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## RAJASTHANI MINIATURE PAINTING: A Literature Review

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### ABSTRACT

Indian art is one of the world's best artistic practices. Miniature's History of Indian Art has been planned as a project that will consider all relevant research evidence and match the most scholarly work in its sources but will melt the content into a fluent and entertaining narrative, with the images expressed in it still being the different visions of beauty in the tradition. We concentrated on and presented appropriate information about miniature painting based on surveyed findings from the 15th to 17th centuries by visiting various painting schools, previous related records, and analyzing the data in aspects of this work, some of which are based on Mughal and Mewar Painting. In this paper, we present the findings of a survey on Rajasthan Miniature Art.

Keywords: Miniature, Paintings, Rajput art, Indian art, Mughal paintings, Mewar paintings

### INTRODUCTION

The term miniature is derived from the Latin word minimum. The red lead is an image of an ancient or mediaeval illuminated manuscript, with the early codices' primary decoration being miniated or delineated with that pigment. The generally small size of mediaeval paintings has resulted in an etymological confusion of the term with relative unimportance and its application to miniature paintings, especially portrait miniatures, that develop from the same practice and, at least initially, use similar techniques.

Greco-Roman, Iranian, and Chinese elements were all present in Indian art. The cave paintings in various sections of India are astounding. The first drawings of the geological period in cave in around the world include magnificent illustrations of observant eyes. The ancient cave paintings in India show life in those far-off days of early man in India. Painting has been used as a medium for both speech and conversation since the dawn of recorded history. Painting developed steadily and achieved its peak during the Satavahana era (2nd – 1st B.C.) and the Gupta Vakataka period (5th 6th A.D.) Indian paintings are one of history's oldest art styles. Indian paintings are a form of communication in which social causes, moral values, and everyday life are depicted.

Rajasthani art began in the royal states of Rajasthan in the late 16th and early 17th centuries. The Mughals controlled almost all of Rajasthan's princely states at the time, and as a result, most Rajput painting schools in India reflect a heavy Mughal influence. Each Rajput kingdom developed its distinct style. However, variations and general characteristics can be seen in paintings from numerous territories.

The supremacy of the Chaurapanchasika community style can also be seen in Indian Rajasthani paintings. The Great Epics of Mahabharata and Ramayana, Lord Krishna's life, humans and landscapes are the major themes that Rajasthani Paintings of India revolved around.

The second volume explored the significant change from the mural to the miniature and Mughal and Deccani art in depth. This is the third volume, and it deals with the history and development of Rajput painting, which is probably the most complicated and exciting step in the entire tradition. Streams from the most significant mediaeval current drained under the Moghul influence like underwater rivers, nourishing mutated strains that later developed into different Malwa schools, Bikaner Mewar, Jodhpur, Bundi, Kotah, and Kishangarh.

The research of Rajasthani art is still in its infancy, and new content is constantly being discovered. Styles such as Mewar painting, Bundi painting and that of its neighboring sister state of Kotah, Bikaner, Kishangarh painting, Jaipur, Marwari, and, outside Rajasthan proper, Malwa painting, also known as Central Indian painting, have been distinguished.

Indian art is one of the world's best artistic practices. The sustained excitement gave it richly diverse modes of speech across the centuries that a generally expressed joy of appreciation has not yet balanced; this is because art has long been mixed up with archaeology in India, which has frightened the layman.

## **RELATED WORK**

Rajasthan is well-known for its unique geological, historical, and cultural history. On the one side, there are the Aravalli Hills' high peaks; valleys of lush foliage and natural beauty; and on the other, vast swaths of desert.

India holds a unique and noble place in the field of drawing. Since the 2nd century A.D., Buddhist and Jain art in the Pal, Gujarat, Apbhransh-Rajasthani, Mughal, and Pahari styles have held alive traditions of Indian painting. Rajasthani art has created its distinct cultural perspective and history by following the rituals of Ajanta in this series of paintings.

Scholars differ on the proper grouping of Rajasthani paintings. Some refer to it as Rajput painting, although others refer to it as Rajasthani painting. In his book Rajput Painting, published in 1916, Ananda Coomaraswamy was the first scholar to identify Rajasthani painting scientifically.

The style of Rajput art, according to him, is linked to Rajputana and the hill states of Punjab. He split it into two sections: Rajasthani, which dealt with Rajputana, and Pahari, which dealt with the hill states of Kangra, Jammu Garhwal, Basohli, and Chamba. These paintings were dubbed Rajput by the rulers of these states, who were frequently Rajput's.

Based on previous research, Western scholars concluded that the Rajasthani style flourished in numerous princely states after the Mughal Empire's demise. Some scholars believe that it was just an offshoot of Mughal art that flourished during Jahangir's rule. These views have been rejected based on recent evidence and viewpoints established years earlier.

