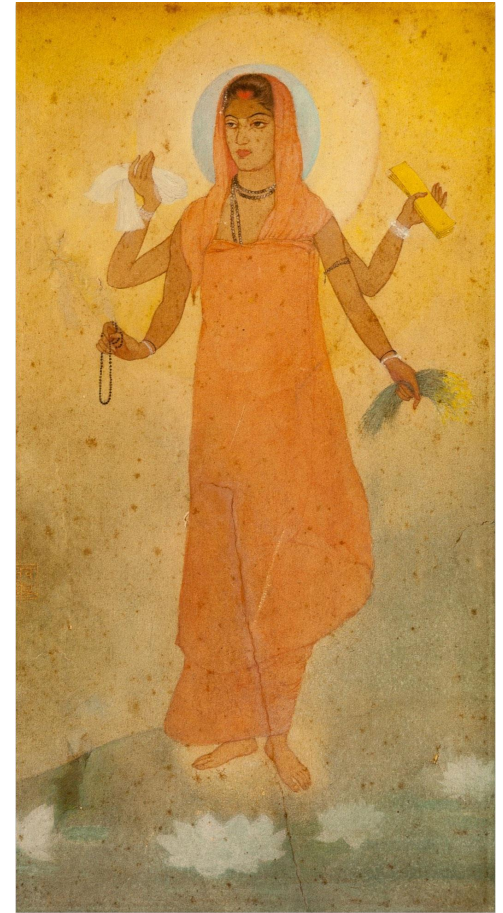
The other notable painter of this school was **Nandalal Bose** whose works led to further development of Modern Indian Art. He was also associated with Santiniketan.

He is known for his **white-on-black Gandhi sketch of the Dandi March**, which became iconic during the 1930s. He was also entrusted with the task of illuminating the original document of the Constitution of India.

Another most famous painter of this school was **Rabindranath Tagore**. His paintings were unique as they used dominant black lines that made the subject look prominent.

He made small sized paintings. Some art historians argue that his paintings can be linked to his writings.

Other famous painters of Bengal school are Asit Kumar Haldar, Manishi Dey, Mukul Dey, Sunayani Devi, etc.



**"Bharat Mata" by**

**Abanindranath Tagore**

## NANDALAL BOSE

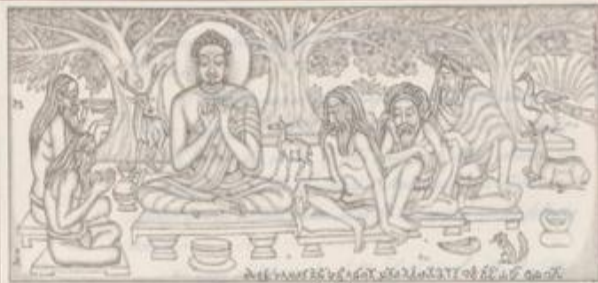
- Nandalal Bose was a **disciple of Abanindranath Tagore.**
- He became the principal of **Kala Bhavan (Shantiniketan) in 1922.**
- He started his career **during the Swadeshi movement in the opening decade of 20th century.**
- He was given the work of illustrating the constitution of India along with **Beohar Rammanohar Sinha**







*Part IV*  
*Directive Principles of State Policy*



*Part V*  
*The Union*  
*Chapter 1. - The Executive*  
*The President and the Council*



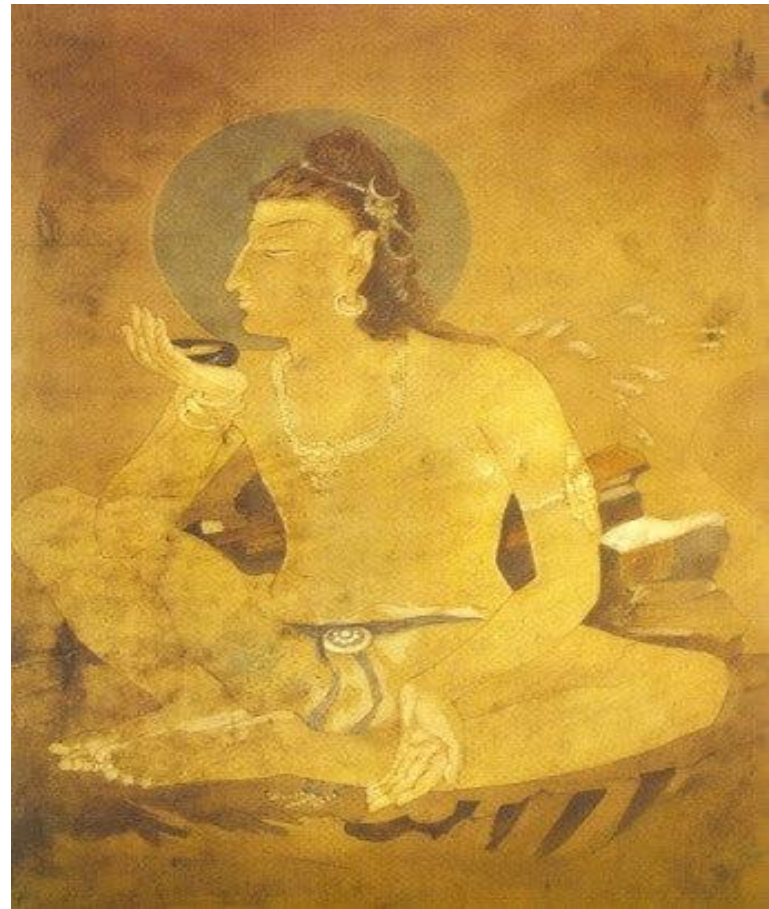
*Part XII*  
*Finance, Property, Contracts and Suits*

*Chapter 1. - Finance*  
*General*

**Illustration depicting the Chola Bronze Nataraja : a symbol of Indian craftsmanship**

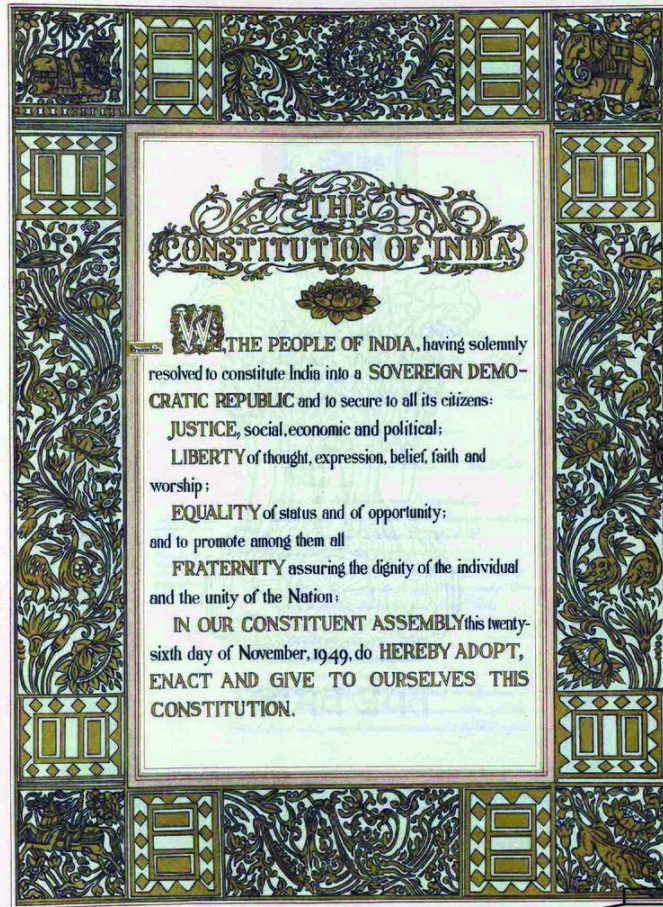


**New Clouds, 1937 by Nandalal Bose,**



**Shiva Drinking the World Poison by  
Nandalal Bose** *Time Travel with Abhishek*

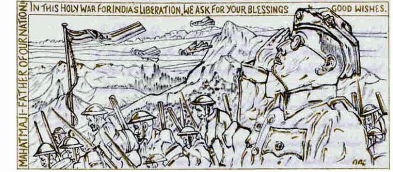
**Beohar Rammanohar Sinha (1929 – 2007)** well known for his illustrations in the original final manuscript of Constitution of India, including the complete Preamble-page,



Signature of the artist Beohar Rammanohar Sinha as 'Ram' अलंकरणकर्ता व्याख्यार राममनोहर सिंहा के संक्षिप्त हस्ताक्षर 'राम'



SUBHAS CHANDRA BOSE AND INDIAN NATIONAL ARMY



A drawing by the artist Beohar Rammanohar Sinha, supplemented and detailed by his mentor master-moshai Nandalal Bose, on page 160 of the original Constitution of India.



