



# Different Phases And Development of Miniature Paintings In India

**Spardha**

Assistant Professor

Department of Fine Arts

Kanya Maha Vidyalaya , Jalandhar

(Punjab,India)

*Abstract:* Miniature word is taken from Latin word “minium” meaning small in size. Earlier minium word was used as miniating pigment in manuscripts, ergo its name miniature. Miniature Art Society, and Royal Miniature Society, Such as the World Federation of Miniature (WFM) Provide Applicable Definition of the Term. Miniature Stands for Painting which is small in size, diligent in detailing and delicate in Brushwork. Indian Miniature Paintings has its wide spread History of over Thousand Years. Indian Miniature Art are in the World-class Art. Indian Miniature Painting showed the spiritual, Religious image of the Indian People. Miniature Art is an Indian Ancient Art . We can trace the tradition of Indian Miniature Painting from the 9th -10th century in Buddhist Pala Period Palm Leaf Manuscript. Company school painting is comprehensively the compellation of Indian paintings. It is introduced by endemic artists under the authorities of East India Company. Significance of Western art, the technique of colour shading, texture and visual varacity. It was became the most demanded and most stylistic quality of this new class of painting in India.

**Key Words :- Culture, Color, Miniature, History, Development, India, Painting.**

## I. INTRODUCTION

Indian Miniature Paintings have their Origin in our Ancient Past. Indian Miniature Paintings are probably the best illustration of hand-made forms. Any painting done in small size in any medium on any surface is called Miniature Painting. .Miniature art traditions made its presentation in the tenth century. Miniature Painting additionally called Liming , little, carefully fashioned picture achieve on vellum, copper, or ivory. The name is obtained from the minium, used by the medieval illuminators . Arising from a blend of the different traditions of the illuminated manuscript and the medal, miniature painting flourished from the beginning of the 16th century down to the mid-19th century. The earliest miniatures are discovered painted on palm-leaves by Pala Kings and their subjects interfacing with Jainism and Buddhism. A fine example of miniature painting was Buddhist Palm-Leaf Manuscript illustrated in Pala Style Astasahasrika Prajnaparamita. .The manuscript has illustrated on six folios and also on inside and outside of two wooden covers. . The palm-leaf paintings seem to have progressed flanked by 10th to 12th centuries. In the fourteenth century, palm leaf was reestablished by paper and to previous colors were added mineral tones and shades. The identity towards Indian miniature paintings at different sediment is an important study for research. The old Indian work of art started on palm leaves by pala Kings in the tenth century, and was trailed by paper in the fourteenth century by chalukya Kings, as found in showed Buddhist manuscripts and Jain texts. Painted on Cloth or Paper, The common theme of these paintings are mythological incident and religious texts, though it differs for every artist The foundation of miniature painting in India can be traced back to the 10th century, but they reached their glory at the time of Mughal rule in India.

**INDIAN ART PERSPECTIVE :**

Indian Art is the art shaped on the Indian region starting in relation to the 3rd millennium BC to modern times. A well-built brilliance of drawing is a trait of Indian art and can be experimented in its contemporary and traditional forms. Indian art can be assorted into specific periods which reflecting particular regions, religions, political and cultural developments.

1. The Ancient Period (3500 BCE-1200 CE)
2. The Islamic Ascendancy (1192-1757)
3. The Colonial Period (1757–1947) 28
4. Independence and the Postcolonial Period (Post-1947)

**DIFFERENT SCHOOLS OF MINIATURE PAINTINGS**

1. Pala School of Miniature Painting.
2. Jaina School of Miniature Painting.
3. Mughal School of Miniature Painting.
4. Rajasthan School of Miniature Painting.
5. Orissa School of Miniature Painting.
6. Pahari School of Miniature Painting.

**PERCEPTION OF MINIATURE PAINTING :**

- 1 A proper miniature art exalted the identity of the medieval ages.
2. Factual miniature art is a genre that highlights on art particularly painting and sculpture with its extended history.
3. Miniature painting is a traditional method of art that is exceedingly comprehensive, over and over again referred to as painting or functioning “in miniature”.

**Declaration of the Research Problem :**

Indian Miniature Paintings have wide History and also have its significant components and wide identity for socio-cultural identity. It is also the colour of identity. Since there is different research on Indian Miniature paintings, but the study is based on the different phases, development and levels of Indian miniature paintings and in its historical development and Effect of development of Miniature Paintings.

**Selection of sample :**

The information was purposively collected from the Different books, research papers, research articles, news papers, paper clips, periodicals and journals.

**ANALYSIS OF RELATED LITERATURE :**

A number of studies have been presented on the particular topics for the Indian Miniature paintings. A lot of literature on Indian Miniature Paintings has been carried out. In order to vindicate the statement of the problem the following literature reviews have been done.