Consequently, these opinions, even shared by Dr Coomaraswamy, do not seem to be acceptable, considering their historical significance! 'About the criteria about the antiquity of Rajasthani paintings, Dr Goetz presented his research papers, which shed light on its history.' Karl Khandalawala went into detail about the painting's origins and evolution.

Great scholars such as RaikrishanDass, Sangram Singh, Pramod Chandra, Satya Prakash, AnandKrishan, HirenMukherji, and others wrote scholarly papers on the origins and development of Rajasthani painting from time to time. Based on this study and the abundance of available ancient paintings, it is now commonly agreed that Rajasthani painting has a significant relation to traditional Indian painting.

This art style flourished in Rajasthan until the 15th century. Using Jain and later Jain texts as the art base, this is known as the Gujarat style, Jain style, Western India style, or Apbhransh style. Without a doubt, the period from the 7th to the 15th centuries witnessed an era of impressive growth in painting, iconography, and architecture in Rajasthan, which arose from the synthesis of original art and Ajanta-Ellora practices. Since then, no difference has been made between the Rajasthani and Gujarati types. Many Gujarati artists had settled in the regions of Bangur and Chhappan and were known as Sampras. During MaharanaKumbha's rule, the legendary artist Shilpi Mandan moved here from Gujarat."

Rajasthani painting established solely in the state of Rajasthan. It flourished in this state after being highly influenced by other forms of artwork. The state's ancient history and geography were essential factors in its growth. On the Rajput's' valiant soil,

One of them is the Bengali Raginipainting at Bharat Kala Bhawan. The above RaikrishanDass view appears authentic today, as it was when the Rajasthani painting was taking shape. In 1463, Babar, Akbar's grandfather, and the founder of the Mughal Empire in India, was born. MehmoodBegra, MaharanaKumbha and Sultan of Gujarat both had a reputation for being avid art collectors. The painting had reached its pinnacle in Kashmir during the rule of JainulAbdin when a cultural exchange among friendly states was most likely taking place.

The advent of the Rajasthani style in Gujarat and Mewar reawakened the latent consciousness of Indian art. It was a fresh take on the Apbhransh style. Even though the Rajput style had appeared with its unique perspective in terms of representation of emotions and depiction of sketches, it had faithfully adopted the Apbhransh style in terms of theme collection. The Rajput style, which had its roots in the Apbhranshstyle, contributed very imaginative paintings depicting Rag-Mala, Shringar, depictions of Barah-Masa, and Krishna-Lila." "evidence of their chivalrous deeds and the imprint of their civilization and culture in the form of poetry, drawing, and architecture are scattered here and there."

Painting is a vital deployment of uncertainty, loss and unknowing. Today, being a surveyor should not imply seeing art as an anachronistic sanctuary or believing that the medium's modernist project can be rehabilitated or even continue to be flogged. Painting's dynamics, loadings, and challenges should be viewed as instruments for generating sense today, informed by a new set of circumstances.

Initially, this style was influenced by religion. Ramanuja adherents such as Sur, Tulsi, Meera, and Vallabhacharya and Chaitanya Mahaprabhu had carried the Hindu Vaishnava religion's growing publicity to a climax. The Mughal invasions and massacres instilled in Hindi culture an extraordinary power and rigidity toward faith. Poets such as Keshava, Matriram, Bewhari, and Deva breathed new life into the Hindu world. Later, paintings on Romance and general folk themes were made.

Academics also disagreed over the term Rajasthani School. According to Shiro Percy Brown and Dr Coomar Swami, Rajput college. Through this school, they have also enrolled in Pahari school. However, after the end of Mughal School, Pahari School appeared in Kangra, Chamba, Basohli, and others, with mixed Mughal and Rajput themes. Whatever was available in Rajasthan was of an older vintage, and the Pahari School had not yet been created. A modern school of painting originated in Rajasthan in the 15th century due to the Apabhramsha School's influence, while the Pahari School emerged in the 17th century. As a result, there are significant variations between the two schools and art historians in the western world regarding the 'Rajasthani School of Paintings' as the fitting name. Another distinction was that the hot palaces' political condition and customs were distinct, as were the centers of painting.

In India, there are two different schools of art. One is rooted in religious practices and nurtured by the wealthy and royal patronage and is mainly carried out by men. The other is rooted in daily life and folk culture and is performed primarily by women.

It is featured on the school walls of the caves in Ajanta. The Mughal paintings are present in Marathwada. The Ajanta art style is genuinely indigenous, and it was resurrected in the early twentieth century by Nandalal Bose in West Bengal Shanti Niketan.