A drawing by the artist Beohar Rammanohar Sinha, detailed by his colleagues Avtar Singh, Sovon Som, Sukhen Ganguly, as a mural in Shaheed-Smarak Concert-hall, Jabalpur MP, India.

Ornamentation by Beohar Rammanohar Sinha

calligraphy by Prem Behari Narain Raizada

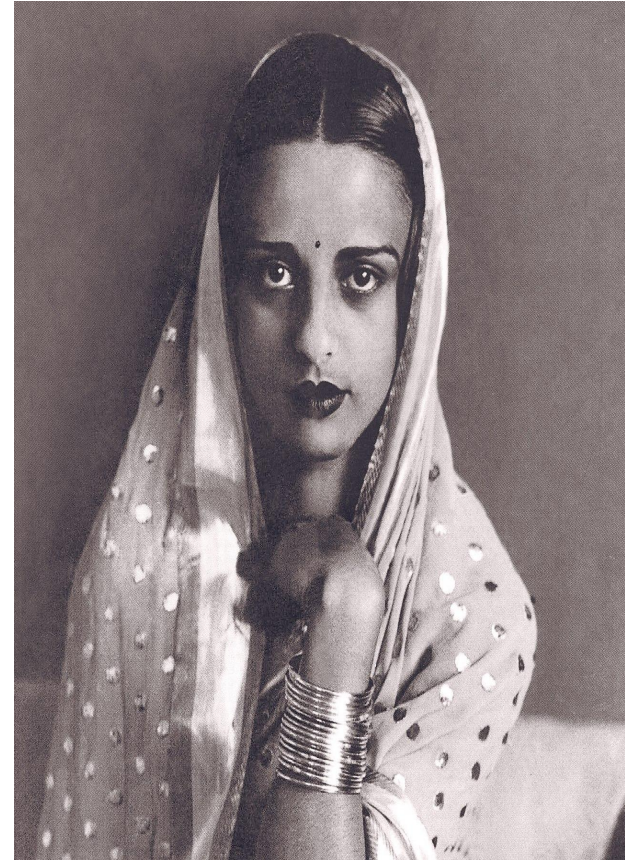
## Jamini Roy 1887-1972

- Incorporated Kalighat Style and Patua Style of Bengal.
- His famous paintings include santhal dance and mother and child painting.



## AMRITA SHER-GIL

- Amrita Sher-Gil is often referred as **India's Frida Kahlo**.
- Many of her paintings have been conferred the **status of 'National Art Treasures'** by Government of India.
- **Bride's Toilet, South Indian villagers going to a market and Brahmacharis** are some of her most prominent works.



## CUBIST STYLE OF PAINTING IN INDIA

The cubist movement of Painting took its inspiration from the European Cubist movement. Under this style, the objects were broken, analysed and then reassembled. The artist reconstructed this process on the canvas through the use of abstract art forms. They tried achieving the perfect balance between line and colour

One of the most popular cubist artists in India was M.F Hussain. In the paintings that used abstract connotations, he used the motif of a horse frequently as it was best to depict the fluidity of motion.



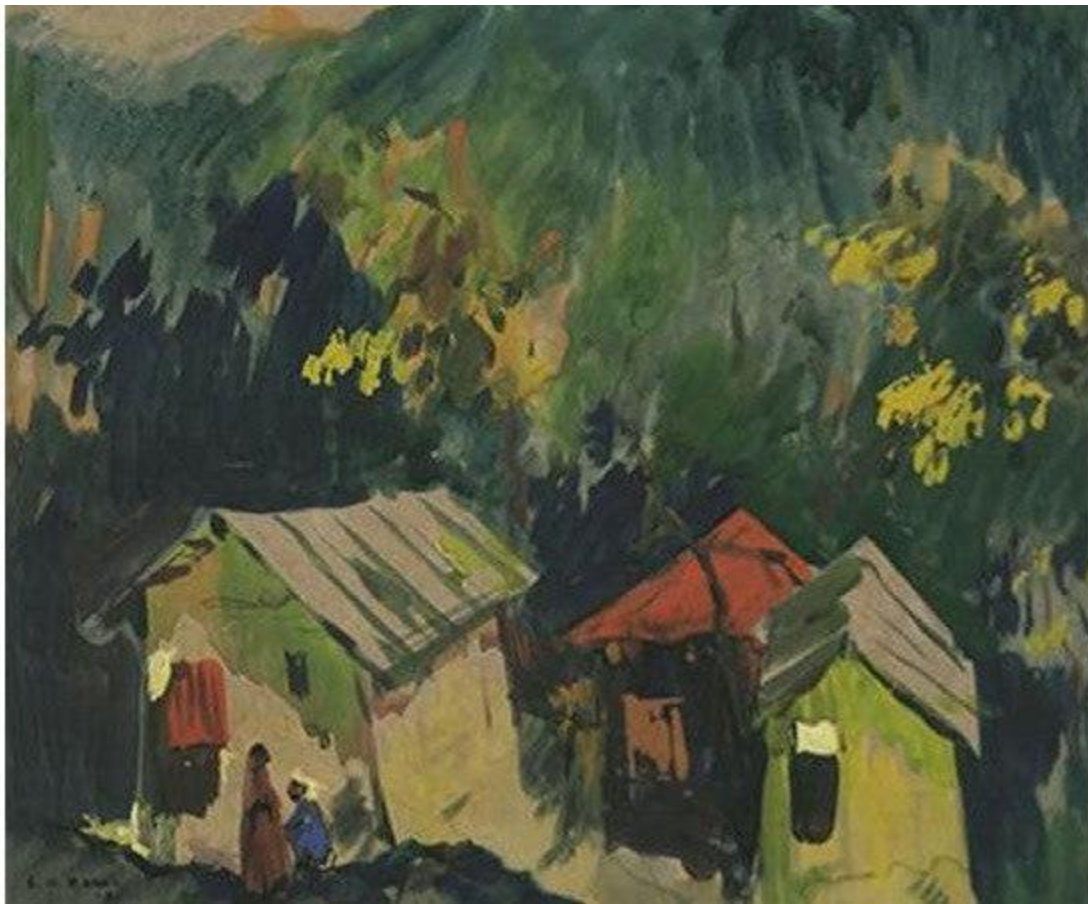
**Cubist Style of Painting**

## Progressive Artists Group

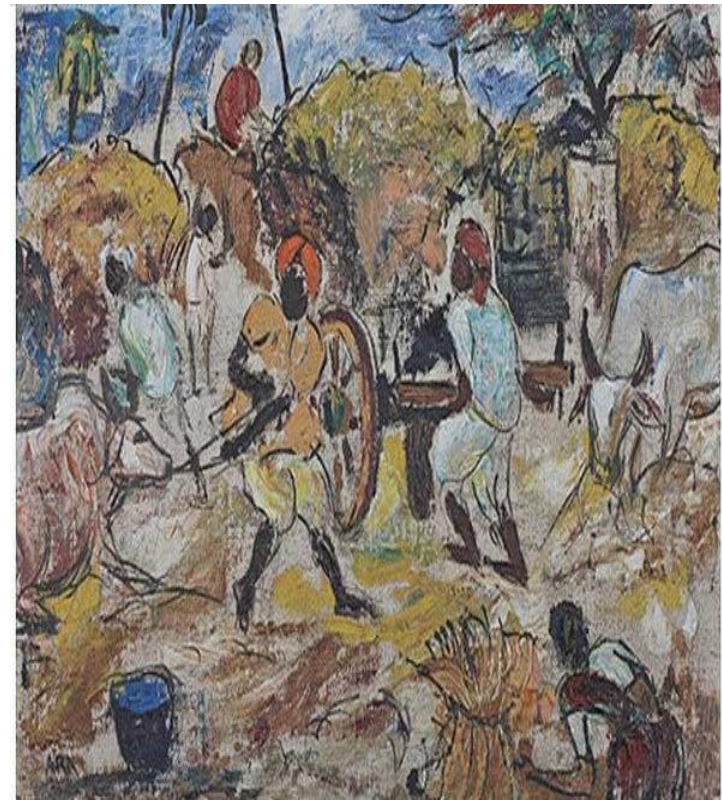
- The Progressive Artists' Group (PAG), was a group of modern artists, mainly based in Bombay, from its formation in 1947.
- This style had synthesis of influences from Indian art history together with styles prevalent in Europe and North America during the first half of the 20th century,
- This group was formed by six founder members,
  - **F. N. Souza**
  - **S. H. Raza**
  - **M. F. Husain**
  - **K. H. Ara**
  - **H. A. Gade S. K. Bakre.**
- These artists wished to escape the limits of both colonial academic art and the nationalist revival of the Bengal School.



