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Rajasthani Miniature Paintings:

With Special Reference to Water Based Pigments in Dhundar School of Art

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ABSTRACT

Natural colours have been used on earth's surface since prehistoric times as a way to exhibit creativity. The use of earthy hues in narrative has been explored in a wide variety of contexts. The storytelling that tells the tale of how people have shown their artistic abilities. The use of organic colours and natural pigments derived either directly or indirectly from nature helped the art of miniature paintings, which was first introduced in India by the Pala dynasty in the form of decorated books, to develop. Then, all of the top schools, including Rajasthani, Mughal, Pahari, and others, explored the similar strategy of using natural colour application to create themes and subjects. Since there are no chemicals in the hues, sustainability is their guiding principle. Additionally, the paintings' subject matter represents a celebration of nature. The investigation of a few chosen miniature artworks will serve as the foundation for the research. The responses from the art community and other associated organisations will be gathered to conduct a survey on the use of natural themes and hues in miniatures.

INTRODUCTION

With their intricate details, delicate touch, and vibrant colours, miniature paintings reveal the amount of work that goes into each exceptional work of this art. Miniature paintings have long been favoured in India. A testament to this is the fact that there are thousands of Indian texts from the past. Miniature painting, like other art forms in India, has regional influences from everywhere it has travelled, therefore it is difficult to identify a single, consistent style. As a result, several small art schools might be found in the same nation. The historical art of Rajasthan, and notably Jaipur, is supported by the Mughal era's exploration in the form of Jaipur paintings. The paintings illustrate Rajasthani folklore, religions, music, and other traditions as well as epic literature, folktales, and religious poetry.

Jaipur paintings are discussed in one of the aspects on Jaipur culture. For art aficionados, Jaipur paintings are the ultimate extravagance. In Jaipur paintings, there are numerous sections that specifically describe a particular topic. The Jaipur locals promote Jaipur paintings as a source of national pride. What distinguishes it as a component of Jaipur culture. Let's have a little discussion about it. In some areas of Jaipur, miniature paintings depict the adoration and affection of Lord Radha and Krishna. The enormous legends that the Hindu community shares about its two great loves, Lord and Krishna, are much adored in India. The tiny paintings in royal palaces are a tribute to Maharaja Jai Singh II, who is known as a devoted devotee of Lord Krishna and Radha. Jaipur's original paintings are a reflection of the artists' aesthetic attitudes towards the city's people and culture. The unique paintings in Jaipur depict portraits of Rajasthani people, capturing the essence of their thoughts and feelings towards their traditions and culture. Original paintings portray the feelings of the Rajasthani people. The king of Jaipur gave the local Rajasthani population his art and traditions as a gift, allowing them to feel proud of their culture and art, which is shown in original Jaipur paintings. The various layers of colours and emotions that the artist captures in his paintings accurately depict the habits of the people of Jaipur.

Paintings from Jaipur give a journey through the variety of styles that the city's painters have captured, as well as a passion for colour. Jaipur paintings are a masterpiece of Jaipur art and culture because of its topics and style. The Mughals devoted their entire lives to showcasing Jaipur's beauty via many designs, layers, colours, and themes that often stand in contrast to Jaipur's class. The land provides the essence of the king, thus it became important for painters to express their ideas and creativity in paintings that reflect the same monarch of PinkCity. Thus, it became vital for Jaipur's artists to match the city's status and dignity.

METHODOLOGY AND LIMITATIONS

In this current study the evolution of the miniature art of the Jaipur school in the region of the Dhundar is been discussed. As per the collecting information the primary based method have been used in the current study. The artist from the Suratkhana of Jaipur shared the detailed information about the working of the Suratkhana even the stories of the legacies of their ancestors associated with the Suratkhana. The local artist who were served their live into the family tradition of making this art tells about their satisfaction and hardship in pursuing this art form to make it remain alive. For the detailed written information the seconday method is also used. The books from the Palace libraris was very informative and well detailed about the evolution happened in the Dhundar school of art over the centuries.

The current paper covers the information about the Jaipur school of miniature art and its evolution, apart from Jaipur it also reflects light on the surrounding regions of the Pinkcity that was known s region of Dhundar.

DHUNDAR REGION

Rajasthan state in western India's Dhundhar area is historically significant. It encompasses the Tonk, Sawai Madhopur, and Jaipur districts. The areas in and surrounding Jaipur were referred to as Dhundar in the past. The majority of Alwar, Jaipur, and Shekhawati continue to be referred to as Dhundar Pradesh. We examine the painting styles of Amber, Jaipur, Alwar, and Shekhawati under the name of Dhundar Pradesh. The Dhundar painting style has maintained its rate of growth by sometimes adopting different new forms.



REGION OF DHUNDAR © PINTREST

Due to its unique folk art paintings, the Dhundar school of paintings had great popularity. In the districts of Bundi and Kota, the Hada Rajput kings established this painting style. These two centres' tiny paintings are exquisite works of art, usually featuring lovely women with wide cheeks, huge eyes, long necks, and pointy noses. These paintings show the eerie actions of the emperors and former rulers.

HISTORY OF THE DHUNDAR MINIATURE PAINTNGS

We don't have any extensive material from the Amber-Jaipur region before the first quarter of the seventeenth century, and we don't know anything particularly illuminating about its creative past. The connection between the imperial court and the Kachchwaha kings of Amber Raja Bhar Mal (1547–73) and Bhagwant were among the close-knit and friendly Mughals. In the Mughal Court, Das (1573–1899) held significant roles and spent with them for the majority of the time. Raja Man Singh (1590–1614), however, was only a distinguished courtier, a trustworthy general, and a capable administrator but also a close friend and distant relative of Akbar the Great (1556–1605). He must have greatly absorbed the finer qualities of Mughal Art and Culture growing up in the highly sophisticated Akbar's Court.¹ Although we are unable to

identify any particular painter or pieces of artwork that are unmistakably his, we have discovered extensive literary references in the two modern Hindi works *Manacharitra* by Amrita Rai and *Narottem Kavi* that attest to the existence of wall paintings in Amber.

We learn through Amrita Rai's work that the Raja Man Singh-built palace in Amber had lovely artwork painted on its walls. Numerous birds, animals, flowers, and blooming plants were among them. Because he describes the topics of the wall paintings as being drawn in detail from the *Roga*, Narottam Kavi's depiction of them is more thorough. *Mala*, *Krishna Lila Amaru-Sataka*, *Nay aka-Nayika- Bheda*, and the well-known erotica classic, the *Kvka- Sastra*, are examples of ancient literature. He makes reference to paintings of cranes, peacocks, *Suka Sari*, and other birds and animals, as well as flowers and flowery plants in vivid shades of red, yellow, and green, among other colors.

A few panels of wall painting have been discovered on Man Singh's palace at Amber Fort throughout the previous five years' worth of work by the Department of Archaeology and Museums, Rajasthan⁴. As shown in the examples at *Datia Amber* and *Bairath*, the painters clearly preferred subjects that dealt with *Ragamala* and *Krishna's Lila* as well as ornamental embellishments that featured lowlands, forested areas, birds, animals, and other wildlife. Additional scenes depicting animal hunts, landscapes, *Dird's process*, geometrical designs, jons, animal battles, manifestations of *Vishnu*, *Ganesh*, and *Saraswati*, as well as unidentified courtesans and mendicants, may be seen in the cenotaphs of *Bharmal* and *Bairath*. Although sadly losing the lustre of the original colour scheme, these scratches and damage help to support Amrita Rai *Narottem Kavi's* literary proof and give us a general notion of their fashion and personality. The recently discovered panels at Amber Fort depict *Krishna* playing at his *aute* or grazing the cows while being lanked by two milkmaids. The *miik-hoid* are tall, thin, and well-proportioned people who dress in short *cholis* and carefully constructed *lehangas*. In so-called "Popular Mughal" works like the *Ramayana* fragments with Hindi text in the *Prince of Wales Museum* and other collections,⁵ the *Rasikapriya* fragment in the *Museum of Fine Arts*, *Boston*, and elsewhere, the various *Ragamala* illustrations from many broken sets in public and private collections in India and abroad, and the *Madhavanala Kamokandala choupai* fragments in the *Berlin Museum*, female figures are relatively common.⁶ In reality, some of these characteristics can be seen in various shapes and settings in the creations of the *prince Salim workshop*, which operated in *Allahabad* from 1600 to 1600 S, as well as in early seventeenth-century imperial productions.



PORTRAIT OF JAI SINGH II BY SAHIBRAM © AUTHOR

Painting remnants discovered at *Makhdum Shah's Maqbara* in *Amber*, the collapsed tower at *Muazza mabad (Mozumabad)*, and the *Gaurishankar Mabadev temple* at *Baikatpur (Baikunthpur)* in the *Barh* subdivision of *Patna district* in *Bihar* provide more proof of *Raja Man Singh's* interest in painting. *Man Singh* is said to have been born at *Mozumabad*, and *Dr. Sorv Doshi* has found an illustrated *Adi Purana MS* there that was built by the *Raja* in 1606 A.D. In 1600 A.D., the *Baikatpur temple* was built there for mothers.

However, in recent years, efforts to honour his passing through his existing works have been much overdone. It should be noted that Mrs. Doshi owns an illuminated Yasodhara Charito book that was painted in Amber in 1591 CE, however it is done in a manner that is not too unlike from mainstream Jaipur miniature.

In the Mughal court under the emperors Shah Jahan and Aurangzeb, Mirza Raja Jai Singh of Amber (1621–1667) had a significant impact. Although we are aware of the Mirza Raja's impeccable taste in literature, art, and architecture, we have not yet been fortunate enough to discover any illustrated manuscripts or miniatures created during his lengthy rule, with the exception of two rather banal copies of Rasikapriya and Krishna Ruknini veli created in 1639 AD for one of his queens Chandrawati. These manuscripts include a number of frontpiece designs and a few folk-style drawings of Krishna with milkmaid. The Maharaja Sawai Man Singh I Museum holds a few severely damaged folios of an unnamed book written in Nagari script, one of which bears a portrait of Mirza Raja Jai Singh. This damaged miniature has a well-developed style that is reminiscent of late seventeenth-century Mughal artwork due to its melancholy colour palettes, exquisite line work, and close-up character studies.

A different kind of material, a 34-foot scroll with multiple illustrations of sketches and designs describing situations based on Suradas' poetry and named "Sapta-Loka-Ajara-Amara-ka-Kharda," has lately come to our attention.¹¹ Here, the artist has adopted a style that is closer to the Rasikapriya and the wall paintings at Amber's folkloric aesthetic. In contrast to different backgrounds, modest buildings, pools and fountains, trees and plants, etc., he has employed Aat hues.

Although the scroll is undated, a date in the third quarter of the seventeenth century has been assigned based on stylistic considerations. The paintings have a straightforwardness and a storytelling character akin to Bengali scroll patas (jarano pata). The court created a series of vibrant pictures of Mirza Raja Jai Singh, Ram artists J, Kishan Singh, and Bishaa Singh in a manner that was not far from fashion. However, a painting from the Mughal court's era depicting Bishan Singh hunting in a marshy landscape (1689–1699) is painted in a naturalistic manner that is straightforward, spontaneous, and very different from the minute studies of Kishan Singh holding a falcon or Ram Singh I standing in all of his regal splendour.