**OBJECTIVES OF THE STUDY :**

1. To study about the development and different Technique of Miniature Paintings.
2. To be acquainted with the impact of Indian Miniature Paintings.
3. To highlight the different levels and used material of miniature paintings in India.
4. To study about the concept of Indian Miniature Paintings.
5. To Study about the different schools of miniature paintings.

**HYPOTHESES :**

1. There are history and authenticity of Indian Miniature Paintings.
2. There are Different School of Miniature Painting.
3. There is important historical impact on Indian Miniature Paintings.
4. There are different echelons or position of Miniature Paintings in India.
5. There is a definition of Process and Material used in Miniature Painting.

## I. RESEARCH METHODOLOGY

The research paper is based on descriptive and diagnostic study and is based on subordinate sources like books, research papers, research articles, news papers, paper clips, periodicals and journals.

### RESEARCH DESIGN :

- (i) Study Type: Descriptive cum analytical study.
- (ii) Locale of the Study: The study is based on Indian Miniature Painting.
- (iii) Study Sample: Different phases of Indian Miniature paintings.

### OBSERVATIONS :

The very objects for the study cover the importance and visions of the Indian Miniature Paintings at different levels which are of huge value of historical developments. The consequences of the present study have been introduced under following headings.

### MATERIAL USED FOR MAKING MINIATURE PAINTINGS :

Silk, Paper, Wood, canvas, colours, brushes To make brushes hairs are needed, which are obtained from small animals like squirrel etc. As children, they were taught how to make balanced finger-fitting paintbrushes of birds quills, set with fine hairs plucked from baby squirrels. They also learnt how to grind mineral pigments, such as, green and blue stones, in a mortar, how to sort them grain by grain for acquiring purity and brilliance and how to prepare the aqueous binding medium of a glue. Other pigments was made from earth, insects and animal matter and metals. To make metallic pigments, gold, silver and copper were grind into foil between sheets of leather, after which the foil was ground with rough salt in a mortar. The salt was then cleaned out, leaving behind the pure metal powder. Contemporary artists still use this technique and process.

### Company school :

Company school, also called Patna painting, it is a style of miniature painting that developed in India in 18th century in response to the tastes of the British serving with the East India Company. The style originally appeared in Murshidabad, West Bengal, and afterward spread to different focuses of British exchange: like Benares , Delhi, Lucknow, and Patna. The paintings were executed in watercolours on paper . Most loved subjects of these Artists were scenes of Indian day by day life, nearby rulers Areas, and in line with the “cult of the picturesque” then current in British artistic circles. Most flourishing were the study of regular life, but the style was generally of a hybrid and undistinguished quality.

### 1. Mughal Miniature Paintings :

During Akbar's reign a new style developed which was Indian in character and influenced by Persian style. The Mughal paintings were void of eroticism. In actual fact, when Islam reached India by the twelfth century, Muslim administrators made it their precedence to spoil erotic representations from the walls of Hindu Temples. The Mughal style of painting refers to miniature produced mainly as book illustration and as single works contains within an Album. Most of the Mughal paintings display the portraits of administrators, rulers and dignified men wearing tailored garments. During Jahangir's reign, the development of wildlife painting was patronized. Masur did an enormous job by painting exotic animals, birds and plants found in India during that period. The Mughal painting is a

scrupulous method of South Asian painting, commonly restricted to miniatures either as book illustrations or as single works to be kept in albums. Women's symbols and identity in the Mughal paintings were negligible, and ultimately misplaced. The theme became more highlighted on men's depictions, stressing the rulers and the court topics in addition to hunting prospects and heroic actions.

**Specialty** :- Realistic paintings with life portraying the life in court, war scene, social festival, nature, hunting etc were painted. Impregnate background to show the depth was used in later paintings, style inspired by European art. Book illustration style of Persian school can be seen.

## 2. Deccan Miniature Paintings :

Deccan painting style of miniature painting that flourished from 16th to 19<sup>th</sup> century among the Deccani sultanates in promontory India. The Deccani paintings with Ahmednagar, Golkonda, Bijapur and consequently Hyderabad as its hubs, developed during the later half of the 16th century. A good number of the painters working at these courts were migrants of Turkey, Iran and Europe and had carried with them their art facets and cultures that their lands had acquired by then. The colors of the Deccani schools paintings are rich and brilliant and are different from northern painting. In reality, the Deccani art achieved its substantial development of form with the Mughal paintings.