Despite being Persian-inspired, Mughal and Rajasthani miniatures are still a part of Indian painting of the former genre. These wall and floor and wall paintings and the famous Mahbubani paintings of Bihar are in the latter style of Rajasthan painting. Non-artistic painting is done in the folk or tribal villages in the South. The rangoli in Maharashtra and the Kolam in Bengal, along with geometric and floral patterns, are called Alpana. Kalamkari work from Kalahasti and Masulipatnam in Andhra Pradesh and phad painting from Rajasthan are examples of painting on cloth. Tanjavur paintings embellished with gold leaf and semi-precious stones and were initially commissioned by Maratha kings in the 18th century are very unusual.

## **MINIATURE PAINTING**

In this paperwork, we propose and provide relevant information about miniature painting based on surveyed findings from the 15th to 17th centuries by visiting various painting schools, previous related data, and data analysis in aspects of this work on Mughal and Mewar Painting.

Miniature paintings are beautiful and rare works of art because they are delicately handcrafted paintings that are far smaller in scale than a regular painting. Colours for miniature art are handcrafted from vegetables, crystals, indigo, conch shells, precious metals, solid gold, and silver. The Ragas, or melodies of Indian classical music, are the most popular theme of Indian miniature art.

From the 17th century onwards, the Western Himalayas' strong need for artistic expression resulted in miniatures and wall paintings. Although models were produced here starting in the second half of the 17th century, known wall paintings cannot be dated before the last quarter of the 18th century. However, it is likely that, as in other parts of India, a painting tradition existed in the Western Himalayas before the datable remains. The artists' familiarity with the technique of preparing plaster for wall paintings seems to confirm this viewpoint. Miniature paintings' themes include Krishan Lila (Krishna's sports), raga ravines (musical melodies), and nayikaBheda (different groups of heroines on which Sanskrit and Hindu writers on love categorized women), rituchitra (seasons), and Panchatantra. The works depict the lives of the

royals and the commoner, their womenfolk's elegance, and the artists' inspirations and devotions. Music is synonymous with paintings, and the various ragas were thought to be suitable for different seasons. The seasons are in the following order: Bhairava, Malava, Sri Raga, Hindola or Vasanta, Dipika, and Megha, each of which is married to one of the five Ragini's, or nymphs of peace, providing a beautiful array of images for the artist's imagination. Rajasthan's art was at its best in the 17th century.

Miniatures are drawn during the Mughal Empire's reigns, and the Rajput kings traditionally portrayed the kings' and princes' lifestyles. Mughal miniature painters focused on subjects concerning courts and kings. This painting, too, shows a prince engaged in play with his beloved falcon.

The Mughals, who brought the much-revealed art from Persia, introduced miniature painting to India. Humayun, the Mughal emperor, brought artists from Persia who trained in miniature painting in the sixteenth century. Akbar, the succeeding Mughal Emperor, constructed an atelier for them to foster the rich art style. These artists, for their part, trained Indian artists who produced paintings in a new distinct style influenced by the Mughals' royal and romantic lives.

## **ANAYSIS AND FINDINGS**

This paper analyses and tests the effects of miniature painting to test the framework proposed. To complete this survey or learn about India's tradition of painting with their style and pattern, we suggest various classes and schools.

We are considering the following schools and their miniature analyses in our paperwork:

### **1. The Western Indian School**

As with Buddhism in the case of the Pala and Ajanta arts, Jainism remained the driving force behind the artistic practice in Western India. Jainism was backed by the Chalukya dynasty which ruled Gujarat and Rajasthan and Malwa from 961 B.C. to the 13th century. This is a primitive painting with a straight line and bright colours. Palm-leaf was used for manuscripts from around 1100 to 1400 A.D., and later the paper was announced.

### **2. The Mughal School**

The birth of the Mughal School of Painting is regarded as a watershed moment in Indian painting history. The Mughal School of art began in the reign of Akbar in 1560 A.D., with the foundation of the Mughal empire. Emperor Akbar was passionate about drawing and sculpture. He had taken drawing lessons when he was a child. At the start of his reign, he founded a painting atelier under two Persian masters, Abdul Samad Khan, and Mir Sayyed Ali.

### **3. The Deccani Schools**

Although no pre-Mughal paintings after the Deccan are recognized to survive, it be able to be safely assumed that modern schools of painting flourished there, contributing significantly to the growth of the Mughal style in North India. During the 16th and 17th centuries, early Deccan painting centers included Ahmednagar, Bijapur, and Golconda.

- **Ahmednagar**

The earliest examples of Ahmednagar art can be found in a collection of poems dedicated to Hussain Nizam Shahi of Ahmednagar (1553-1565) and his queen. The "Hindola Raga" (1590 AD) and the portraits of Burhan Nizam Shah II, Ahmednagar (1591-96 A.D.) and Malik Amber from 1605 A.D., all of which are preserved in the National Museum in New Delhi and other museums, are so exquisite examples of Ahmednagar's painting.