AFTER THE REIGN OF MAHARAJA JAI SINGH II

The history of Amber-Jaipur painting entered a new and significant phase during the reign of Maharaja Sawai Jai Singh (1699–1743).

The discovery of a dated Ragamala set made in Amber in 1709 A.D. shows that painters were active from the beginning of his protracted rule. This unfinished Ragamala set, which was kept in the possession of Kankroli Maharaj 1, has been released by Sridhar Andhare. Recently, similar sets of the Barahmasa, Ragamala, and Sadritu-Varnan have also been discovered. The Maharaja Sawai Man Singh II Museum holds a lovely picture of the Barari Ragini that is more intricate than the Kankroli ones. These paintings depict the construction of columns, arches, painted or adorned dado, dilhedar doorways, and rich pinkish-brown chajjas, which were typical at this time in the Amber and Jaigarh forts. All of these paintings include the usual tree with its heavily conventionalized leaves painted in paler tones.

Given the strong ties between the Kachchawahs and the Deccan, Andhare has painted out a number of additional characteristics that are clearly inspired by Deccani painting but are by no means unique. Similar foliated trees and a landscape have been spotted by Saryu Doshi on a lengthy Digambara Jain scroll discovered at Karanja in the Deccan.

The youthful Maharaja Sawai Jai Singh, whose formal portrait was produced about the same period as these paintings and is now on display in the Maharaja Sawai Man Singh II Museum, has a little resemblance to the male characters in these paintings. In comparison to the formal study of the Maharaja created at a later time by the head court painter Sahib Ram, this arresting portrait is far more sensitive and alive. We learn about two Mughal artists Fazil Muhammad and Sade Mutammd nuns from contemporaneous court papers kept in the Rajasthan State Archives, Bikaner, that were transported by the Maharaja from Delhi. These artists had to work in the Suatkhana, which was widely known. In 1725, Sawai Jai Singh The ancient Deceanese and Rajasthani population reassembled and Currently mounted in huge Marhru bound albums? The whole palace complex, together with all State offices including Pothikhana and Suratkhana, were moved to the Chandra Mata complex after construction of his newly planned capital city of Jaipur was

finished around 1728–1729. Muhammad Shah is another Muslim painter whose name we are familiar with, in addition to Fazil Muhammad and Sadeq Muhammad.

A richly constructed copy of Sivdas Rai's *Sarasa-rasa-grantha*, a Brajbhasa book on poetics and one of Sawai Jai Singh's favourite court poets who often lived in Agra, is among the most important works of this era. The text is "unique in every respect" since it is written in two scripts—elegant Nastalig inside the usual margined space and Nagari beyond it. In each script, there is a layer of gold decoration over the space between the lines of text. There are 39 full-page, well painted drawings that date to 1737. With the original Brajbhasa text scribbled in the margins and the manuscript written in Arabic script in Agra, it appears that it was intended for a patron who was not familiar with Nagari, and Emperor Muhammad Shah seems like a likely option. A team of at least four separate artists created the exquisitely detailed paintings. The Krishna motif is present in nearly every one of the 39 pictures. Rich palette has been created using a variety of vibrant and fresh hues, including green, yellow, violet, mauve, blue, red, and gold. One of the manuscript's best examples focuses on Krishna's Holi frolic with the gopis.

Sahib Ram Oie was a renowned Jaipuri portraitist who worked during Sawai Jai Singh's latter years. He painted from the oh is Brot Sawai Singh for more than 60 years. His works also include those of Sawai Prithvi Singh and Sawai Jagat Singh as well as his son and successor Sawai Ishvari Singh. His pictures are painted in a stereotypical manner with special emphasis paid to clothing, accessories, and physical characteristics. There are, however, certain outliers, such as the white-dressed photographs of Sawai Jai Singh and Sawai Pratap Singh, in which Sahib Ram has successfully caught the essence and personalities of the "sitters."

After Sawai Jai Singhs death his sons Ishvari Singh and Madho Singh T who successively occupied the Jaipur throne extended simla, patronage to painting and a number of beautiful and remarkable paintings were prepared at the Jaipur atelier. Besides Sahib Ram, Lal, RamDas, Govinda. Hiranand and Trailokya made their 3 names as good painters. Lal specialised in painting large hunting pictures and scenes of animal fight; Sawai Ishvari Singh took particular delight in watching animal fights and had a new watching pavilion known as the 'Moti Burj' constructed near the Chaugar solely for this purpose. Isvari Singh is seen enjoying contests involving elephants, camels, horses, dogs, buffalo, as well as pigsticking and tiger-killing that are specifically produced for him in the Jaipur Chaugan, in a series of big paintings by Lal. The fully developed Mughal method of perspective, foreshortening, oversecting, etc. has been abandoned in favour of the ancient Indian notion of a "birds"-eye view with distorted perspective in these paintings, which are executed in a vivid and straightforward style. The Glory moments have been graphically depicted with all the gruesome elements.

A classic example of a comparable vast hunting scene painted at this period is Let's Study of Sawai Madho Singh's pig sticking expedition in the woody countryside outside a wall-laid garden to the east of Sanganer river. It exhibits a ferocious rage and pure energy uncommon in the bland court portraits of this era. The Jaipuri painters were masters in capturing genre themes that involved a big canvas filled with numerous people and intricate elements of flora, animals, and vegetation.

The extensive collection of artwork amassed by Sawai Jai Singh and his successors was reorganised by Sawai Ishvari Singh and Sawai Madho Singh 1, who also painted stunning frescoes on palaces and monuments. According to a record entry in the Pothikhana, it had nearly 2500 miniatures in 1745, and two newly acquired albums of 75 and 64 miniatures, each costing Rs. 350 and Rs. 225, were entered in the Suratkhana. These albums contained images of kings and emperors, European subjects, calligraphic panels, and other artwork.

The Surarkhana's extensive collection of 2498 paintings included images of deities, portraits of Mughal emperors from Babar to Mubammad Shah, and images of all the Kachchwaha, Jodhpur, Bikaner, Bundi, and rulers, past and present leading nobles, generals, and feudatories, regular man, Saints, sacred figures, and furopeans who participated in battles, processions, and even ships ,50 paintings of the Mahabharata by Ryrasmasa .The Kachch rulers were evidently passionate collectors of portraits of kings and emperors based on this list, albeit images of women were far more common. Numerous photographs of furopeans creatures as well as birds and other animals were gathered. The City Palace holdings still include the majority of these artworks. Illustrated manuscripts that were listed among the more than 3600 volumes on

the Pothikhana list are not included in the Jst of paintings. The newly organised "uratkhana" provided the painters with pricey papers like Mansinghi, Sialkot, Du-moharya, Daulatabadi, Gujoroti, and Sawai Jaipur, as well as gold foils, dyes, prepared colours, cloth for lining, striped mashru for binding, and even gemstones, pearls, crystals, etc. that were frequently used for embellishing the large portraits. Maharaja Sawai Madho Singh's portrait I rise. My royal regal dress, which cost seventy-six rupees and eight, is on the year 1751 A. D. Madho Singh T was interested in getting himself painted in various positions and donning numerous sorts of costumes, including puja dress, wrestler's attire, complete regal costumes, hunting dress, etc. despite his strongly built frame and unattractive appearance. His artists Sahib Ram, Sitaram, Khusala, Udai, Hiranand, etc. created albums full of his portraits and handed them to him as nazar on a regular basis. He appears during religious celebrations, sporting events, hunting excursions, darbars, Zanaoa majlish, and pujas. Although these paintings don't have much aesthetic worth, they do have socio-cultural and factual significance that is rarely seen in studies of contemporary art in addition to 81 sexual artworks and a pre-entry of 1761.

The book Amber's final and most wonderful chapter. Maharaja Sawai Pratap Singh arrived to the throne in 1778 after the death of his brother Prithvi Sing, and this is when Jaipur painting began. High-caliber poet Sawai Pratap Singh was also a forerunner of contemporary Hindi and a fiercely dedicated Vaishnava. He delivered a wonderful gift to the painting studio. He started a large-scale enterprise of preparing vast amounts of volumes of the Bhogavata Purana, the Desi Mahatmya, and the Ramayana with a big amount of examples. Git Govino's writings in small size, Famous calligraphers and artists also wrote and created the illustrations for the Bhagavata Gita and Gita Pancharatna. The artists created a large number of individual miniatures of the Maharaja shown adoring Krishna, Govinda-devji, or attendants. The power of the

The identities of the following artists that worked under Sawai Pratap Singh are revealed as we look into expanding the atelier.

Sahibram, Sitaram, Radhakrishna, Ramkrishna, Gopal, Udaya, Hukma, Ghasi son of Siaram, Ghasi son of Dayarama, Saligram, Ramsevak, Jiwan, Chiman Mangal, Hira, Faizullah, Ramjdas, Khusala son of Seva, Kesav, Harinarayan, Govinda, Gajja, Sanwala, Jalama, Sivadas, Manna and Usta Lala.



LIVE SKETCH BY SAHIBRAM © AUTHOR

As predicted, Sahibram stands out as (the most distinctive), who painted the bust portraits and large portraits of the Maharaja in 1793. Maharaja Sawai Man Singh If Muscun's gallery, the Radha Krishna paintings in dancing are astounding creations (his painter is very big). The Metropolitan Museum of Art in New York currently has two significant cartoons from this image college Coomaraswamy from the successors of Sahibram in early 2p nl) that were formerly lost. vast quantity of thumb-nail sketches in which the prominent courtiers, poe musicians, dancers, worshippers, men of occupation, and even lowly folk, were shown. The drawings are bold and significant, demonstrating his mastery over y., fd Sabibram and other great artists of Sawai Pratap Singh Prepare). The development of Amber-Jaipur painting gains a new dimension thanks to these sketches. They are vibrant and profound. Pen and ink portrait studies that go deep and are incredibly touching for more than usual | signi, cance. Numerous new items have been added to the City Palace collection of those sketches. The Devi Mahatmya artists from Sawai Pratap Singh's studio prepared a superb rogamolo before starting the endeavour of illustrating the Bhogavarg Puran. The set only comprises a total of 43 pieces, including five Ragas, 30 Raginis, and 34 Rogaputras that are miniature-sized and painted. The Meshakarna book and the Maharaja's own compilation, Sangita Sostra, are strongly related

to the iconography of the Ragas, Raginis, and Ragaputras. This Ragamala set's design exemplifies the pinnacle of Jaipuri arts. The figurines have a characteristic Jaipur colour palette and are carefully drawn with nearly mathematical accuracy. The pavilion or palace corner's intricate details, such as pillars, niches, arches, chhajjas, and domes, as well as the natural scenery, which includes trees, flowering plants, flowers, rolling mountains, and a cloud-filled sky, have all been depicted with great care but perhaps not enough grace. Invariably, this has led to dryness where the lily sap has faded away. The playful joyous abandon of the elephant herd 3 Aquatic centre is one

Here, the artists, The Rogomala drawings are not just iconographically flawless, thematically appropriate, and aesthetically pleasing, but also too regimented and mindful to be lively or sympathetic. Rogomala sets with lower aesthetic quality have been produced in huge quantities recently. Several painters, including Jivana, Udai, and Gopal, created a sizable artwork depicting the Mughal monarch Bahadur Shah's march across the Deccan. This artwork, which was created by nine artists from Maharaja Sawai Pratap Singh's workshop, appears to be a portion of the Bahadurashijayaraso by Jagadisha Bhatta. We observe the exceptional skill of the Jaipuri painters on line work in this exceptionally big composition as well as in other related drawings. Their lines are gently delicate but strong like hair springs, communicating a refinement and technical precision not found in most of the fully coloured miniatures. The huge, lavishly painted Biiagavato Dasama Skandha manuscript, which has 366 paintings, was finished in 1792 A.D. The paintings are typically 40 by 30 centimetres in size. It has to have used This project, in which as many as fourteen artists participated, took a very long time to finish.