### The four principal schools are as follows :

1. Bijayapur
2. Ahmednagar,
3. Golconda
4. Hyderabad

## 3. Rajput or Rajasthani Miniature Paintings :

Rajasthani paintings or Rajput paintings developed under patronage of different kingdoms of Rajputana area in western India. This art form evolved here in Mewar region as textual illustrations to the Jain text Kalpa-Sutras. Each kingdom developed its own art school. Though all schools are different but have basic similarities which coincide to generic Rajasthani paintings. Rajput painting furthermore recognized as Rajasthani Painting is an approach of Indian painting which developed and flourished throughout the 18th century in the imperial courts of Rajputana, India. It is without a doubt that the Rajput paintings represent a number of images, themes and events of epics in the vein of the Ramayana and the Mahabharata. The cultures and colors were extracted from minerals, plant sources, conch shells, and were even inferred by processing precious stones. That's why, Gold and silver were used. The grounding of preferred colors was a long-lasting procedure, occasionally taking weeks. Brushes used were very superior and excellent in quality. Rajasthani paintings have a number of artistic styles and sub-styles. Rajasthani painting consists of four principal schools that have within them several artistic styles and sub styles that can be traced to the several princely states that patronised these artists.

### The four principal schools are as follows :

1. The Mewar School
2. The Marwar school
3. The Hadoti school
4. The Dhundar school

### Specialty :

Bold lines, Spiritual charged faces, sharp features, robust figures and basic bright colours are its distinctive features.

## 4. Golconda and Hyderabad Schools of Miniature Paintings :

The main Period was between the 17<sup>th</sup> and 18<sup>th</sup> century, by the centered on Hyderabad. This Art developed under the support of Qutb Shahis and Nizams. This ideological, nature based, instructive and metaphorical traditions are forever comparative to the times focusing a variety of traits, skills and facets. The kingdoms of Bijapur, Golconda and Ahmadnagar developed highly sophisticated and distinct school of court painting.

## 5. Pahari Miniature Paintings :

The Pahari school flourished during 17th-19th centuries stretching from Jammu to Almora and Garhwal in the sub-Himalayan India, through Himachal Pradesh. The central idea of Pahari paintings is figure based. Pahari painting, style miniature painting and book illustration. Though Pahari art thrive at places of immense natural backdrop, the performers were not enthused to paint the sceneries just for the sake of representing the loveliness of environment. In the time-honored Indian art and paintings counting Pahari paintings, environment provides as a background for creature sentiments and delicate changes of moods were often focused from side to side natural world as the surroundings. Theme of these paintings, together with other Hindu myths, hero-heroine and rāgamālā (musical modes) series, and portraits of hill chiefs and their families.

**The Three principal schools are as follows :**

1. Basohli School
2. Guler School
3. Kangra School

## 6. South Indian Miniature Paintings :

The Miniature paintings are the paintings made on tiny canvasses of cloth and paper. Dash of Colour, complicated plan and delicate brushwork scratches the miniature painting, a descriptive identity of the Indian painting. Artist illustrated the stories of both sacred and secular manuscripts. The variety Indian miniatures schools in the vein of the Pala, Orissa, Jain, Mughal, Rajasthani and Nepali did not cultivate after segregation. The 11th century Pala miniatures were the first to arrive. This category of art mostly developed in the medieval age principally describing the imperial and majestic existence and this form of art is well-liked till date.

## 7. Bengali Miniature Paintings :

The patachitras of Bengal similar to Midnapur, Murshidabad, ground paintings are of great value. The conventional Bengal art of alpana, raising Gods with finger-painted designs are of immense importance. Handed down from side to side ages of women, Bengal folk art, where the finger is the brush and a paste encompassing mostly rice powder is the paint, once adorned the walls and floors of houses. The gorgeous and beautiful designs are based on ritualistic images from legends, folklores and scriptures.

## 8. Assamese Miniature Paintings :

The manuscripts paintings of Assam are of great value. These traditional paintings dated back from 7th century AD. Consequently, we have to talk about the importance of Sankari age paintings. The significant facets of the paintings of Bhagavata-purana, Gita-govinda and Hasthividya manuscripts are the cornerstones of historical developments. The Manuscripts of Assam like Kirtana and Anadi-patana manuscripts are really vital for historical research. Religious scriptures were venerated and they became subject of painting, dance, music and Architecture. These Assamese verses were painted on cloth and came to be known as Manuscript paintings. Most of these paintings were found in the manuscript including paintings done on Assam Silk. An artistic community called Khanikar has been practiced art of manuscript painting using indigenous material as bark leave for picture surface and Hengul Haitaal as colour pigment.

## CONCLUSIONS :

- (i) The research paper has highlighted the Culture and Colours of India on the background of Indian Miniature paintings because the sources of Indian Miniature at different levels are immensely indispensable.
- (ii) Indian Miniature of different communities are undoubtedly huge impact has been in Special treatments for judgment.



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