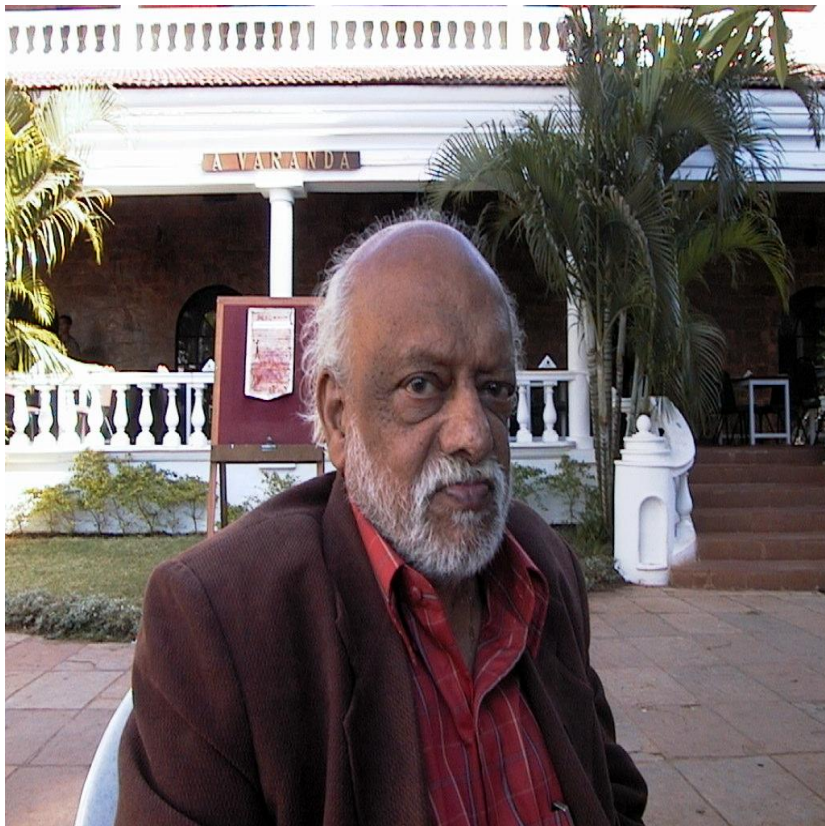
Landscape portrait by F.N. Souza, 1949



**(Untitled Landscape by S.H. Raza, 1948)**



**(Untitled work by K.H. Ara, 1950)**

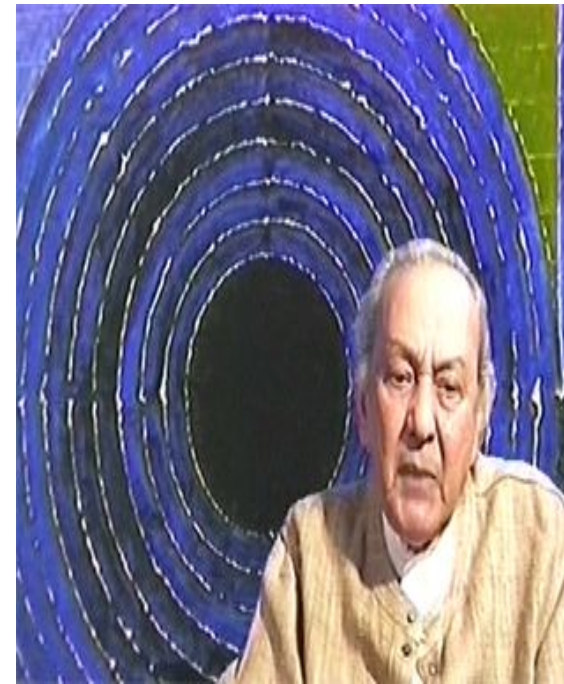


**FN Souza**

He was a founding member of the Progressive Artists' Group of Bombay. Souza's style exhibited both decadence and primitivism

## **SYED HAIDER RAZA**

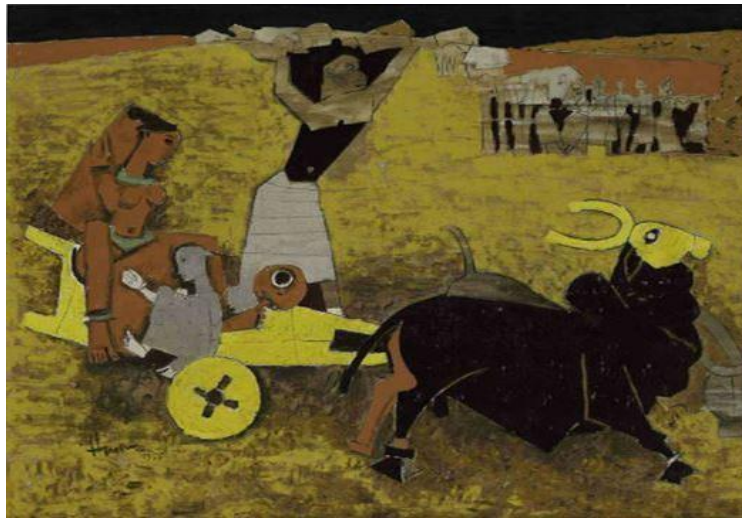
- Syed Haider Raza **lived in France** but maintained **strong ties with India**.
- His paintings were **primarily abstracts in oil and acrylic**.
- He was **awarded Padma Shri and Padma Vibhushan** by the Government of India.





## MF Hussain

- His style was assimilating influence from and experimenting with both Western and Indian models.
- Cubist style of painting.