The paintings are of uneven quality; in some, one can see elegant naturalism and sensitive renderings of people and environment, while in others, one can also see superfluous preoccupation with compositional unity, opulent colour schemes, and luxury. Some miniatures accurately represent perspective from a scientific standpoint. The paintings are aesthetically appealing because to their use of strong hues including red, yellow, green, black, and violet as well as a lot of gold. The figures are organised orderly. Beyond it, nothing may move or stir; everything is restrained in its designated location.

Since all 102 paintings in the Durga Path collection are the same size, it is a smaller set than other sets. Sawai Pratap Singh was a fervent Vaishnava and in the latter part of his reign, he was completely involved in the study of the Bhagavata paintings, which have red borders, while the Durgapath set has violet borders. Notwithstanding the Bhakti movement, he nonetheless decided to commission a significant revisions to the Deri Makatmaya chapter of the Markandeya Puran, where Goddess Silmata is customarily worshipped by Kachchwahas.that came from After conquering Pratapadiyy, Raja Man Singh brought Jessor and stationed him at Amber.



PAINTINGS FROM DURGA PATH © MSMSII MUSEUM

The paintings in this collection were designed quite differently,1 adhering to the terrible spirit of devastation that is contained in the paintings' depictions of Mahadevi, the Great Goddess.

Fiery vim and throbbing energy produced by intricate composition and colour scheme. The Jaipuri artists did an excellent job of rendering the rough hills, the prickly plants, the ghastly devils, and the animals tormenting in furious wrath. As painting set conveys the confidence and strength that come with a classic topic.

The least deserving successor to the throne was Sawai Jagat Singh (1803–1848). Pratap Singh, a gifted individual. However, he politicised the art form and employed it as a platform for his intense love affair. Many portraits of this king were created, portraying him as a romantic hero taking in a musical and dancing evening with his favoured courtesan Ram Kaper. The Maharaja Sawai Man Singh II Mughals have some excellent artwork depicting this prince having an affair with his beloved. The darkly lit pavilion, the frosty attendants, and the passionate couple contribute to the drowsy or poetic aura that permeates Jagat Singh's existence.

Jagat Singh marks essentially the end of Amber-Jaipur painting's existence, despite the fact that artists persisted and produced paintings in November under Maharaja Sawai Ram Singh II. The "Maharaja's School of Art" was established thanks to the latter. The paintings created in the second half of the nineteenth century and beyond are enough evidence that the tsunami of banal Western art was too strong for the rapidly eroding traditional style.



Unidentified Jaipur court artist
Maharaja Sawai Ram Singh II
 Gouache on paper, c. 1870 CE, 355x250 mm,
 MSMS II M Reserve Collection
 Inscribed (bottom right): "Bara Maji Sahab Shrirathorji amali jar
 suratkhane Je. Su. 13 Samvat 1970 ki. 5 rupees Na. 590"

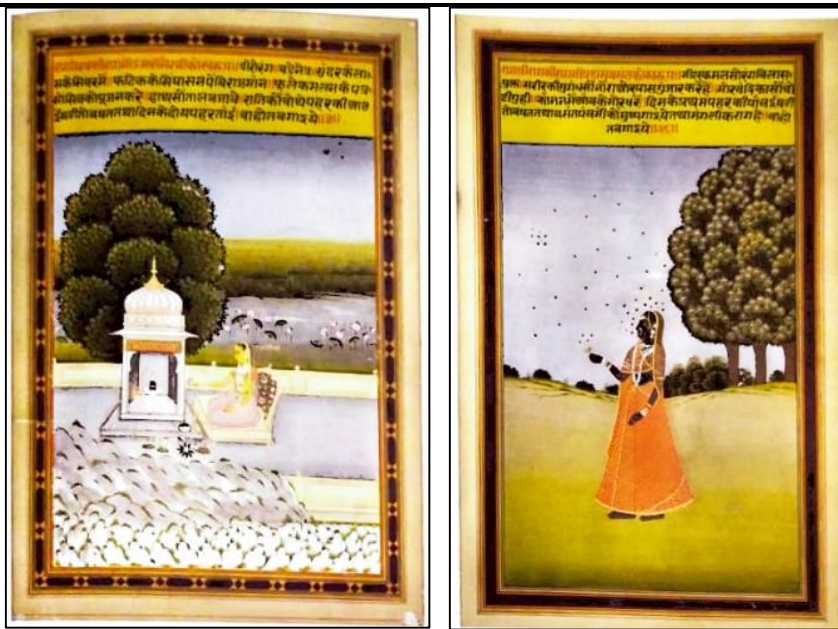
POTRAIT OF SAWAI RAM SINGH © MSMSII MUSEUM

DESCRIPTEED THEMES IN JAIPUR SCHOOL

"Jaipur" inspires ideas of bravery and chivalry as well as the most exquisite works of art and architecture. There are several motifs, compositions, and subjects in Jaipur paintings that are in keeping with the traditional Indian heritage. Amber was often used to embellish Jain writings between the eleventh and fifteenth centuries. The Kachavahas of Amber begin their cordial cultural tie and "matrimonial alliance" with the Mughals around the middle of the sixteenth century. The Mughals grew to regard the Kachavahas as their most reliable mansabdars, and Amber as their most important tributary.

Akbar made an effort to harmonise Hindu and Persian traditions. The Persian masters Khwaja Abu Sammad and Mir Sayyed Ali, who Humayun brought to India, collaborated with Gwalior, Kashmir, and Lahore-based Indian painters. Mandu, Jaunpur, and of course, Rajasthan's neighbouring. Although immensely innovative, the painting style that emerged under Akbar's patronage may be described as synthetic, since it incorporated components from several historical styles and customs of the time.

It was a real synthesis of several traditions, including the indigenous Gujarati, Central Indian, and Rajasthani styles as well as the Persian Sfid idiom. The Mughal culture served as an inspiration for the Kachavahas, who attempted to mimic it. They embraced the The complex concepts of music, painting, and architecture were also derived from the same source, as were Mughal clothing, regal accessories, and a style of life.



PAINTINGS FROM RAGMALA THEME © MSMSII MUSEUM

However, things were still in the early stages of development, and neither a school nor a style could be created until Sawai Jai Singh (+0 1699-1743), when Jaipur paintings started to become recognised as a separate school and Jaipur city was founded (x0 1727). After Aurangzeb's death (ap 1707), the Mughal empire had already started to fall apart. Mughal court painters had taken sanctuary in the mansabdars' courts when he stopped practising the fine arts. Mughal artists from Delhi and Agra were invited by Sawai ai Singh to stay in Jaipur. He reorganised the Sirataklani and showered them with patronage.

One may see that the Jaipur school's miniature paintings reflect a wide range of themes and subjects by carefully examining nearly all of the accessible and available examples. from the religious to the secular, from the legal to man's search for the infinite. These paintings may be categorised under several headings, including royal durbars and processions, hunting and combat, from the pleasures of the courtiers to the ragamalas. Scones, celebrations, games and activities, harem scenes, and paintings by Ragamala and Baramasa. artworks that include religious and bardic themes pictures of common place people like nayika bheda. There is little question that these paintings were focused on the court and showed court life, but they also included religiously linked themes. Poetry, romance, and folklore were also popular. Darbar is both art and Ioka-kala, vetitis We specifically note that large-scale paintings of Radha and Krshna had been produced.

It should be emphasised that Jaipur painting remained mostly conventional in its depiction of the Indian epics, in contrast to Mughal painting, which was predominantly historical in its documentation of the themes and subjects. The emergence of the Jaipur school of painting was a graphic parallel to the ancient vernacular literature of India. It was firmly based in the Indian heritage, where "were people's religion and culture." Romantic themes, Vaisnava literature, and musical styles. 5 study of the material culture, including musical instruments, furnishings, horseback riding supplies, and elephants, camels, and other animals. Considering the inspiration it draws from The Jaipur paintings provide us a very real and fascinating glimpse of everyday life. These paintings also depict a wide array of weapons, armour, and tools in addition to different kinds of elephants, camels, and horses.

Jaipur paintings are known for their virtually always landscape or architectural settings for their subjects. The image of a pavilion in a garden or on a terrace in a garden with water features like channels, waterfalls, and some tanks is the most common. The methods used in Jaipur painting were undoubtedly adapted from Mughal sources. For instance, an aslifor picture was made in the same manner. However, the Jaipur artists tended to rely more on their own resources for paints and hues. The area was abound in earth (mineral) hues as rmraj, ger, hirmich, harbht, safed, etc. These pigments were already used in the paintings created by the local artists, and the Jaipur painters were skilled at creating the best hues. There were also certain colours made from plants, such as nil and tesu, while others, such lac gaugoli, were made from animal extracts. The necessary hues were also gathered from a number of other sources. By combining several hues in various ratios, distinct tints were created. The use of gold in Jaipur paintings was highly extensive, and binding materials were also always included. The artists in Jaipur had their own supplies of paper, brushes, and

other supplies. Indian arts are constantly practised based on philosophy. For Indian dance, we have a strong theoretical foundation. Indian art forms, including music, sculpture, and architecture. Similar to this, Indian painting has a theoretical foundation that may be roughly traced to the Citrasūtra of the Vismudharmottara Purāṇa.



BRIJWASI PAINTING FROM SAMOD © AUTHOR

An analysis of the Jaipur paintings reveals that the Jaipur painter had a thorough understanding of the conventional methods. He also kept in mind the mān-pranmāna concept.

In actuality, it was one of the 36 kārkhāns that the state still maintained when the Kachavāhs organised their sūratakhn (atelier). Here, the creation of artworks was commissioned from the painters. They received art supplies including paper, paintbrushes, and crayons. The siratakhn and pothikhūna were originally located in the main palace. After the city of Jaipur was founded, the siratakhn and the pothikhānā, which contained valuable items, were moved within the palace. The paintings were appropriately wrapped in doth, numbered, sealed, and stored in tastis.

The paintings were appropriately wrapped in doth, numbered, sealed, and stored in tastis. The department was administered by an arngi (superintendent), clerks, and attendants. Artists, calligraphers, and gilders were paid on a monthly stipend to illuminate and enrich the paintings. Depending on the quality of their performance, they were given promotions and rewards at the king's discretion. Additionally, several artists who weren't siratakhn employees created works. They delivered them to the Maharaja so he might reward them. In certain instances, the artists were also given food. Painting was a hereditary vocation. The youngster adopted his father's working manner while assisting him. It resembled Indian music's gharn paddlati. Great painters like Sāhibarma, Rāmajdsā, and lāl produced works that, although bearing certain traces of their own styles, are all members of the Jaipur School. The qualities of the Jaipur paintings are those of the school as a whole, rather than the individual traits of the artist. The artistic sensibilities, ambitions, and accomplishments of modern society are reflected in Jaipur paintings. Later, an arenaissance in the arts was sparked by the mediaeval revivals in literature and theology. And the Kachavāhs of Jaipur gave the Indian painting revival its first push, which later culminated in the emergence of the Jaipur School in the eighteenth century, between Sawāi Jai Singh and Sawāi Pratp Singh.