- **Bijapur**

The painting was patronized in Bijapur by Ali Adil Shah I (1558-80 A.D.) and his successor Ibrahim II (1580-1627 A.D.). The Najum-al-ulum (Stars of Sciences) encyclopedia, which is now housed in the Chester Beatty Library in Dublin, as illustrated in 1570 A.D. during the rule of Ali Adil Shah I. The lavish use of gold color, blooming plants, and arabesques on the power is taken from Persian practice.

- **Golconda**

The oldest paintings known as Golconda work are a series of five charming paintings painted about 1590 A.D. in the British Museum in London during Muhammad Quli Quta Shah's reign (1580-1611) Golconda. The treatment of the horizon, gold sky and landscape show the influence of Persian art. The shades are wealthy and superb, and they are distinguished from persons seen in northern art. The tradition of early Deccani art persisted even after the Deccan Sultanates of Ahmednagar, Bijapur, and Golconda became extinct.

#### **4. The Central Indian and Rajasthani Schools**

In the 16th century, there were already primitive art practices in Central India and Rajasthan in the form of the 'Western Indian' and 'Chaurapanchasika' styles, which served as a foundation for the original development of various schools of painting during the 17th century. In the latter half of the 16th and 17th centuries, Rajasthan was relatively peaceful.

- **Mewar**

Misardi's Ragamala collection, painted in 1605 A.D. in Chawand, a small town near Udaipur, is the earliest example of Mewar art. Most of the paintings in this series are in shri Gopi Krishna Kanoria's collection. The miniature depicting the Lalita Ragini is an example from Sahibdin's Ragamala collection, drawn in 1628 A.D. and is now housed in the National Museum. A maid damages the heroine's foot as she sits down under the pavilion with a door on a bed and her eyes are closed. The hero can be seen outside, bearing a garland in each hand. In the foreground, a caparisoned horse with a groom stands by the pavilion's doors. The illustration is bold, with vibrant and contrasting colours. The text in the painting is written in black on the top against a yellow background.

- **Bundi**

The Bundi design of painting is like the Mewar style, but the former outperforms the latter in terms of consistency. Painting began in Bundi as early as 1625 A.D. One of the oldest examples of Bundi art is a painting of Bhairavi Ragini in the Allahabad Museum. An illuminated manuscript of the Bhagavata Purana in the Kotah Museum and a collection of the Rasika Priya in the National Museum in New Delhi are two examples.

- **Kishangarh**

The National Museum's collection contains a lovely miniature of the Kishangarh Campus, which is portrayed here. It depicts a beautiful scenic scene of Krishna returning to Gokula in the evening with gopas and cows. The artwork is distinguished by delicate sketching, good casting of human figures and cows, and a vast landscape vista featuring a creek, rows of covering trees, and design. The artist's mastery of grouping several figures in the miniature is evident. The artwork is framed with a golden inner margin. It is dated to the mid-eighteenth century and maybe Nihal Chand, a well-known Kishangarh artist.

## 5. The Pahari Schools

- **Basholi**

Series of Gita Govinda paintings by painter Manaka in 1730 A.D. indicates the Basohli style evolving further. The miniature in the National Museum's assortment portrays Krishna with gopis in an orchard on a canal's bank. There is a difference in the facial style, which develops a little thicker and in the three types, which take on a more natural look, probably due to Mughal art's influence.

- **Guler**

The Jammu community closely followed the Basohli style's final process, consisting primarily of portraits of Raja Balwant Singh of Jasrota (a small town near Jammu) Nainsukh. This artist was initially from Guler although had settled in Jasrota. He served at together Guler and Jasrota. In a contemporary natural and elegant style, these paintings are a departure from Basohli art's earlier practices. The shades used are gentle and calming. The natural type of Mughal art from the Muhammad Shah era appears to have influenced the style.

- **Kangra**

This painting style is known as Kangra style because it is like the paintings of Raja Sansar Chand of Kangra in style. The nose is almost in line with the forehead in these portraits of women's profile faces, the eyes are long and small, and the jawline is sharp.

## CONCLUSION

Miniature artists have been painting artwork on canvas, paper, mortar, and mud walls for decades. Art is a game of accuracy, persistence, and perseverance. Each painting will take months, if not years, to complete. Unfortunately, as the economy grows and glitzy malls proliferate, these artisans are being squeezed out. Some sell out and produce fast, low-quality paintings that can be sold for a high price in tourist-oriented shops. Miniature paintings are beautifully handcrafted works of art that are brightly colored but minimal in scale. The detailed and delicate brushwork on these paintings is the focal point, lending them a distinct identity. Minerals, vegetables, precious stones, indigo, conch shells, solid gold and silver are used to produce the colours. The Ragas, or musical codes of Indian classical music, are the most popular theme of Indian miniature art. There were various small schools throughout the region, including Mughal, Rajput, and Deccan schools.

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