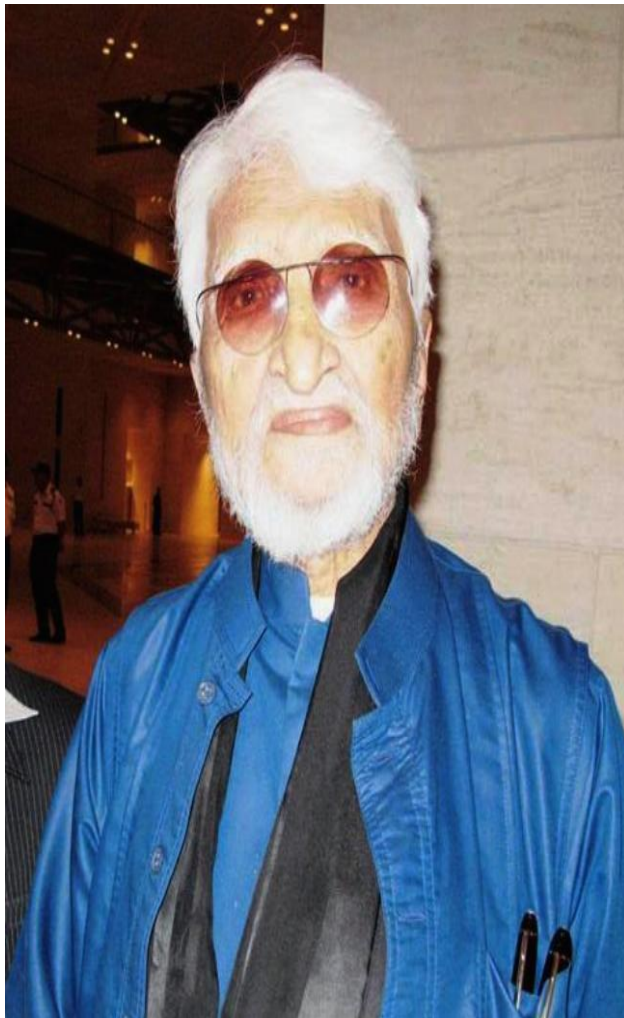
Horses by MF Husain



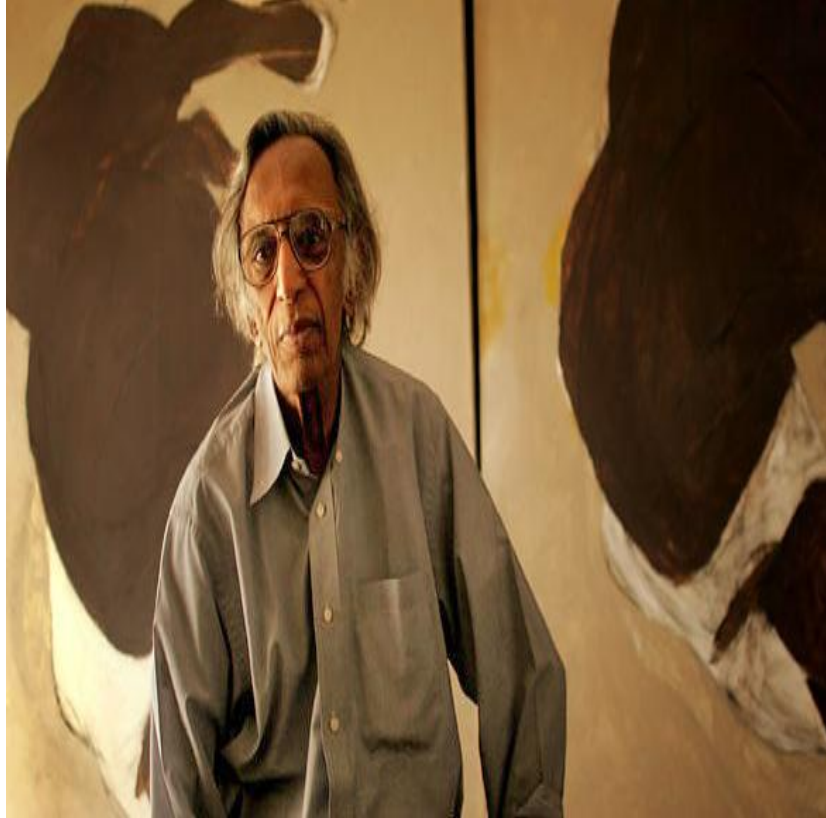
Mother Teresa by MF Husain

## MAQBOOL FIDA HUSSAIN

- Maqbool Fida Husain was one of the **main artists belonging to Indian modernism in the 1940s.**
- His themes included **Mother Teresa, Mahatma Gandhi, Mahabharata, Ramayana, British Raj,** and scenes from Indian rural and urban life.



- **Satish Gujral** was an Indian painter, sculptor, muralist and writer of the post-independent era.



### **Tyeb Mehta**

He was an Indian painter, sculptor and film maker. He was part of the Bombay Progressive Artists' Group



### **Vasudeo S. Gaitonde**

He was regarded as one of India's foremost abstract painters. He received the Padma Shri Award in 1971

## ***Baroda Group of paintings***

- The Baroda Group refers to the artists involved with the Faculty of Fine Arts at Maharaja Sayajirao University of Baroda.
- This dynamic group was formed in 1957 under the guidance of N. S. Bendre.

## ***Delhi School of Painting***

- Founded by painter cum sculptor **KS Kulkarni**.
- He also founded the avant garde **Delhi Shilp Chakra in 1947**

## ***Madras School of Painting***

- Founded by DP Roy Chowdhury and KCS Panikar.

# Folk Art



| <b>State/Union Territory</b> | <b>Folk Art Forms</b>  |
|------------------------------|--|
| Andhra Pradesh               | Kalamkari, Leather Puppetry, Tirupati School of Painting, Adivasi Kolam Painting   |
| Arunachal Pradesh            | Thangka  |
| Assam                        | Assamese Scroll paintings, Assam Folk Paintings  |
| Bengal                       | Patua, Chaksudan, Terracotta Plate Work, Folk paintings from Midnapore, Kalighat paintings, Bengal Scroll, Chadar Badar - Santhal Puppetry                                     |
| Bihar                        | Madhubani, Mica, Santhal, Manjusha Patna Qalam or Patna School of Painting   |
| Chattisgarh                  | Dokra, Pithora, Godhna, Wrought Iron or Loha Shilp   |
| Dadra and Nagar Haveli       | Warli  |
| Daman and Diu                | Warli  |
| Goa                          | Goa Folk Art   |
| Gujarat                      | Mata Ni Pachedi, Gujrat Folk, Rathwa, Roghan, Miniature Art, Pithora   |
| Haryana                      | Rajput school of art wall painting found in haryana, Kalayat and Kaithal are famous along with the Rohtak paintings  |
| Himachal Pradesh             | Kangra, Chamba   |
| Jammu and Kashmir            | Paper Mache , Basholi  |
| Jharkhand                    | Dhokra Art, Paitkar, Jadopatia Paintings, Sohrai Art, Kohver Art, Ganju Art, Rana, Teli and Prajapati Art, Kurmi Art, Mundas Art, Turi art, Birhor and Bhuiya Art, Ghatwal art |
| Karnataka                    | Chittara, Ganjifa Art ,Mysore style, Samavasaran   |
| Kerala                       | Kerala mural, Kathakali Body painting, Theyyam, Kalamezhuthu   |
| Lakshadweep                  | Shell Craft from Lakshwadeep   |
| Leh Ladhakh                  | Tibetan & Thangka Art  |

| <b>State/Union Territory</b> | <b>Folk Art Forms</b>  |
|------------------------------|--|
| Madhya Pradesh               | Gond, Bhil, Mandana, Sanjhi, Thapa, Pithora  |
| Maharashtra                  | Warli, Pinguli Chitrakathi   |
| Manipur                      | Manipur Stone Black Pottery, Wood Carving from Manipur   |
| Meghalaya                    | Kurt & Bamboo Craft  |
| Mizoram                      | Cane work from Mizoram   |
| Nagaland                     | Nagaland Cloth Paintings   |
| Odisha                       | Pattachitra, Chitrapothi, Mural paintings, Saura, Santhal  |
| Puducherry                   | Puducherry Bommai  |
| Punjab                       | Sikh School of Art, Mudwall Painting/Chowk Poorana   |
| Rajasthan                    | Miniature Art, Phad, Pichwai, Meenakari, Jaipur art, Marwar Art, Mewar Art, Bikaner Art, Bundi & Kota, Krishnagarh, Dhenu, Kavadi, Molela terracotta, Jogi |
| Sikkim                       | Thangka Paintings  |
| Sikkim                       | Thangka paintings Sikkim   |
| Tamil Nadu                   | Tanjore, Mica, Mural Paintings   |
| Telangana                    | Cheriyal Scrolls, Nirmal Arts, Deccani Paintings, Kalamkari  |
| Tripura                      | Bamboo work from Tripura   |
| Tripura                      | Bamboo work from Tripura   |
| Uttar Pradesh                | Sanjhi, Miniature art, Aipan   |
| Uttarakhand                  | Garhwal school of art, Aipan, Peeth  |

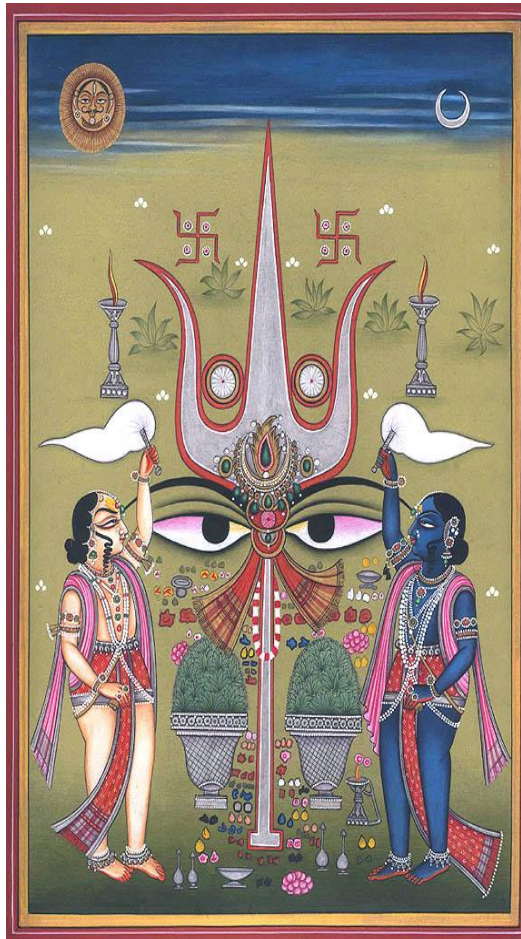
## The GI protected paintings are as follows:

- ***Mysore Traditional Paintings (Karnataka)***
- ***Thanjavur Paintings (TN)***
- *Madhubani Paintings (Bihar)*
- *Kangra paintings*
- *Warli painting - Maharashtra, Gujarat, Dadra & Nagar Haveli, Daman Diu*
- *Cheriyal Scroll Paintings (Telangana)*
- *Kangra Paintings (HP)*
- *Pithora*
- *Manjusha Art*
- *Odisha Pattachitra*
- *Karuppur kalamkari painting (TN)*
- *Sohrai Khoovar painting (Jharkhand)*



## Tantric Paintings

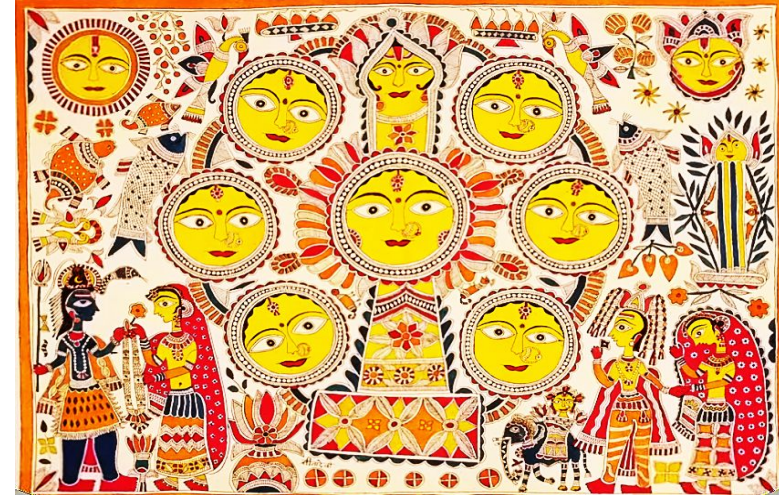
- Tantric paintings focus on the **analogy between the universe and the physical body**.
- The tantric paintings are **obscure, abstract and normally very complex**. The obscurity of these paintings is the result of the fact that these paintings are worshipped.
- A tantric painting is the dwelling place of the deity who is represented in it.
- The **spiritual aura surrounding** them is the best part about a tantric painting. It is not just an art form; it is a manifestation of supreme power.