The Yashodhar Charitra book, which dates to 1590 AD and has 47 paintings created during the reign of Maharaja Man Singh I for the Jain Chaityālaya of Amber, contains antique paintings in the Jaipur style. The other, from 1606 AD, is referred to as Adi Purān. From Mojamabad, the birthplace of Maharaja Man Singh-I on the Jaipur-Ajmer road, a discovery of 338 paintings has been made. Both manuscripts have paintings in the Apabhraṁsh style (variegated), which is characterised by features that are distinctly folkloric, such as the sharply pointed nose, protruding chin, extended eyes, etc.

The cenotaphs of Man Singh in the Mughal garden at Virātnagar, on the Jaipur-Delhi road, have the earliest wall paintings. The Mughals must have used the Mughal Garden as a resting area. The paintings are done in the araish style, which was popular during Jahangir's reign. Figures in these paintings are dressed in four-point chakdār jāmās, Atāpati pagari turbans, mochadis with jhabbās (bunches of tassels on the tips of the shoes), and tassels hanging from clothing. Hunting, procession, Avatārs (incarnations), Rāg-FRāginis, Lailā-Majnu, and Krishna-leela are some of the themes that appear in these paintings. They are overwhelmingly orange in hue. Instead of colour, the figurines' outlines are cut off using a pointed object.



WALL PAINTING IN AMBER FORT 1610 © MSMSII MUSEUM

A few years ago, many collectors bought several 16th-century Bhâgwat paintings in the Apabhraṁsha style that had been unearthed at Sardâ (south of Jaipur, the location of Man Singh II's birth). They are very significant since Mewar has examples like this, but Dhoond does not. These examples demonstrate that paintings in the Jain or Apabhraṁsha style were produced not only in Gujarat but also in Rajasthan. The topics of these Isardâ Bhagw paintings are listed in Sanskrit on the back, and it is likely that they were created in Jaipur or a neighbouring locale. These illustrations have appeared in several publications, including Walter Spink's book "Krishnamandal" and others. A CoiOp on a collection of paintings by Ragini, kept in the Prince of Wales Museum.

Also a fan of the arts was Maharaja Ishwari Singh. Sâhib Ram and Lâi Chand, two painters, excelled during his reign. Large portrait paintings created by Sâhib Ram may be seen in the City Palace Museum's collection. Paintings of animal fights happening in Chaugan were created by Lâl Chand. Sâhib Han displayed decorations in rellel using bits of wood or superfine clay. When painted them gold, they seemed to be genuine jewellery.

The artist was powerless to resist the immense force of the Krishna cult that was started by Chaitanya Mahprabhu, Vallabhchârya, Soordâs, and Mirâ BÊi. The Bhâgwat and the Geet Govind have depicted Krishna's life from his early years through his raas (lover-making). Radha as his lover had stunned the public. The "Reeti" poet of this era was simultaneously depicted as Râg-Râginis and Nâyika Bhed (heroine types). Bârâhmâsâ (the yearly cycle). The life of Krishna gave artists their favourite subjects for painting. The effects persisted for 200 years.



THEME OF RASLEELA © MSMSII MUSEUM

During his lifetime, a sizable number of paintings on Durga Saptashati, Rarmayan, Bhagwat, and Geet Govind were produced. Sâhib Ram (Chitera), a painter, was active under Pratan Singh's rule. The SMS Museum of the City Palace and the private collection of the former Maharaja Bhawani Singh display a bust portrait of Pratap Singh, a large, well-known painting by Ras Mandal, and a life-size painting of Pratap Singh, Ishwar Singh, and Jagat Singh. The vibrant artwork by "Goverdhan Dhâran" is a beautiful example of Pratap Singh's time. Their topics include sports heroines (nâyiks), brâhams, and râg-râginis. During Pratap Singh's rule, certain distinctive characteristics had emerged in art, such as ladies dressed in peshwaz and pajâmâs, Pratap Shahi pagaris (turbans), and men dressed in semi-transparent chogas. The distinctive elements of Pratâp Singh's era include gold decorations with relief embossed pearls and other gemstones. The distinctive characteristics of bygone times are full round faces, crimson lips, almond eyes, ihoomar' on the forehead, bracelets on the wrists, and jewels 105 around the neck. The borders are painted in the hues of red, yellow, and blue. Ram Spvol Gopal, Udaya, Hukmâ, Laxman, Saligram, Ghasi, Jeevan, Radha Krishna Chiman, Raju, Ghasi, Sita Ram, Jeevan, Mangal, Faiz Ullah, Ram Kishan, Gopi Raja Ram, and Durga Ram are a few of the artists during his period.

Due to British dominance, elements of foreign art also began to appear in Jaipur's traditional art during Jagat Singh's rule. Paintings of landscapes and portraits gained popularity. The mediaeval renaissance and the Bhakti movement's basis were upended. Perspective, light and shade, and realism in the paintings all served to highlight the foreign influence. Symbolism, simplicity, and expressiveness as qualities were lost. The wealthy began to decorate their drawing rooms with naked women or foreign-art pictures. Shaivatist Sawai Ram Singh was the most progressive monarch of Jaipur, a skilled administrator, and a supporter of the arts and literature. During his tenure, several projects involving public welfare were carried out. Paintings of Shiv, Parvati, Durga, as well as portraits of women, concubines, and prostitutes that closely matched actual images were created by artists. He established the Maharaja School of Arts, which provided instruction in a variety of arts and crafts. During his rule, the Museum's foundation was also built. This demonstrates his positive contribution to the promotion of the arts. The neighbourhood known as Musavvirân Kâ Mohalla (artists' neighbourhood) was home to the artists. During Madho Singh-II's rule, the Jajpur Museum was established. Specially planned handicrafts exhibitions were set up to collect materials for the museum. By publishing artwork, Colonel Handley raised public knowledge of the arts. Murli, Panna Lal, Chhâju Ram, Ganga Bux, and Madho all are names f some of them artist of that period.

As was already said, the Jaipur art was not limited to the city but also included the entire Dhoondhâr region. The io of art aficionados has welcomed the sub schools of Alwar, Hajgali Chomu, Samod, Malpura, Sikar, Churu, and Mandawa. Jaipur College. The little variances between these have led to their designation as sub-schools. Making a difference between Jaipur's qualities and those of its sub-schools can be difficult at times.

In many ways, the painting schools of Jaipur and Alwar are comparable. Dâl Chand, Bakhtâwar Singh, Sâlig Ram, and Baldeo were notable artists under Pratap Singh of Alwar's rule. Emperor Shahalam bestowed the title of Fanch Hazâri to Rao Pratap Singh in recognition of his assistance to the British in fending off the Maratha armies at the Battle of Laswdi. Alwar also saw the beginning of the Mughal painting style's demise. Rao Raja Vinay Singh provided shelter for the 107 artists who fled from Delhi during the 1857 revolt since Alwar lies close by. They also had some sort of impact over Vnos, a local artist. Singh supported the arts. They also had some sort of impact over Vnos, a local artist. Singh supported the arts. In his court, a number of painters and calligraphers were employed. The Alwar Museum has kept copies of their creations. "Agha Mirza." Both Abdul Rahman Kari and Nattha Khan Darvesh were talented calligraphers and designers. Ghulam Ali was a Mughal-style painter who had travelled from Delhi with Vinay Singh's support. Among the Hindu painters were Baldeo, Ganga Bishan, and Kishan. Maharaja Vinay Singh was coached by painter Baldeo, who was also a skilled painter. Baldeo received a seat in the court and was respected on par with the wealthy and aristocracy. For the sake of preserving their names, Vinay Singh had his artisans produce Sheikh Sadi's Gulistan in calligraphy, which is now on display at the Alwar Museum. In the manuscripts, Baldeo and Ghulam Ali Khan created the pictures. At the time, one lakh rupees was used to prepare this enormous job. Along with other pieces of art, Vinay Singh also had the Bhagwat painted on scrolls. By painting flower patterns and other decorations on the borders, the calligraphers of Alwar have produced excellent work. Paintings by Rag-Râginis and Bârâhmâs were also produced in Alwar, but they lack the emotional emotions. The models' sizes were reduced, and additional shading was used to make their eyes and necks appear smaller.

Maharaja Jai Singh was a superb nationalist and a skilled administrator. However, under his rule, Ram, Ram Gopal, Kanihaya Lal, Ram Prasad, Mool Chand, Vishnu Prasad, Chiranji Lâ, Chhâju Ram, and Onkar Nath prospered. A standout among them is Ram Sahai Nepali, who created a sizable painting of the Dashahar procession that is on display in the Alwar Museum. It has been said that the frescoes at the Rajgarh fort are from the Jaipur School. Alwar also produced paintings on mica sheets and ivory plaques. The Jaipur Style is also evident in the relief gold work in Alwar paintings depicting jewellery and clothing. Many private collections contain images of cosmic splendour.

Outstanding paintings may be seen at Sikar's Raghunathji Temple and Bidhânion ki Haveli. Wall paintings may be seen in the havelis of Chokhâni Madan Mohan, Moti Lal, Koolwâl, Khawal, and Patodia in Navalgarh as well as the Ganga Mata and Kalyanji temples. Good paintings may be seen at the Laxmi Narayan temple, the Chamadiya's Haveli, Singhanian's Haveli, Chhaju Ram's Haveli, Goenk's Haveli, and the Haveli of Kashi Prasad in Fatehpur. They are short, reaching just above the ankles, and their skirts feature a broad ghâgharâs (circumference). They were once thought to be semi-Mughal-style Jaipur paintings due to their beauty and craftsmanship. They have been artistically decorated with regard to their brilliance, ornamentation, and utilisation of light and shadow.

THE ACCOUNT OF THE SURATKHANA

THE Kachavh kings of Amber had a passion for a variety of arts, crafts, and literature. and actively patronised them once they came into contact with the Mughals.

Under Akbar the Great, Raj Bhramalla (1547–73 AD) and Bhagavantads (1573–89 AD) served. In addition to being a prominent courtier, Râja Mân Singh (AD 1590–1614) was also a member of Akbar's inner circle. He absorbed the finest qualities of Mughal art and culture while growing up in the highly sophisticated Akbar's royal environment. His descendants continued this relationship.

They embraced the complex practises of Mughal Courts while maintaining their own traditions, rather than just trying to mimic the Mughal pattern. Consequently, a composite culture developed using the finest elements of the two civilizations. The imperial household was divided into department under the Mughal system. Each section is referred to as kârakiân for the efficient management of royal paraphernalia. A mir or drog, who received orders directly from the emperor, oversaw each kârakhân.

The royal library, also known as Zahi-Kutubakiun, was one of the most significant private divisions of the emperor's household. It was taken care of by a mir. Successful academics, calligraphers, and artists were employed by the royal library. SawiJai Singh was the one who adapted the karkhn's method after the Mughal style. He changed how his art collection was managed and maintained, how business was conducted on a daily basis, how etiquette was upheld, and other details. He determined the number of the krakhns at 36 in accordance with his needs. In Buddhi Vilâsa, a poem by Bakhat Ram Singh (written in Samvat 1827 or AD 1770), he writes. Twenty-seven years after Sawi Jai Singh's death, all thirty-six kârakhns had their Persian names translated into Hindi as "gra," with the Persian names being deemed incorrect.



POTRAIT OF SAWAI RAM SINGH FROM SURATKHANA © AUTHOR

The department known as Suratakhanā in the kāraklhānaor housed paintings that the monarchs occasionally purchased and was also where artists created new works of art on the kings' orders. Some of the paintings were created to be given as gifts to notable visitors or to be shown in the palace's halls. Additionally, illustrations for certain spiritual texts or occasions were created. The artisans of Sūratakhanā painted decorations for holidays including Sirartri, Narsingh Caturdaai, Dasahar, and Raksabandhan. The painters received supplies including paint, paper, brushes, and other creative supplies. From his forefathers, Sawāi Jai Singh received a vast collection of texts and artwork.

The historic book and picture collections from Amber were imported after the founding of the new capital city of Jaipur in AD 1727. Like other krakhns, the Sūratakhn and Pothikhn were first situated in the Jaleb-Chowk; but, due to the valuable contents of these krakhns, they were eventually relocated to safer apartments inside the palace. The name of the secure chamber that was linked to the Mahrj's bedroom was Dholiy-k-kotlyr. Such a kothyr, which is still there in the City Palace, must have been used to store priceless items like paintings and manuscripts.

This kind of store, or bhandra, must have been there in Amber before Mirz Rj Jai Singh, but it seems that during his rule they became effectively organised for the first time. Many paintings and documents include his time-dated (AD 1649) seal, and a later year of accession is handwritten. The seal also has Udhavadsa's name, indicating that he was in command of this collection in AD 1649. Mirz IRj Jai Singh's chief-scribe, Manohara Mahtm, produced a number of manuscripts for him. Whether finishing a text for his patron while on an expedition or in the Capital, he always took sure to clearly state the date and location in the colophon.

Additionally, Mahrj Rm Singhl kept up his Poth+khñ, which had texts with illustrations. On a seal dated Samvat 1718/AD 1661, we can see his name, "Rma," followed by a lion's head and the case-ending s, which means "of Rma Singh." Due to Sawi Lai Singh's wise support, the artists in Amber gained a fresh perspective. Along with encouraging the local artists, he also hired several from Delhihi and Agra. We receive a thorough account of the subject in an archival document that was written within two years of his passing.

Rich collection of paintings by Sawai Jai Sngh at Suatakluama comes from his reign and has the seals of his keepers. Sawāi jai Sngh followed the fashion by signing his name personally on a few of his preferred

works. His seal has the impressions Sitarà (a star) in the first line and 'Män Jai' in the second. There was a daroga (superintendent) in the Suratakhana. a couple sarbarikiras (attendants), a mus raf (an accountant), and a tetrildar (a storekeeper) The technique of producing inks and colours for use by painters, as well as managing and maintaining the ready-made paintings and manuscripts, were all skills that the sarbarikärzs had. After the scribes had completed compiling fresh manuscripts, a number of imaginative painters and excellent calligraphers illuminated and decorated the volumes with paintings and pictures.

In the sets of Rasikapriya, Kavipriya, Bärämasa, Nazarisa, Ragammal, and Gita Goinda, we discover a sizable amount of pictures at a Süratakhñ document from Sanzat 1806/AD 1749 that is currently housed at the Rajasthan State Archives. It is stated that Govardhan Bohra was the telknldar (storekeeper) at Bikaner and that Mohatinin was the controller of the Suratakhä. Daulatma assembled a collection of 2,498 works by the artists Sahib (Shibarma), Udai Cel, and Sitma to create 66 muraças (albums). The Suratakhñ also employed Khusala, Pohkar, and Mäyrm as artists. A significant number of portraits and other paintings depicting the Mahrj during events, festivals, durbars, zenana majlis, hunting, horseback riding, etc. were added to the SüratakBän during the reign of Madho Singh I. The work at the Süratakün reached its pinnacle during Sawi Pratp Singh's rule with a great number of paintings created in the Rdh-Krsna theme, as well as drawings to the Bhagavata (AD 1797) Gita Goinda, Durgäph (aD 1799), etc. During his time, the Süratklán employed a sizable number of artists.

Additionally, Sawäi Jagat Singh showed considerable care and interest in maintaining and caring for the Süratakhñ created by his father. He kept all the hereditary positions for painters and added pictures of himself, scenes from his durbar, and scenes from the Zenana Majlis to the Süratakhñ. Only under his reign did foreign influence start to intrude, and the Jaipur style tradition that had been established earlier all but vanished from his court. Sawäi Jai Singh III lived a brief life, though. Nonetheless, Süratakinn continued its artistic endeavours by writing and painting fresh images. The majority of the Süratakhana's painters at the reign of Sawi Rm Singh I had hereditary positions and painted miniature works in water colours to be sent to the Maharaja on special occasions or on his birthday.

Sawai Man Singh II valued the Suratakhñ family's inherited collection and established a trust to build the Mahrja Sawäi Män Singh II Museum, which featured illustrated manuscripts, paintings, and other historic items. Today, the museum is most often referred to as the City Palace Museum. One of the first places where gharäna padhati was practised was the Jaipur Suratakhana. The guardianship was assumed by granddad, grandfather and father to a boy. The Subhasa Cowk Canakya Mrg Jaipur. We discover a family of painters who had previously been employed as artists in Süratakhñ. Mangal's offspring Candrj Sarm. Murali, the son of Candr Sarm. Mohanaläl Sarm, Vedapl Banni, Mahipl, and Virendra are all descended from Mohanaläl Sarm, who is the son of Murali. The 'Old Jaipur City' scene painted by Murali will serve as a template for future generations. The Albert Hall in Jaipur still houses some of his wall paintings. Mahhipl created the "Irani Polo," which is housed in the Mahrj Sawi Mn Singh II Museum's collection. Vedapl Bannü is one of Jaipur's most well-known traditional miniature artists today, and both of his children have chosen to pursue careers in the arts.

Jamun Ds Musvir Ki Gali is a street in the Badri k- Näsik neighbourhood. Jamun Ds received a village in Rmagarh Tehsil called Patti Phutel in exchange for his wonderful paintings. In Siratakiän, his son Sym Sundar was an artist. the Mahrjs' life-size pictures in Albert Hall. Zráam Sundar is the creator of Jaipur. Later, he became an art instructor at Banasthali Vidypith. Today, Kailsa, his son, is a well-known Jaipur artist. Rmacandra Musvir Lane is another one in Pno-k-Darib that is still in use. Chajürma, his son, was a skilled portrait painter. Both of them have painted from images in the past. The brother of Chajürma was Gang Baka. In Rajasthan School of Arts, he worked as a teacher. Laksmi Nryana, his son, was a painter as well. Later on, he also was hired by the Rajasthan School of Arts as a teacher. An effective oil painter was 'iva Nryana (Caugnaji). Arjunlal Prajpati, his grandson, is a well-known sculptor today.

Nthüll Artist used to take a separate seat on a burj under the reign of Sawi Mdho Singh. He used to paint the precise location and expression of the courtiers' faces since his memory was so good. The artist was always transported in a buggy, which was also used to transport the Mahrj on trips for hunting, court sessions, or expeditions. His son Yajendra Praksa Nnhji was also a painter, and his son Bhaurill used to depict scenes of life and death.

MATERIALS AND TECHNIQUES USED IN THE PROCESS

Materials in the preparing and making of the miniatures were all derived from the nature. As to continue that legacies the base materials and techniques remains till the today's time. There are many specific centers still run by the generations to produce the authentic materials for the traditional classical art. As the Jaipur miniature paintings have the great influence of the Mughal miniature paintings (Raja Jai Singh brought the Mughal artist from the court of Aurangzeb) thus the materials that were used for the Mughal schools somehow adapted by the artist of the Jaipur school.

Materials needed -

WASLI (base paper)

Miniature painting demands the highest grade paper. Before starting to paint, the artist should assess the paper's resistance to the brush and its capacity to absorb water. The paper should be sturdy with an incredibly fine grain. Wasli, an Arabic word that means "to join," is the name given to the paper used for miniature painting in Persia and the Indo-Pak region. This is significant because it accurately depicts how this paper is made -- by stacking layers on top of one another. In the Indo-Pak subcontinent, traditional miniature artists have always employed handmade paper as the foundation for the painting support. This was made feasible by the fact that these artists often had paper particularly manufactured, processed, and sized for them since they were employees of a workshop or the royal court. The majority of the handmade paper used today was either passed down via the artist's family or was recycled from old manuscripts, making it difficult to get excellent quality handmade paper in this area these days. Machine-made paper has become the most widely used form of paper as a result of modern production processes that have made it more affordable and accessible. Today, the majority of miniature painters utilize ordinary cartridge paper, which is then processed conventionally. Traditionally, handmade paper and glue-size have been used to create the ground or painting support. Obtaining the appropriate quantity and size of paper is the first step. The preparation of the glue used to treat the paper follows. This method calls for a lot of work and must be carried out on a stable work surface.

In the current time the Sanganer is the centre popular for making wasli traditionally and by the generations.

At the State Archives of Rajasthan. The names of the papers that the Jaipur painters used to create their miniatures are documented in the Jam Kharca Sūratakhn of Samvat 1822/AD 1765, which was written in Bikaner. They belong to Sanganeri, Gujarati, Rangin, Jehangiri Siālakoi, and Rangin (coloured). Sawai Jaipur ka and the paper by Ishwari Singh Sahi. It was distributed as a dasta, which had 12 papers.



MAKING OF WASLI © AUTHOR

SANGANERI PAPER

In a place named Sanganer, handmade paper was produced. located 16 miles outside of Jaipur. In Sanganer, paper is still prepared by hand.

GUJRATI PAPER

The artists of Sūratakhana acquired it from Gujarat, where it was produced.

JEHANGIRI

The usage of Jehaigiri paper by the Süratakln painters is mentioned in the tozi records of lanm Kharca Sirataklhn of Samvat 1821/AD 1764. We may infer from this record that this was true throughout the reign of Sawäi Pratp Singh as well. There was Jekangiri paper in use.

SIALAKOTI

During his time in Siälakot, Raja Mn Singh helped this paper business develop. Unpolished and renowned for its exquisite texture, toughness, and thickness was this paper. Along with being exported, it was also utilised in court and afterwards purchased from Silkot for Süratakhân artists.

Another distinctive design on silk paper produced under Rj Mn Singt's instructions and known as Mân Singh Sâhi kâgaz was also well-liked.

SAWAI JAIPUR KA

The paper Sawai Japur k was widely used by the Jaipur painters in AD 1822. The Jaipur Maharajas' realms were where this thicker-quality paper was produced.

ISHWARI SINGH SAHI

The growth of the paper business in Sängäner seems to have received special attention from Sawi L[wari Singh. During his time, the quality and texture of the paper manufactured in the town significantly increased.

To distinguish the sheets as derlhamolariä and dumolariâ according to texture and glaze, standard sizes, weights, and glazing techniques were created. Paper from Dumolharia was renowned for its toughness. Sinçh The patha of Sahi size. There are several paintings from Wari Singh's era that were created on this large size paper, which is why 17" x 27" became so famous during his time. Other papers were Daulatâbdi, Afasâni, and Hariri (silk paper).