Indian Tantra Painting Of  
Goddess Kali On Cloth

## Madhubani Paintings

- Madhubani paintings are practised in the **Mithila region of Bihar**.
- It is believed that the Madhubani painting originated when **Raja Janak of Mithila** invited artists to make paintings of the **marriage ceremony of his daughter Sita and Lord Rama**.
- Multiple mediums such as **cloth, handmade paper and canvas** are used to make these paintings.
- The main themes of these paintings revolve **around Hindu deities such as Lords Shiva, Krishna, Rama and Goddesses Durga, Lakshmi, Saraswati**, etc.
- Scenes from **royal courts, social events like marriage, daily activities of common people**, natural themes such as **sun, moon and plants like Tulsi** having religious significance are also depicted.
- These paintings are mainly made by the **village women in the city of Madhubani** and other parts of Mithila region.



**Kohbar made by artist Padma Shri Sita Devi.**



- There are 3 styles or branches of **Madhubani paintings in the form of**
  - **Brahmin Style,**
  - **Tatoo Style and**
  - **Kshatriya Style.**
- The brush used by painters is **made of cotton wrapped on a bamboo stick.**
- The artists prepare the colours themselves with the help of local material such as **soot, turmeric, indigo, flower juice, tree leaves, etc. to make paintings.**
- **Colour shading is not used.**
- Outlines of the paintings are made by using a **double line and the gap between these lines** is filled with either straight tiny lines or cross lines.

- **Baua Devi is a Mithila painting artist from Jitwarpur village of Madhubani District in Bihar.**
- **Baua Devi won the National Award in 1984 and received the Padma Shri in 2017.**



## Madhubani Painting

Traditionally done by the women of villages around Madhubani town (Bihar), it is also called **Mithila Paintings**. The paintings have a common theme and are usually drawn from religious motifs of the Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva.

The figures in the painting are symbolic, for example, fish depicts good luck and fertility. The paintings are also made depicting auspicious occasions like birth, marriage and festivals. Flowers, trees, animals, etc. are used to fill any gaps in the painting. Traditionally, these were painted on walls using rice paste and vegetable colours on a base of cow dung and mud.

With time, the base changed to handmade paper, clothes and canvas. Since there was no shading, the paintings are two-dimensional. Some of the common features of these paintings include double line border, bold use of colours, ornate floral patterns and exaggerated facial features.

The origin of Madhubani paintings is believed to be during the period of Ramayana, when the King of Mithila told people of his kingdom to paint walls and floors of their houses on the marriage of Sita and Rama.

Mostly women have passed on the skill of Madhubani painting from generations to generations. In 1970, this art got recognition, when the President of India honoured Jagdamba Devi. Apart from her, other famous painters associated with this include Baua Devi, Bharti Dayal, Ganga Devi, Mahasundari Devi and Sita Devi. Since the art has remained confined to a specific geographical area, it has been given GI (geographical indication) status.

## **Pattachitra Paintings**

- Patachitra or Pattachitra is a general term for traditional, cloth-based scroll painting, based in the eastern Indian states of Odisha, West Bengal and parts of Bangladesh.
- It is known for its **intricate details** as well as **mythological narratives** and **folktales** inscribed in it.
- In the Sanskrit, paṭṭa means "cloth" and citra means "picture".
- Geographical indication of Patachitra is registered under to different state of India as the style and motif of Odisha and West Bengal Patachitra are so different.
- The Patachitra of Odisha is registered as Orissa Pattachitra. The Patachitra of West Bengal is registered as Bengal Patachitra.
- **Orissa Pattachitra** can be divided into three from the point of view of medium
  - paintings on cloth or 'Patta Chitra'
  - paintings on walls or 'Bhitti Chitra'
  - palm leaf engravings or 'Tala Patra Chitra' or 'Pothi, Chitra'.
  - Scenes of painting influenced by Geet Govinda. These paintings are based on Hindu mythology and specially inspired by Jagannath and Vaishnava sect.
- **Bengal Patachitra** is divided into some different aspects like
  - Durga Pat, Chalchitra, Tribal Patachitra, Medinipur Patachitra, and Kalighat Patachitra.
    - The Kalighat Patachitra, the last tradition of Bengal Patachitra is developed by Jamini Roy.
    - The artist of the Bengal Patachitra is called **Patua**.
- **Chitrapata of Assam or Kamarupa** was a similar art form in ancient times.
  - It was a textile from Kamarupa having paintings.
  - According to Bana Bhatta, Bhaskaravarman, the king of Kamarupa sent many gifts to Harshavardhana and among them was chitrapata.

## Pattachitra Painting

A traditional painting of Odisha, the name **Pattachitra** comes from a Sanskrit word patta, which means **canvas/cloth** and **chitra** means **picture**.

The paintings show a mix of classical and folk elements, with a bias towards the latter.

The base of the painting is treated cloth while the colours used comes from natural sources including burnt coconut shells, hingula, ramaraja and lamp black.

No pencil or charcoal is used, rather brush is used to draw the outlines in red or yellow after which the colours are filled.

The background is decorated with foliage and flowers and the paintings have a intricately worked frame. Once the final lines are drawn, the painting is given a coating of lacquer to give it a glossy finish.

The themes of these paintings are inspired from **Jagannath and Vaishnava cult**, sometimes from Shakti and Shaiva cults also.

**Raghurajpur in Odisha** is known for this art form.

The pattachitra paintings depict images that are similar to the old murals of the State, especially the ones in Puri and Konark.

Pattachitra on palm leaf is known as **talapattachitra**.



**Pattachitra**



**Odisha Pattachitra depicting Radha Krishna**



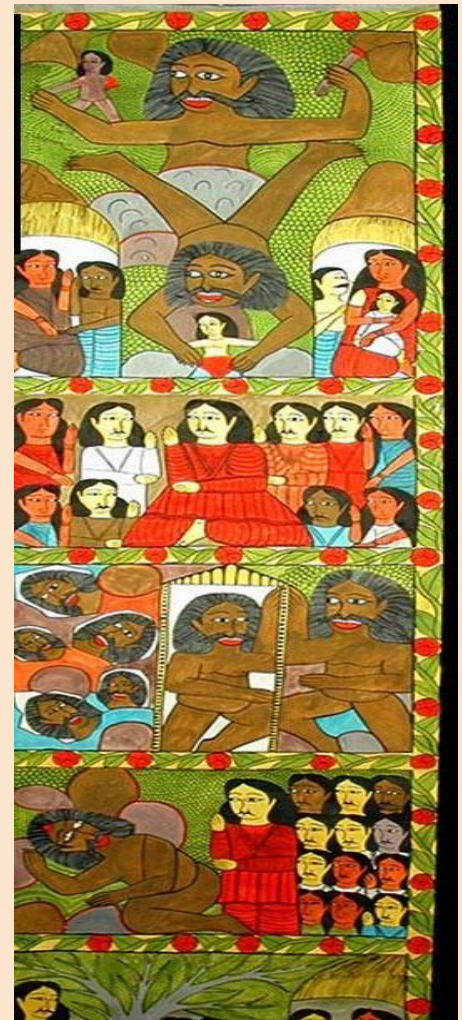
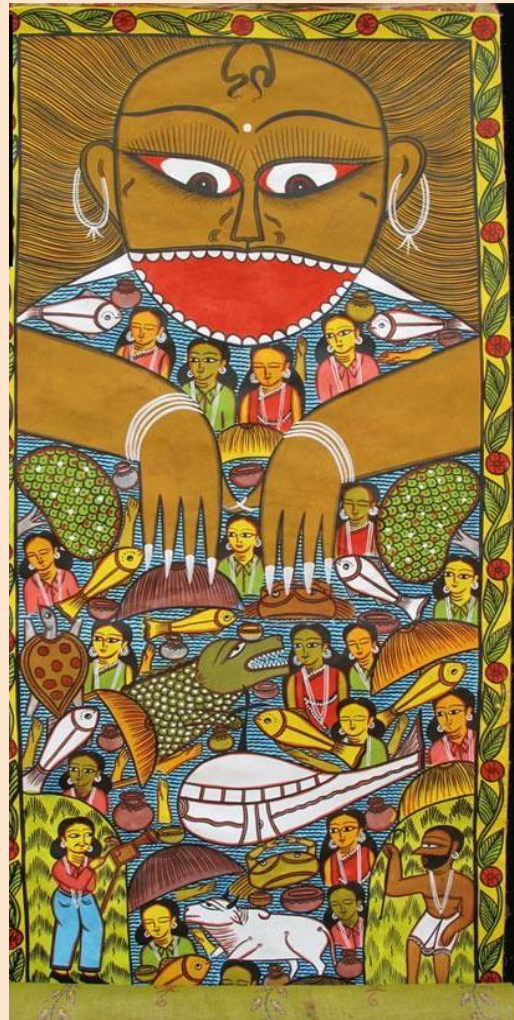
**Pattachitra of the dieties of Puri Jagannath Temple**