BRUSH

The Sanskrit word for both a brush and a brush handie was Tülik. The term for the actual brush was lekhami, another name for galam. Following in the footsteps of the Mānasollsa, the Silparatna mentions three different brush types: sthila, nadhya, and sük_na. The scriptures state that hair should be obtained from a calf's ears for a broad brush, a goat's belly for a medium brush, and a squirrel's tail for a little brush. First, a 6-month-old bamboo stick or a 6-month-old viskambia tree was used as the brush handle. The stick's 1/8th was round or octagonal at both ends. On top of it, a pegofhalfan aigula measure in the form of a long pepper was set. Hair was gathered and knotted with barley-shaped thread. The painters had to keep two things in mind when choosing the right hair for brushes and binding them (galam bandhana): The hair must be of a consistency that clotted when submerged in water and should not be too soft or rigid. Squirrel tail hair was chosen, in part because it was simple to obtain and in part because it created good fine brushes.

Since white hair does not clot correctly, it was seen that the hair tip was black before the brush was made. The tips of the hair were tied to the quill, Fine or stiffened with molten shellac, and the handle was added after the hair was trimmed, wet, and placed through one end of a pigeon feather quill. For different tasks, such as outlining, colouring, finishing, and stippling, large brushes were utilised; nevertheless, outlining and shading needed a very thin tip of the brush. i.e., a single-haired brush was employed. A brush with a rounded tip was used to paint 8 pearls. The tip was worn down by regular usage to achieve this roundness, and if the point had been sharp, it was removed with a pen knife if necessary. Bowpens, also known as japabuls, were used to draw straight lines. The pearls and jewels were placed in extremely simple artworks. painted

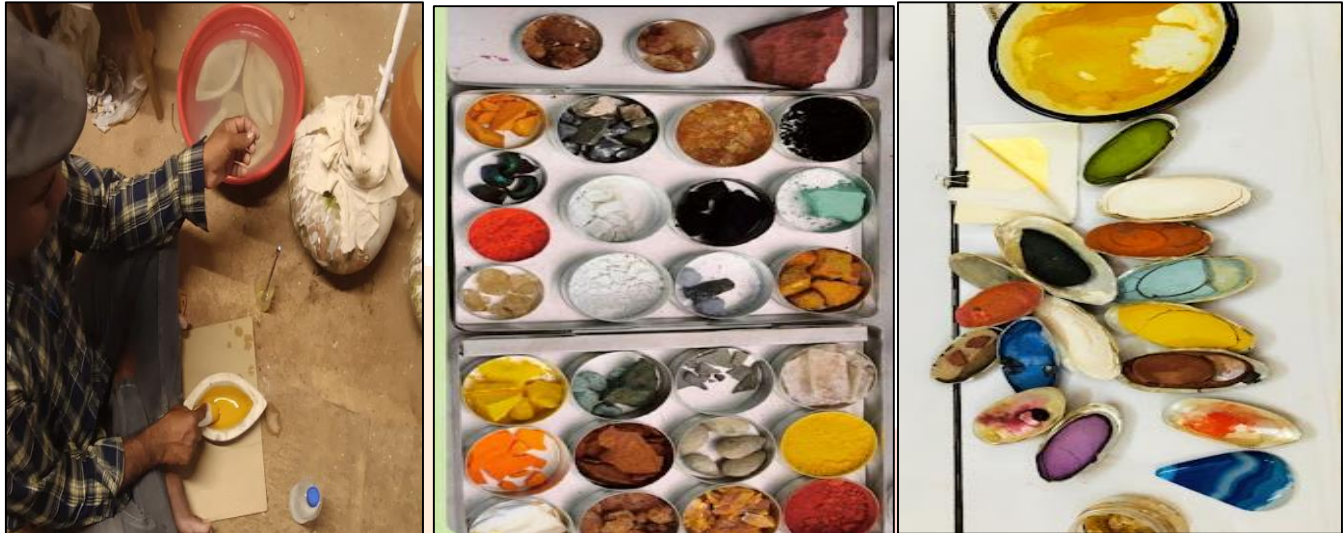
This is a piece of cotton wool with a handle attached. Then, it was subjected to the wotara colouring process. As per the consen of the the Jaipur miniatures the thinnest brushes are used.

COLOURS AND PIGMENTS

Minerals and ochre were employed by Rajasthani artists. largely accessible locally. Additionally, several insect products like lac or carmine and various vegetable pigments used. The gold colour was made from pure gold. For black pigment, use lamp black. For white, substitute zinc white or very finely powdered

conch shell. For varying red hues, several types of pigments made from red ochre or geru. They utilised lac-dyes, hinqula, or cinnabar red arsenic, and sindura, or red lead.

The Rajasthani artists primarily employed haritala (orpiment). ochre yellow, and Gaugolior peori isolated from a gaugol's urine. For a few days, a cow subsisted on mango leaves. Indigo and finely crushed lapis lazuli are used to make blue. The Rajasthani painter frequently employed zangal or vert de gris for green, which had disastrous effects on the paper foundation and disintegrated it. Silver and gold were employed by converting the priceless Inetals into delicate leaves through a complex process, in their purest form. a lengthy and laborious procedure. These foliage preparations were made by arranging gold or between the leather layers is silver, and using wooden mallets to beat them, hundreds of times until they began to spread out uniformly into thin sheets that were used on the artwork.



TECHNIQUE, SOURCES, PIGMENTS © AUTHOR

COLOURS AND ITS SOURCES

WHITE

It was a preferred colour among Jaipur artists. It was used both directly and to create lighter shades of other hues, with the exception of verigris and orpiment, which could not be mixed.

Zinc white (safeda) was utilised to create the paintings of Jaipur from the seventeenth century. It was crushed and sifted through a piece of malamala, which was folded four times, before usage. After that, it was placed in a porcelain cup and gradually dissolved using a thin solution of daii gum. The powder was then blended with a little amount of water until it had the consistency of thick milk. Once more, it was poured into a cup while being done so in a way that the uncrushed bits remained at the bottom. As necessary, this process was done as many times as needed. All contaminants were removed from the zinc white.



KHADIYA STONE © RANGREET

Finally, the water was drained as well, making the leftover powder usable. Chalk (urdiy kiarkiäy) and soapstone (sang-i-sarakat) were used for white in older Jaipur School paintings. The planning resembled rnaraj. Zinc white was used afterwards and provided a lovely shine. We may find an account of the paint hues purchased during the Pratp Singh era in the State Archives in Bikaner, where safed and sip (conch-shell) are noted.

Conch shell and mother of pearl were burned to make white, and the ash that was left over was gathered as a kind of lime. Sanskrit painting treatises advocate its use as a white pigment. It was passed through a muslin and soaked in water mixed with curd and a tiny amount of binding agent, such as xim tree gum.

RED

GERU

The hue red in all of its variations was widely utilised. There were several sources of red pigment: Gerü (Red Ochre) was a widely utilised and well-liked source of red ochre colour. "5t" was a mineral that was widely distributed in Rajasthan in its native state. The chunks of gerü were rubbed on a flat stone piece to extract the colour while a little water was intermittently sprayed on top. The mixture was then gathered in a fresh earthen basin. It was rubbed very gradually in order to get a finer and darker hue. After that, the water was repeatedly changed while being filtered through a fine cloth (malamala) into a pitcher to get rid of the pollutants.



MAKING OF GERU PIGMENT © AUTHOR

HINGLU

I 'unva Vijavaji provides the following procedure for the manufacture of erude cinnabar, also known as crude cinnabar or sulphide of mercury, in his book V'ermilon."To achieve pure colour, crush it into little pieces with sugared water in a mortar. fully incorporated with lime juice or was repeated and the yellowish water drained out after the l're cinnabar had time to settle. This process was repeated until the finest quality was seen. The necessary amount of gum was then added, and the thick substance was formed into tablets or cakes and allowed to dry. 19 It is advised to combine rock-salt solution with sangraf for cleansing in the seventeenth-century Persian treatise Asrrut Khat. The pure substance sinks to the bottom. Acacia gum is been used as a binder.



1 POWDERED CINNABAR © AUTHOR

CARMINE RED

The term "dân" comes from the Sanskrit word "dnya" (grain), while the word "kirmi" comes from the corrupt version of "krmi" in Sanskrit or "kermes" in Arabic, both of which refer to a red insect dye. Therefore, the phrase would translate as "grain of red insect." An bug species called the Indian kirmidn reproduces on cactus. The species' female insects are the only ones that are gathered.

SHELLAC COLOUR

The steps involved in its preparation were as follows: One part kirmidn to three to four parts lode was used to knot the necessary amount of Coccus Indicus in a cotton fabric piece (pathni lodha). The complex was let to be sodden in water all night long. Following that, it was cooked at strained at a low temperature.

ORANGE LEAD

Brilliant orange red is also referred to as sindūrat in Hindi or Sanskrit. White leaf was roasted outside until it turned a rich crimson tone to create the coloration. After five days, this was ground for a half-day in water, and the procedure was repeated for another 24 hours. From the nim, gum tree was included into it as a binding agent.

YELLOW

GAUGOLI

Hindi refers to this stunning Indian colour as peori. gaugol1 in Rajsthni and gavagili (onlgo, gogili) in Persian. The artists from Jaipur loved this colour because of its amazing tone and shine. Gaugoli is listed as one of the paint hues used in Bikaner's historical records as having been obtained locally in V.S. 1822/AD 1765. Peori was prepared as follows: The cow was tethered in the sun for 8 to 10 days while being given a 1 to 3 ratio of mango and mango leaves over the summer. The pee was collected starting on the fourth or fifth day (by this point the cow had developed jaundice), let to cool, and then boiled.



2 AFTER EFFECT OF GOGULI © AUTHOR

YELLOW OCHRE

It had a coloration that was brownish yellow. Gum or resin were mixed together to prepare it for usage. Rmaraj has occasionally been discovered as tiny stones. The same process was used to prepare this stone's coloration as it used to extract the gerü (red ochre) tint.

ORPIMENT

It produced a brilliant golden hue. It has been utilised on both palm-leaf and paper, according to Vi_yudharmottara Purāna and other ancient treatises on painting. They made use of it in Jaipur. even if the Mughal artists ignored it.

Chemically speaking, orpiment was a yellow mineral known as arsenic-trisulfide. It was sieved through a cloth after being reduced to a fine powder. then levigated with the gum arabic solution and applied on paintings.

BLACK

LAMP BLACK

According to the Shilpashastra, lampblack is created by igniting an earthen lamp that has been lit with vegetable oil, such as mustard oil, and having the wick completely submerged in it. A spherical clay jar with cow poo lathered inside was set on the table. The black residue on the saucepan was scraped off, rubbed in an earthen pot with the thumb, and then let to dry. It was fully incorporated into the gum solution before being continued.



BACK COLOUR FROM LAMP TECHNIQUE © AUTHPR

SMOKE

The ārai [walls' deposits of cooking smoke] were also employed as a source of the colour black. The deposit was removed off the walls, mixed with milk, and then placed in an unbaked clay pot to settle. The gum solution was then added to the mixture, and it was well kneaded. Artists utilised this to give the faces of figures the final touches.

ANTIMONY SULPHIDE

The common name is suram. It has been used as a pigment and has a green colouring. Galena, a less expensive alternative to antimony that is sometimes sold as suram, has been used to give things a grey tint. The mineral was thoroughly ground in a mortar and pestle, then cleaned with lemon juice. Animal glue was utilised with it.

COMPOSIT COLOURS

Apart from the primary colours other colours were also prepared by mixing of the pigments and organic material.

BLUE

The hydrolysis technique was used to produce the indigo colour blue from the leaves of the indigo plant (*Indigo ferae*). been produced in India from ancient times and transported to modern societies as a pigment (colouring substance). In order to keep the impurities in the fabric while usage, it was knotted in a piece of cotton and put in water. Lime was occasionally used to clean raw indigo. It wasn't

This tint was frequently mixed with other colours to create a variety of colours. Blue stability indigo.

ULTRA MARINE AZURE

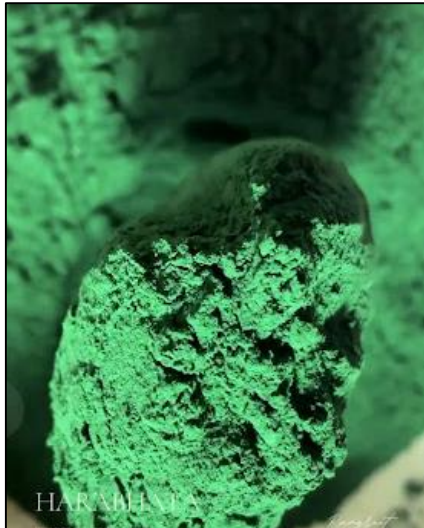
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Even though the lapis lazuli from which this colour is made is not an Indian creation, it has been employed in Indian art from ancient times.

There is still debate among experts as to whether the ultramarine was produced by the expensive stone lapis lazuli or the far less expensive mineral azurite. Stone has an instant golden sheen when submerged in water, and the pigment was ground in a container with a lid to prevent the colour from fading. The hue produced improved results the more it was ground. It was sieved through three or four folds of malamala when the grinding process was finished. It was cleaned once more using a little amount of lime and borax (the quantity being a tola for one hue). Later, it was filled with water, left overnight, and the top water once more drained out. The aforementioned steps were repeated until the component was crystal clear. After the colour was adjusted, a bottle with the colour was filled and used with sarees.

GREEN**HARABHATA**

A particular iron silicate was called harblāta. Its tint was a mellow leaf-like malachite green. This mineral may be found in nature in a variety of forms: some are pale, some are vivid grassy green, some are quite hard and rocky, while others are excellent for colouring and are more friable. The process for making this hue was the same as for rāmaraj (yellow ochre) extraction. It was frequently used to represent grassy meadows, hills, etc.



3 POWDERED HARABHATA © RANGREET

ZANGAL

It was a copper acetate created by soaking copper particles in vinegar. until the hue wanted was achieved. When it was new, the coloration was superb and aesthetically beautiful. Safeda could not be utilised with this colour. Additionally, care was made to ensure that the brush used to apply this paint wasn't dipped in any other hues because doing so may fade them.

This shade can occasionally leave brown stains in addition to its propensity to darken. Paper and other colours are adversely affected chemically by copper acetate. Because of its damaging effects, its usage has been extremely selective.

OTHER SHADES

SHADES	PIGMENTS TO BE MIXED
Emarled Green	Gaguli + Harabhata + Lamp black
Zhahari green	Orpiment Sulphide of Arsenic + Indigo
Purple	Indigo + Lac colour
Orange	Gaguli + red and yellow ochre + white, gaguli + sindur
Grey	Yellow and red ochre + lamp black + zinc white
Sonzard	Red ochre + yellow ochre
Wheatish	Yellow ochre + indian red + gaguli + lac colour + green
Brown	Indian red + harabhata + malachite
Parrot green	Harabhata + gaguli
Moong colour	Yellw ochre + indigo + harabhata
Pink	Lac colour+ white lime

* Sindur and Hingul are the pigments which could not dissolve in water thus is not possible to mix with other pingment to create new shade.

GOLD AND SILVER**GOLD**

Indian painters have employed gold as a colouring substance ever since the dawn of humanity. Referring to the use of gold as a pigment are Indian texts like the Visnuharmottara Purana. For the manufacture of gold pigment, specific directions are provided in the Silparatna and the Abhilasitarthacintānani. It was utilised as thin gold leaf or in powder form. The following procedure was used to create gold powder (sona halakārna) from gold leaf: On a porcelain plate, a thin layer of viscous gum syrup was placed. The gold leaf was then carefully applied to it, avoiding any shrinkage or bubbles. It was then crushed into a fine powder using a gentle thumb motion before being extensively mixed with sugared water to dissolve it and prevent the gold from settling in the strainer. For 15 hours, this solution was allowed to congeal. When the gold finally reached the bottom of the container. The top water slowly disappeared. The dry powder was stored in a bottle with a secure top to keep out dust. The appropriate amount of binding agent (animal glue) was added while painting. Gold lost its brilliance and could not be polished using an agate burnisher if the binding medium was unnecessary.

**GOLD LEAF INTO INK © RANGREET**

SILVER

Due to its tendency to tarnish and turn black over time, silver was only very seldom utilised. Consequently, the Jaipur artists utilised tin powder in place of silver.

TIN POWDER

The production method is known as kalai banáná and capak karan. Sprinkled over the ground, the melted tin created fine leaves that were collected and then pounded with water and glue into tiny bits. The combination that resulted was baked and utilised as needed, much like gold powder.

BINDING MATERIALS

A crucial role for binding medium is played in the manufacture of colours. in tempera paintings, in particular.

The ancient treatise on painting states that the binding materials, njralepa and nirysākalka, were both of animal and plant origin.

while getting the colours ready. The medium and pigment were combined, and the resulting liquid was applied to the paper. The pigment was retained by the liquid after drying. Additionally, the pigment's optical characteristics are considerably altered by the binding medium.

ANIMAL GLUES

Vajralepya is the name for a very hard paste. Pieces of buffalo hide, horn, and hoof are oiled in water until they are as soft as butter, according to the Visnuddharmottara lūrāna. The mixture is then formed into sticks and dried in the sun once the water has evaporated. When necessary, a stick is cooked in mud with water in a pot.

It prevents flaking, cures colour flaws, and tempers colour.

The Brhat-Sainhita, the Ablila-itarlha Cintamani, the Silparatna, etc. all reference the same procedure. The Ablulasitartha Cintānmani further states that the heated fluid must be combined with any colour in a ratio that prevents the hues from deteriorating.

GUM

GUM FROM NEEM TREE

Neem (margosa) may be found everywhere. The bark of the tree exudes a beautiful amber-colored exudate that is collected in tiny tears or fragments and used as chewing gum.

The Silparatna advises using the gum of nim tree for tempering kājā (lamp black) and producing burned conch shell. The Silparatna believes it is suitable for all hues.

ARABIC GUM

It was extracted in the form of tiny crystals from acacia trees. In none of the Sanskrit treatises is it mentioned. Its usage probably gained popularity after interaction with Persia. With the exception of zinc white and gaugoli, it served as a medium for all hues. Its application for blending lamp black is mentioned by Muni Punya Vijayaji. The acacia arabica (babūl) tree exudes a straw in the dry season, which might be red gum, Indian, or Arabic. The hue is occasionally pale brown.



4 ACACIA GUM IN SHELL © AUTHOR

DHATURA GUM

It is the anogeiss-latifolia tree's gum. Its usage as a binding material for gaugoli and zinc white is mentioned in Muni Punya Vijaya. When using gum, the painter had to use extreme caution. The right amount of gum, which serves as the binding agent for colours, should be applied. If more medium was applied than was necessary, the stippling disappeared and a drop of water fell and left a faint impression. If gum was introduced in a smaller amount. Flaking was a problem with the colour.

OTHER INSTRUMENTS

JAJBUL

Using an iron bowpen with pointed projections on both sides, straight lines were drawn on borders and geometric designs were created.

AGITE STONE

Used to rub the the painting and gives the shine to the painting.

RULER

The lines on borders were drawn with ink or colour using a flat ruler. This large ruler was made of wood, brass, copper, or silver.

COMPASS

It was used to measure distance and to create circles. Metal was used to make it. iron or brass.

KNIFE

It was utilised to cut paper and create the vasli border.

PAPER CUTTER

It was employed to cut paper. It has intricately carved designs on it and was made of ivory, wood, or metal.

SCISSORS

They came in a variety of metals and forms. They were employed for cutting strings, fabric, and other materials.

NEEDLE

In order to create a pounce, holes were poked in the finished design using a needle (süi).

CRAYON

In the past, painters frequently used crayons to create the initial sketches for paintings.

The Samyutanikāya commentary made reference to vartik, or crayon. Additionally, painting on panels was done using it. There is a mention of varna-vartik in the Dasakunmracarita, which the hero used to draw on the prepared panel. The Samarnganasātradhara also mentions crayons (vartikā) as the first necessary for painting."Crayon was known as [alāk] in the Prasanna Rghava, a drama by Jayadeva."

SKETCHING MATERIALS

Prior to the invention of pencils, drawing began with the use of burnt tamarind twigs (mli-ka koyala). It was designed to be pointed at the top so that it could be used as a pen.

TECHNIQUES AND APPLICATIONS

Animal glue was added to the first layer of the paper to prevent the colours from spreading and to help them stay put. The tipai, or preliminary drawing, was completed before adding colour. The tipat was occasionally created using charcoal transfers made by tracing or pouncing with a brush. However, in most instances, the subject was initially sketched with a brush and a light red pigment (i.e. gerü). For quick drawings in a few paintings, harital was sometimes employed, as well as a combination of gerü and syahi. A drawing was made using nothing but water, and when it dried, it left a faint imprint that the artist could use as a reference.

In other instances, the preparatory sketch was created on one piece of paper before being perforated and pounced with charcoal on a second piece of paper. After that, an ink brush was used to set the transferred design.

The artist may occasionally use test paints to choose the colour palette for a painting. Until the precise outline had been created. A small layer of safeda was applied to the picture, filling the paper's pores and smoothing it out. If the provisional sketch needed to be modified in any way, this coating might also be completed. The final sketch was created using the contour that could be seen through the coating and, if necessary, was modified and redrawn in brown or black. In order to finish the primary figures in outline before the rest of the painting (such as the backdrop, etc.), the artist occasionally performed pouncing and gave the main figures a white coating.

Tracing on transparent paper or membranes was another way of replication for painting many copies in addition to direct copying or drawing from memory. The created tracing might, if necessary, be laid down on thicker paper and developed into a final image. In other instances, pouncing was recreated by the drawing or cartoon's outline being punctured by many tiny holes. This was carried out for wall paintings as well as excellent miniatures.

The primary subjects of the painting, human figures, were dealt with initially. Then came the backdrop, sky, trees, and architecture, followed by the animal figurines. Each hue was chosen based on the one before it, which may or may not have matched the background's initial wash. Before applying the next colour, the previously applied pigment was given time to fully dry. To prevent flaking, it was recommended to apply a thin layer of paint. Unwanted colour was removed by rubbing the area with a damp brush.

The simple filling in of colours was replaced by mixing of hues with the advent of three-dimensional technology. For the sky, a tree trunk, a tree's leaves, and in the distance. By using a darker shade of the same colour and shaded strokes that were directed to the side, the artist created shadow and depth in the image. A talented artist might immediately create the appearance of direct light and shade.