# Patua Art

- It is also called **Jharna Patachitra**
- The Patua are an artisan community found in the state of West Bengal, Bihar, Jharkhand and Odisha in India and parts of Bangladesh.
- Some Patuas are Hindus, while others are Muslims. Hindu Patuas are active in the Kalighat and Kumartuli regions of Calcutta.
- The traditional occupation of the Patua is scroll painting, image making and other decorative work. They paint pictures on coarse pieces of cloth, depicting images of Hindu gods and goddesses.



## Patua Art

The art form of Bengal, Patua art dates back around a thousand years. It started out as a village tradition by painters telling Mangal Kavyas or auspicious stories of Hindu Gods and Goddesses.

These paintings are done on pats or scrolls and for generations, the scroll painters or patuas have been going to different villages to sing their stories. Most Patuas are Muslims. Traditionally these were painted on cloth and told **religious stories**; today they are painted with poster paints on sheets of paper sown together, usually to comment on political and social issues. These Patuas mostly come from **Medinipur region, Murshidabad**, North and South 24 Parganas and Birbhum districts.



Patua Art

## Kalighat Painting

- Kalighat painting originated in the 19th century in West Bengal, in the vicinity of Kalighat Kali Temple, Calcutta.
- Themes represent the Hindu God and Goddess. It also portray the rural folk scenes.
- Jamini Roy is one of the prominent artist of Kalighat Painting.



**Barber Cleaning a Woman's Ear**



**Ravana and Hanuman, Kalighat school of painting**  
Time Travel with Abhishek

## Kalamkari Painting

The name comes from **kalam**, i.e. a pen, which is used to paint these exquisite paintings. **The pen used is made of sharp pointed bamboo**, used to regulate the flow of colours.

The base is cotton fabric while the colours used are **vegetable dyes**. The pen is soaked in a mixture of fermented jaggery and water; one by one these are applied and thereafter, the vegetable dyes are applied.

The main centers for this art are **Srikalahasti and Machilipatnam** in the State of **Andhra Pradesh**.

The images are drawn free hand and the inspiration comes from Hindu mythology. Textiles with handwork are also produced here. Kalamkari painting had its existence even during Vijayanagara empire. It has received GI status.

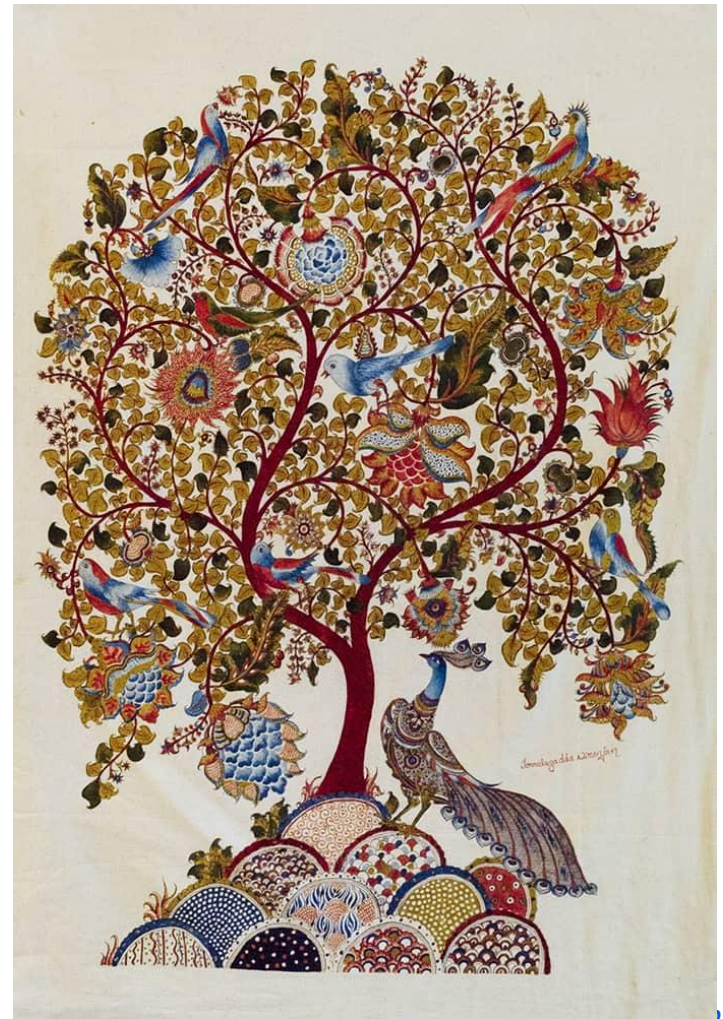


Kalamkari Painting



# Kalamkari Painting

- Kalamkari is a type of hand-painted or block-printed cotton textile produced in Isfahan, Iran, and in the Indian state of **Andhra Pradesh**.
- Only natural dyes are used in Kalamkari, which involves twenty-three steps.
- There are two distinctive styles of Kalamkari art in India –
  - Srikalahasti style
  - Machilipatnam style.
- Kalamkari specifically depicts epics such as the Ramayana or Mahabharata.
  - The first step in creating Kalamkari is steeping it in astringents and buffalo milk and then drying it under the sun.
  - Afterwards, the red, black, brown, and violet portions of the designs are outlined with a mordant and cloth are then placed in a bath of alizarin.
- To create design contours, **artists use a bamboo or date palm stick pointed at one end with a bundle of fine hair attached to this pointed end** to serve as the brush or pen which is soaked in a mixture of jaggery and water.





**Karuppur Kalamkari paintings** are done in Karuppur and its surrounding villages in Tamil Nadu.

Purpose: The paintings are done on pure cotton cloth and are predominantly used in temples for umbrella covers, cylindrical hangings, chariot covers and asmanagiri (false ceiling cloth pieces).

Origin: The documentary evidence has shown that kalamkari paintings evolved under the patronage of Nayaka rulers in the early 17th century.

Received GI tag in 2021 - 2022



## Warli Painting

- It is a form of tribal art mostly created by the tribal people from the North Sahyadri Range in Maharashtra.
- Warli paintings of Maharashtra revolve around the marriage of God Palghat.
- These rudimentary wall paintings use a set of basic **geometric shapes**: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature.
- The circle represents the sun and the moon, while the triangle depicts mountains and conical trees. In contrast, the square renders to be a human invention, indicating a sacred enclosure or a piece of land.
- The central motif in each ritual painting is the square, known as the "chauk" or "chaukat".
- It is the only paint with a white pigment made from a mixture of rice flour and water, with gum as a binder.
- A bamboo stick is chewed at the end to give it the texture of a paintbrush.
- Walls are painted only to mark special occasions such as weddings, festivals or harvests.
- Dance performed by men and women in spirals and circles around a musician constitute another popular theme of Warli paintings.



**Warli painting from Thane district**



## Warli Painting

The name of the painting comes from the people who have been carrying the painting tradition that goes back to 2500-3000 BC. They are called the Warlis, indigenous people that occupy mainly the Gujarat Maharashtra border.

These paintings have close resemblance to the mural paintings of Bhimbetka in Madhya Pradesh.

These ritualistic paintings have a central motif of a chaukat or chauk, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals.

Among the Goddesses, Palaghata (goddess of fertility) is drawn and among the male gods, those spirits that have taken human form are represented.