It was ideal for an artist to apply flat colours first and then insert patterns in order to provide a decorative aspect and paint all minute details. The gold pigment was easily accommodated by this. The walls, rugs, chatris, clothing, utensils, and handles of weapons and armour were all decorated lavishly. Another technique was used to provide a deeper tint to the folds and curves of the outfit. The original pigment was first filled in by the artist, who then added shading with a deeper tone using tiny, closely spaced lines that might be either straight or curved. They were painted with a single brushstroke in miniatures.



5 PROCESS OF MAKING PAINTING WITHIN JAIPUR SCHOOL © MSMSII MUSEUM

KHULAI

Khuli was the final step after the colouring process. With a little paintbrush and a somewhat deeper hue, the outlines were painted for the intricate pieces, such as patterns on clothing and upholstery. ornamentation and architecture. the extremely thin lines for hair (either straight or curly), the shading applied to the cheeks and underarms, the reddening of the lips, and the mehandi on the hands and feet. the feeling of wearing translucent clothing. the contours of the leaves, stems, flowers, grass, rocks, mountains, etc., as well as the embellishments and pearls that complete the scene.

The artwork was maintained flat on a polished stone after the ktuli and had its reverse shined.

DECORATION OF THE BORDERS - HASIYAS

The finished painting was given to the vasligar in the Süratakhñ, who mounted it before sending it to the line drawer (jajabul arayan)."After precise measurements, he set the location of the lines (khat and bands (patti), which depict lines and bands encircling the picture. When drawing the lines, a very tiny space—referred to as cisi—was left between the two ornamental lines or bands. Floral patterns were painted on the bands that separated the lines. The painters had a lot to consider while creating these ornamental patterns. First, it is important to choose a suitable design (jühän), then: Second, the design should be evenly spaced to prevent loss of harmony and gaps. symmetrical rows of ornaments (khdahar) Thirdly, while adorning the mount with flowers, an equal amount of space (gali)" should be allowed between each row. Fourth, repetitive patterns should be painted at regular intervals. A competent painter should have a strong design. dependable and balanced.



TYPES OF BORDERS PATTERNS USED IN PAINTIGS © AUTHOR

A base hue served as the border, to which flower designs in gold or silver were applied. Sometimes a deeper pigment was sprayed on the border to adorn it, giving it a dot-like look. The border surface was once again burnished last. For a manuscript, the text was written on the page first, and the illustration's space was painted afterward. Text was written in either red or black ink (syli). The title and the artist's name were written in gold on certain works.

GHUTAI

The process of the ghutai is done after completing the painting. A stone called Mora Kasi (Agite stone) is used to rub on the back of the Wasli. It gives shine to the painting and helps to Wasli to absorb all the colours.



GHUTAI OF THE PAINTING AFTER PAINTING © AUTHOR

MOUNTING OF THE PAINTINGS

The Paintings in Albums Paintings were sometimes stored loose in bundles and mounted in muraggs (albums). The binder employed a variety of fabric to prepare albums. Many of the examples of the paintings could be find in the archives of the royal family, nobels o even in the museums and personal collections.

THE EARLIER CLOTH PAINTINGS

A par is a huge, horizontally painted cloth scroll that is used by bhopas, itinerant priests who go from village to village telling the tales of legendary heroes portrayed on the Scrolls through mime and singing. A paste made of boiling barley flour and gum is applied to coarse, hand-woven cotton fabric in order to make it smooth and lustrous. The ritualistic sacrifice of a coconut to Saraswati, the goddess of learning and the fine arts, precedes the painting's commencement on an auspicious day. According to tradition, a kumari, a virgin girl, makes the first brushstroke.



PAINTING OF GOPINATH ON CLOTH © MSMSII MUSEUM

The painter begins by creating a preliminary drawing of the entire picture in a soft yellow hue. The remaining hues, often yellow, are then filled in by him. Vermilion, green, and blue. These pigments are made from indigo and powdered hues. The final step is to fill in the black outline drawings.

The biggest figure of the renowned hero is painted in the centre area of the finished piece, which also contains the artist's signature. Along with his own name and address, the artist also includes the name and address of the person who commissioned the painting. as well as the day when he signed the scroll.

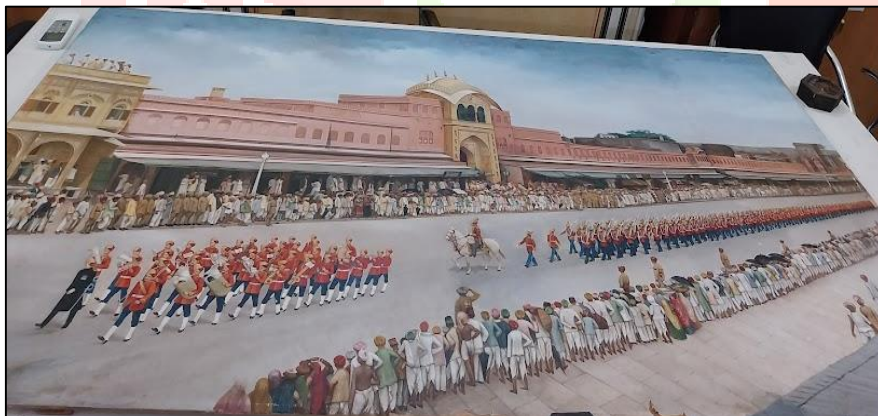
Traditionally, only Devnarayanji and Pabuji, two well-known local legends, were the subjects of pars, and the scrolls depicting these topics were roughly 35 feet by 5 feet (11.5 metres by 12.6 metres) and 16 feet by 5 feet (5.2 metres by 1.6 metres), respectively. However, currently, pars based on various deities or semi-deities are being created. To some extent, the format and style of these paintings have changed as a result of the recent demand for these scrolls from visitors and art collectors.

The pichhvati is a fabric hanging that is hung behind the god in the temples of the Pushti Marga sect of Vaishnavism (pichha- "behind" and vat-of"). A Telugu saint named Vallabhacharya developed the Pushti Marga cult, emphasising devotion to the young Krishna, during the fifteenth century, when the worship of bhakti, or devotion, spread over India. For adherents of the group, receiving the Lord's pushti, or favour, via sewa, or selfless service, is sufficient. Step covers, painted pichhvatis with matching canopies, and thrones were only a few of the many works of art that sprang up around the more complex sewa.

THE BEGINNING OF THE NEW ERA IN THE PAINTINGS

Maharaja Sawai Ram Singh II's reign (1835–80) was a time of growth and change. The Maharaja established a wide range of new public institutions, such as colleges and universities, hospitals, parks, and mosques. With the construction of roads, the installation of gas street lighting and water pipes, and the arrival of the trains, infrastructure and communications were upgraded. The spectrum of creative forms that were accessible to Jaipur painters expanded to include those from Europe at the same time that diplomatic and cultural connections with the British in India increased. Not least among these reflections of the changing world are the Maharaja's own pictures. His personality is portrayed in a series of enormous oil paintings in a way that has never been done before. Even those that seem traditional at first look use photography to portray the current day.

Without hesitation, the Maharaja incorporated aspects of European and Rajput lived on his own and captured them in works of art like as this was one way for him to express his ideas. He is clothed in a photograph-based portrait that is once again based on wearing European clothing and eyewear yet sporting an Indian Rajput turban jewels and symbols of religion. He also has a string of dangly earrings on. Rudraksha beads, which are typically worn by Shaivite believers The Jaipur court's official religious affiliation was Vaishnavite, according to faich. His image serves as the final illustration of the mannerisms popular court artist Sahibram created.



OIL PAINTING OF SAWAI MAN SINGH II © AUTHOR

POST INDEPENDENCE AND MORDENISM

The artists of Jaipur were forced to ride the tide of new experimentation that followed freedom. When the Rajasthan Lalit Kala Akademi was founded in 1958, art activities in Juipur were given a boost, and the artists had a chance to present fresh ideas and compete with one another. Reputable artists who had previously relied heavily on tradition but have since evolved to be modern with certain limitations should be named.

Both Vijaywargiya and Dwarka Prasad came forth with the attributes of being both conventional and contemporary.

SOME ARTIST WHO CONTRIBUTED IN MORDENISM IN JAIPUR SCHOOL

R.G VIJAYVARGIYA

When he was just 10 years old, he began working on primary school assignments. His instructor S. N. Dey, a veteran of the Abnindra Nath Tagore group, gave him the attributes of Bengal School, where he received his certificate from the Jaipur School of Arts. He has taken fresh inspiration from the tiny paintings and applied it to traditional themes. His creativity triumphs over the distorted human and natural settings. Even though he is into his seventies, he still has a knack for painting nudity.

DWARKA PRASAD

Under the instruction of Gopa Jaipuria in Bikaner, he began studying with very basic concepts like animal and human figures when he was a very young child. He was a painting apprentice who worked in temples and wealthy men's homes. He pursued his education at the J.J. School of Arts' associated Bomboy Ketka Institute. He returned to Bikaner due to a circumstance and met Ustad Ihahibu, a state artist of Bikaner. Dwarka Prasad helped his master with the paintings he created, which were primarily oil and water paintings of landscapes, portraits, and historical topics. Jain mythology and floral patterns on the walls have evolved to the pinnacles of surrealism and abstract fonism.

SUMAHENDRA

He received his diplomas from the Rajasthan School of Arts in Jaipur in 1964 for painting and 1967 for modelling. His roots are in tradition, but he has experimented with the tiny form by satirising many aspects of life in a very special way. He particularly like Kishangarh School, from which he has taken figures to use in his own compositions. Being skilled in the restoration of antique paintings makes it easier for him to pick it up anywhere and use it in his own compositions as needed.

He formerly served as a lecturer at the Maharajas School of Arts in Jaipur, but he is currently employed as the Rajasthan Lalit Kala Academy's secretary. For his paintings, he employs squirrel hair brushes and stone paints. He like having dominant female characters on his canvases. 'As shown in images like a laborer's wife residing in a crude pipe in a Bombay slum, Sumahendra has parodied contemporary society in his works. Nagridas providing a contraceptive to his consort Bani Thani for family planning, the young lad copying girls' habits for cosmetics, and the dog licking the organ while being afflicted by sex urges.

CONCLUSION

As we can concluded that the themes of the miniature paintings made in that period ere inspired by the contemporary practises or the text and trend popular at that time. Where vaishnavism were quite popular and dominated at the time of the Jaipur school of paintings ,thus we can see the many depictions related to the Geet Govinda, Rangmala, Krishna leela and other related to the Lord Krishna and bhakti. Thus the influence of th Mughal miniture art was strong on the jaipur still the themes were remain dominated to the hindu religion nly the techniques and materials were inspired by the Mughals. It is evident that only the materials and techniques were changed due to the evolution and with the time but the themes remains same.

Jaipur's way of life has a touch of royalty, yet the city is also at the forefront of globalisation and cultural advancement. The modern paintings in Jaipur are one such example of a sector displaying contemporary taste. The current painting styles that speak about ideas and creative feelings into the contemporary skill and creativity are available in the modern paintings in Jaipur. The abstract art atmosphere that Jaipur's artists are attempting to convey is supported by the modern paintings that are shown in many of the city's art galleries. The abstract form paintings serve a crucial part in showing the profound ideas and feelings that the artists aim to portray in their paintings, especially in light of the escalating globalisation race. Every aspect of life, from violence to serenity, is depicted via abstract art. Modern painting culture speaks of the images of reality that rule the globe. The modern paintings represent an artist's heart and soul. The artist's innermost feelings, which he seeks to share with the world via his artistic inventiveness, are mirrored in the abstract artwork.

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