Traditionally, the paintings are done on walls using basic graphic vocabulary, including langle, a circle and a square.

To represent a human or animal, two triangles are joined at the tip, with circles acting like their head.

The base is made of a mixture of mud, branches and cow dung that gives it a red ochre colour. For painting only white pigment is used, which is made of a mixture of gum and rice powder. The wall paintings are usually done for auspicious occasions like harvests and wedding.



Warli Painting



**Warli painting depicting a wedding**



**Bullock cart fun – Warli painting**

## Phad Painting

- Phad painting is a style religious scroll painting and folk painting, practiced in Rajasthan state of India.
- It is traditionally done on a long piece of **cloth or canvas, known as phad.**
- This style was revolutionized by **Shree Lal Joshi and Pradip Mukherjee.**
- His paintings are based on the stories of Ramcharitmanas, Gita Govinda, Kumārasambhava, Bhagavad Gita and Hanuman Chalisa.
- Shree Lal Joshi opened a school called Joshi Kala Kendra for everyone to learn this art style.
- It is basically a scroll painting portraying heroics takes and folk stories.
- It is religious in nature and comprises of drawings of local deities, Pabuji and Deynarayan.
- Painted with vegetable colours on a long piece of cloth called phad, they are 15 ft or 30 ft long.
- The subjects have large eyes and round faces. They are of pompous and joyful narrative and scenes of procession are common.



**Marriage Procession (Phad Painting)**



**Phad paintings**

# Manjusha Painting

- This art form belongs to Bhagalpur region of Bihar.
- It is an ancient and historically significant art form, considered on a par with Madhubani art.
- It is often referred to as Snake Paintings by foreigners as swirling snakes in the artist depict the central character Bihula's tale of love and sacrifice.
- Mainly based in **Bihar** also known as **Angika Art**.
- Snake motifs used in paintings.
- It is also known as Angika art, where 'Anga' refers to one of the Mahajan Pada. Since snake motifs are always present, it is also called snake painting.
- These paintings are generally executed on boxes of jute and paper.



***Chandu Saudagar painting in Manjusha Art***



*Shiv-linga painting*



*Lord Siva, Mansa and Parvati*

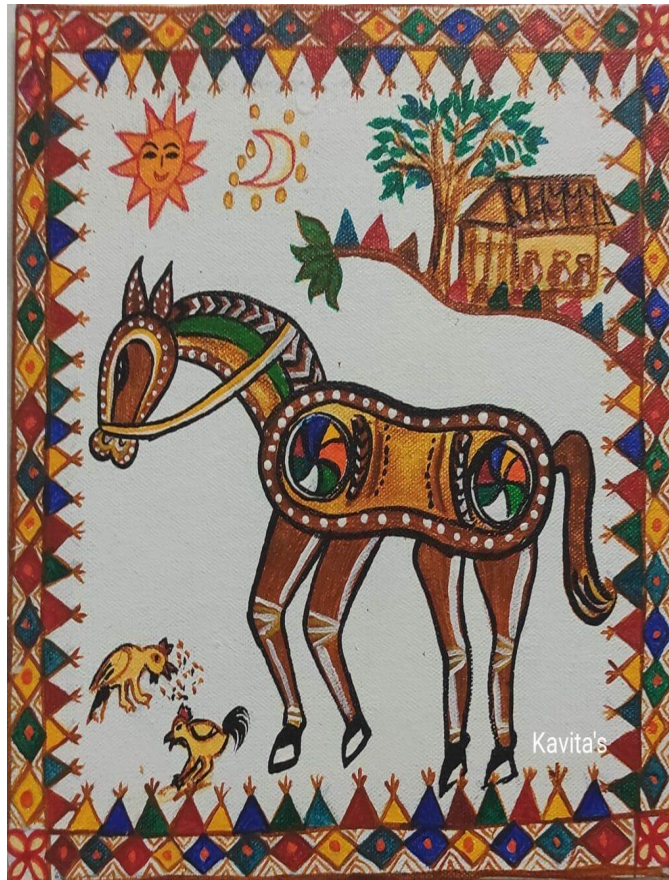
## ***Cheriyal Scroll Painting***

- It is a stylized version of Nakashi art, rich in the local motifs peculiar to the **Telangana**.
- It is drawn in a narrative format much like a film roll or a comic strip depicting stories from Indian religion.
- Indigenous to Telangana, it is a type of **Nakashi art** .
- The scrolls are depicted as a continuous story like comics or ballad by the Balladeer community.
- The common themes are Hindu Epics and Puranic stories.
- The artists use the scroll painting to narrate stories along with music, as they move to different places.
- They are often huge in size, going upto 45 ft in height.
- It has been accorded the Geographical Indication status in 2007.



## Pithora Painting

- Pithora is a ritualistic painting done on the walls by the **Rathwa** and **Bhilala** tribes in Central Gujarat.
- Pithora paintings are highly enriched folk art culture of **Gujarat** done on the walls.
- Pithora name is also refers to the Hindu deity of marriage and functions commonly popular in **Gujrat and Madhya Pradesh**.



The paintings are done by some tribal communities of Gujarat and Madhya Pradesh and is said to serve religious and spiritual purpose. They are painted in the walls of the houses to bring peace and prosperity. They are drawn on special family-Occasions as a ritual. Depiction of animals are common especially horses. *Time Travel with Abhishek*



## Thangka Painting

Presently belonging to **Sikkim, Himachal Pradesh, Ladakh region and Arunachal Pradesh**, Thangka were originally used as a medium of reverence that evoked the highest ideals of Buddhism.

Traditionally made by Buddhist monks and particular ethnic group, the skill of these paintings has been passed from one generation to the other.

Thangkas are painted on a base of cotton canvas (white background) with paints made from natural vegetable dyes or mineral dyes.

The colours used in the paintings have their own significance. For example, **red stands for intensity of passion**, be it love or hatred, **golden is for life or birth**, **white is for serenity**, **black depicts anger**, **green represents consciousness** and **yellow shows compassion**.

Once the painting is done, it is often framed in colourful silk brocade.



**Thangka Painting**

## ***Thangka painting***

- It is a Tibetan Buddhist painting on cotton, silk applique, usually depicting a Buddhist deity, scene, or mandala.
- They are traditionally kept unframed and rolled up when not on display, mounted on a textile backing somewhat in the style of Chinese scroll paintings,
- Most thangkas are relatively small, comparable in size to a Western half-length portrait, but some are extremely large.
- The central deity is often surrounded by other identified figures in a symmetrical composition.



***Thangka Depicting Vajrabhairava***



***11th or early 12th-century  
thangka of the Amitābha  
Buddha, with donor portraits  
at bottom***

**Aipan** is an established-ritualistic folk art originating from **Kumaon** in the Indian Himalayas.

The art is done mainly during special occasions, household ceremonies and rituals.

Practitioners believe that it invokes a divine power which brings about good fortune and deters evil.

The art is special as it is done on empty walls, which are brick-red in color, called Geru.

The actual art is done with a white paste made of rice flour. The art is frequent to floors and walls of Puja rooms and entrances of homes. It is also practiced mostly by Kumaoni women. The art form has great social, cultural and religious importance.

*Aipan (in Kumaon) - GI Tag*

*Aipona (in Bengal and Assam)*

*Aripana (in Bihar and Uttar Pradesh)*

*Mandana (in Rajasthan and Madhya Pradesh)*

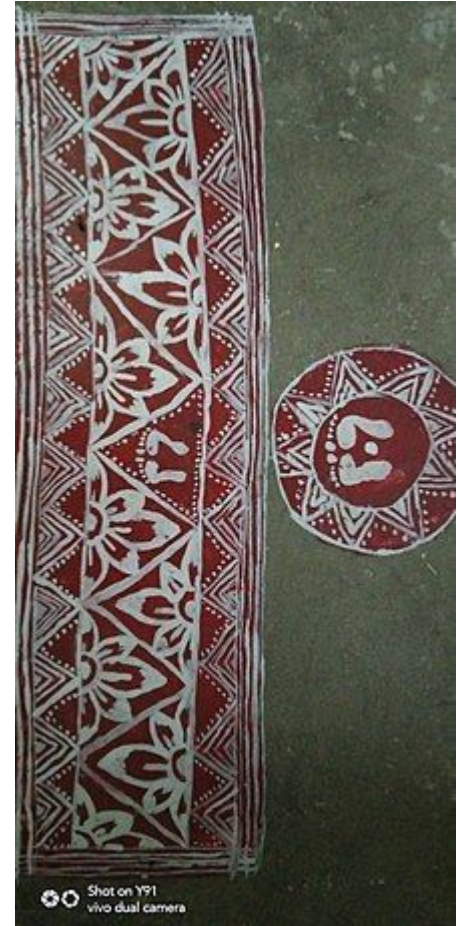
*Rangoli (in Gujarat and Maharashtra)*

*Kolam (in South India)*

*Muggu (in Andhra Pradesh)*

*Alpana (in Chita, Jhota and Muruja in Odisha)*

*Bhuggul (in Andhra Pradesh)*



Shot on Y91  
vivo dual camera

## **Sohrai and Khovar painting**

- This mural art traditionally practiced by women in the Hazaribagh district of Jharkhand
- Traditionally used to decorate the hut walls, it is also done on paper and cloth so that it may be sold to patrons
- Sohrai art is done at Sohrai, or harvest festivals.
- It is done in colour.
- Khovar painting is done at weddings, in black and white.
- It is popularized by **Bulu Imam**, who established the Sanskriti Museum & Art Gallery.
- In 2018, the Jharkhand government announced plans to adorn trains and government housing with Sohrai paintings.
- They received the Geographical Indication tag in 2020



***Sohrai and Khovar painting***

## Saura Painting

They are made by Saura Tribe of Odisha and are similar to Warli paintings.

It is essentially wall mural painting and is ritualistic.

The Saura wall paintings are generally dedicated to Edital, the main deity of the Sauras.

The painting is done mostly in white, while the backdrop of painting is red or yellow. The colours are extracted from minerals and plants. The human shapes are geometrical and stick-like. The designs have gained fashion in recent times with lots of T-shirts, female clothing, etc. featuring Saura style designs.



**Saura Art, Odisha**

## Paitkar Painting

Practiced by the tribal people of Jharkhand, Paitkar paintings or scroll paintings are considered one of the ancient schools of painting in the country.

This old form of painting has cultural association with Ma Mansa, one of the most popular goddesses in tribal household.

These paintings are linked to the social and religious customs including giving alms and holding yajnas. **The common theme of Paitkar paintings is 'What happens to human life post death'.**

Although an ancient art, it is on the verge of extinction given the rate of its decline.



**Paitkar Painting**

*Time Travel with Abhishek*

## **TIKULI ART**

A unique art from Bihar, word Tikuli is a local term for "Bindi" worn by women between their eyebrows.

Under this Art, painting is done on hardboard and then it is cut in various shapes.

Thereafter, four to five enamel coats is applied on it, thereby giving it a polished surface.

Madhubani motifs are used in these Tikuli Paintings.



## Some other style of paintings

### **GOND PAINTINGS**

- Gond paintings are **tribal folk paintings** and are **extremely popular** among tribes in Madhya Pradesh.
- These paintings are **made on the walls of houses**.
- Gond paintings are deeply linked to the **day-to-day lives of Gond tribals**.

### **LODI KHULADAR PAINTINGS**

- It blossomed in North India during the Sultanate period.
- Its **geographical spread was in the Delhi to Jaunpur region**.

### **SANTHAL PAINTINGS**

- Santhal painting is practised by the **Santhal tribe**.
- Themes are chosen from **natural surroundings** or from the **activities of everyday lives**.
- **Agricultural fields, wine party, dance, quarrel, gods and goddess**, etc. are portrayed.
- These paintings reflect the simplicity of artists.



## GLASS PAINTING

- Glass painting is drawn on the **inside surface of transparent glass**.
- It is **executed with water colours, oil and gum**.
- These paintings are commonly found in **Kerala, Tamil Nadu and Maharashtra**.
- They are used as **decorative wall paintings**.

## MARBLE PAINTING

- These are **miniature paintings**.
- The themes of these paintings focus mainly on the **stories of Radha and Krishna**.
- These paintings were developed **during the Mughal period**.

## BATIK PAINTING

- In these paintings, **patterns are drawn on fabrics**.
- Batik paintings **originated in Indonesia**.
- Batik refers to a **wax-resist dyeing technique** which is used in textiles.
- **Indigo, white and dark brown colours** are used in these paintings.
- **Brahma, Vishnu and Shiva** are the main gods represented in Batik paintings.

## PICHWAI PAINTING

- Pichwai **paintings are cloth paintings**. They are made on hand **spun cloth in dark rich colours**.
- These paintings **depict themes revolving around Lord Krishna**.
- These are used as backdrop for **Krishna's idol in the Nathdwara temple (Rajasthan)**.



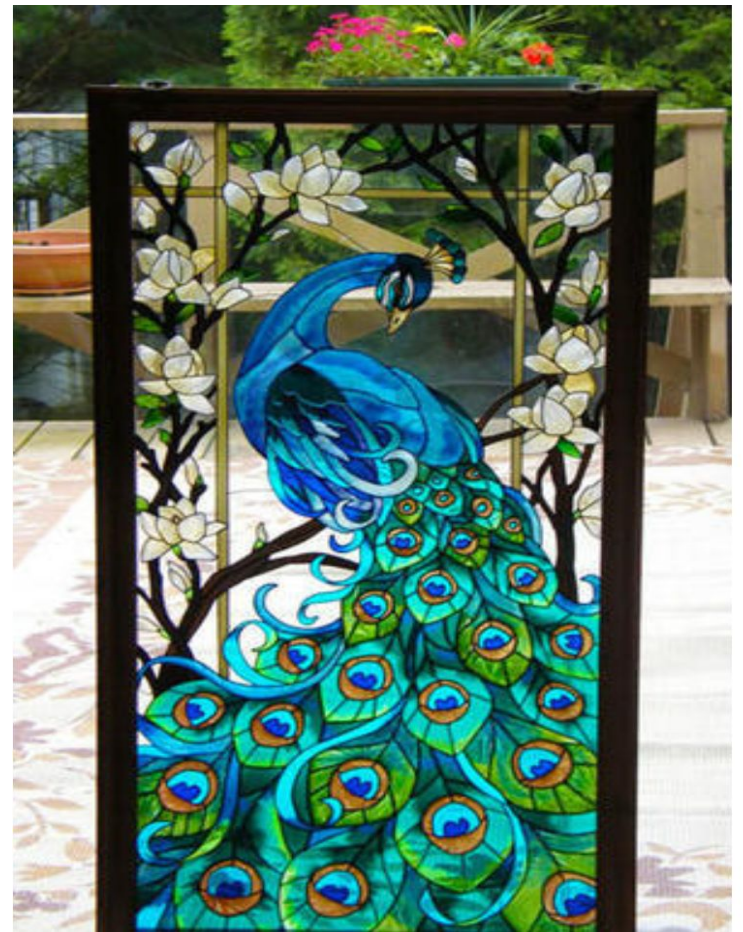
**Gond Painting of Three Stags**



**Lodi Khuladar Painting**



**Santhal Painting**



**Glass Painting** with Abhishek



**Marble Painting**



**Batik Painting**  
*Time Travel with Abhishek*



***Pichwai Painting***

## **Previous years question (Prelims)**

**Q) The well-known painting "Bani Thani" belongs to the: (2018)**

- a) Bundi school
- b) Jaipur school
- c) Kangra school
- d) Kishangarh school

**Q) Kalamkari painting refers to: 2015**

- a) a hand-painted cotton textile in South India
- b) a handmade drawing on bamboo handicrafts in North-East India
- c) a block-painted woollen cloth in Western Himalayan region of India
- d) a hand-painted decorative silk cloth in North-Western India

**Consider the following pairs: 2009**

Traditions state

- 1] Gatka, a traditional martial art : Kerala
- 2] Madhu Bani, a traditional painting : Bihar
- 3] Singhey Khababas sindhu Darshan festival : Jammu and Kashmir.

Which of the pairs given above is/are correctly matched?

- (a) 1 and 2 only
- (b) 3 only

**(c) 2 and 3 only**

- (d) 1, 2 and 3

**Mesolithic rock-cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment. (2015)**

**Q) There are only two known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta Caves. Where is the other surviving example? 2009**

- a) Bagh Caves
- b) Ellora Caves
- c) Lomash Rishi Caves
- d) Nasik Caves

**The painting of Bodhisattva Padmapani is one of the most famous and oft-illustrated paintings at: 2017**

- [a] Ajanta
- [b] Badami
- [c] Bagh
- [d] Ellora

**Consider the following historical places: 2013**

1. Ajanta Caves
2. Lepakshi Temple
3. Sanchi Stupa

Which of the above places is/are also known for mural paintings?

- (a) 1 only
- (b) 1 and 2 only**
- (c) 1, 2 and 3
- (d) None

**Which of the following pairs is correctly matched? 2001**

- (a) Harappan Civilisation - Painted Grey Ware
- (b) The Kushanas - Gandhara School of Art**
- (c) The Mughals – Ajanta Paintings
- (d) The Marathas – Pahari School of Painting