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## Miniature Painting On Study Of Rajasthan Painting

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### Introduction

Painting done in small size, in any medium and on any surface is called a miniature painting. Earlier, those paintings were made on palmleaf (tatiakulu), a piece of cloth, a piece of leather (animals skin) or ivory and later on handmade paper, the miniature painting is mostly presented with minute details. It may be a portrait, an illustration of a story or a scene from daily life. From medieval period onwards, we find a strong tradition of miniature painting in different schools of painting in India. If we see they are the Pala school, Jain school, other style school, the Mughal school, Deccan school, Pahari school, and Rajasthan school.

Miniature paintings are executed on books and albums, and on perishable material such as paper and cloth. The Pālas of Bengal were the pioneers of miniature painting in India. The art reached its zenith during the Mughal period and was pursued by the painters of different Rajasthani Schools of painting like Bundi, Kishangarh, Jaipur, Marwar and Mewar. The Ragamala paintings also belong to this school, as do the Company paintings produced during the British Raj. Indian painting is one of the greatest cultural traditions of the world. Miniature's History of Indian Painting has been designed as a project which will take into account all the relevant research data and match the most scholarly work in its references, but will melt the material in a fluent and engaging narration, the images reflected in it being always the varied visions of beauty in the tradition. We focused and provide relevant information about miniature painting on the basis of surveyed results between the eras of 15th to 17th century by visiting the different painting schools, previous related data and analyze the data in aspect of this work, some are based on Mughal and Mewar Painting. In this thesis work we provide the result of Rajasthan Miniature painting by the survey on it. The word miniature is derived from the Latin word minimum, red lead is a picture of ancient or medieval illuminated manuscript, the simple decoration of the early codices having been miniated or delineated with that pigment. Generally small scale of the medieval pictures has led to an etymological confusion of the term with minuteness and to its application to small paintings

especially portrait miniatures, which however grow from the same tradition and at least initially use similar techniques.

Rajasthan has been a great center of Indian art and crafts in general and paintings in particular influenced by the surroundings these medieval paintings have their unique styles the hills and valleys deserts palaces and forts gardens court scenes, religious processions and those high lighting Scenes from the life of Lord Krishna were the recurrent the rasalila and the love of Radha and Krishna to form a happy themes of these paintings. The Ragamala paintings and those based on geeta govinda are treasure of Rajasthan . It is widely believed that the

Miniature artists of Rajasthan were practicing and perfecting their art as early as the beginning of the 16<sup>th</sup> century and were later employed by the mughal courts, especially by the mughal emperor Akbar. The main theme Consisted of traditional texts that rauged the Krishna Leela to the Ramayana and Bhagavath Puran (epies of India).

### **Characters of Rajasthani Paainting:**

The art of Rajasthan is characterized by primitive vigor, bold outline and brilliant colors. However the treatment of facial types, local scenery and technical details are different im sub schools. Some general features. Like The them's of the paintings were primarily, Religious, literary, General paintings. Those subjects we were study linear beauty, colour scheme, two dimensional, symbolism, spirituality, stylisation, human figures, nature, story of women's, ornaments and garments, landscape, effect of folk art and mughal influence, night scenes, large, hunting, general life style, crowd scenes, architecture scenes.

The paintings are tradition criented Pictorial, Expressions with accentuated foms, Strident colouns, Ornamental depictions of Nature ,Corresponding to the bold Rajput culture, Creating pattern, Again they used perspective, Priddection very richness of colour, Influenced by the westem Indian style of Chourapanchasika and Mughal infucenced also between 16' th to 19'th century twenty flurals were there in Rajasthan . some important schools (main) like 1.Mewar or Udaipur 2.Bundi 3.Kotah 4 Bikaner 5. Kishangarh. Each school of paintings had it is distinctive features. Very individual characters (styles of paintings ) in Rajasthani painting. The illustrations of Chaurapancharika from the N.C.Mehta collection are an excellent.

## Mewar

Mewar is notable for the fact of it resisted the domination of the Mughals for a Considerable period and developed a very Conservatie style. From the very beginning Mewar Pintings show a Unique sense of sting colours and decorative designs. Chawand Ragamala dated 1605 is one of the earlist examples of this school The flatness, brieght colours and several common motifs showed marked resemble once with the chaurapanchasike style. The Renaissance of art at Udaipur begings with Karn Singh 1620-28. He was a friend of Prince Khurram. Who later became Shah Jahan and as such was femiliar with Mughal painting.

### Jagat Singh-1 (1628-52), Artist: Sahbdin.

In this time painters developed pleasing colour tones, which gave a mosaic-like character to the painting. Punctuated with decorative foliage. He was a pet rinized painting. A magnificent series of paintings of the bhagavata-purana was painted by the muslim artist, sahibdin in 1648. Illustrations of the Geeta govinda and Sur sagar dated 1650-51, Now in the Gopikrishna kanoria collection.

### Sangram Singh II 1711-34:

Mewar Painting entered a new phase. The Krishna cult was its main inspiration. Two Series of Paintings of the Gita Govinda were executed in 1723, A large Series, illustrating Sunder Siger by the poet Sunder Das, was Painted by Jagannath in 1725. Painting in Udaipur continued actively under 1. Pratap Singh II -1752-5, 2. Raj Singh II -1754-61, 3. Ari Singh-1761-73, 4. Hamir Singh II 1773-78. Artists: 1 Sahibdin: Sahibdin dominated Mewar school from 1620-50, his body of work includes Ragamala, Gita Govinda, Rasikapriya and Bhagavat purna. 2. Nasral Din: He is an artist in Mewar School, He done Ragamala in 1605. 3. Manohar: other important Hindu artist, Manohar was noted for his illustrated Ramayana, Earliest example of Rajasthani painting of Mewar, Earliest dated documents many script of Chawand Ragamala in 1605.

### 1. Chawanda Ragamala: (1605)

This is in the Chaura pancharika style. Open pavilion of door and dome. Solid colours. Curly blue clouds of sky on white border. Artist: Nasral din 2. Rasika priya: 1615. Attributed of Nisaradi. Chaqdar jama. Chaurapanchasika style. Flowering style in the Gita govinda style Bright colours. Richness of colours, loss vegetation. 3. Ragamala: 1628 Artist: Sahibdin. Mewar was lost last put stage which shows very little influence. Independent style was coming in this picture.

### Stylistic features in Mewar School:

Mewar Woman dressed only Indian dress. Dresses were not transparent. Some time dress was like belt shaped. Plum pent of jewelers. Straight nose and full aces, these two borrowed from Bundi. Sometimes lips were open in men long side bones. Short neck. Lot of pompom equestrian portraits. Compartmental composition. Much of Lenoir perspective. Bright colours. Mango tress preferred Devanagari script in yellow panel. Birds, Flowers in

Mewar school. Jama's were short in early Mewar paintings .Typical treatment of tree in Mewar. Characterized by primitive vigor. Primary colours such as red, blue and yellow are lavishly used. Deft rhythm and robust simplification.

### **Bundi:**

Of the 17<sup>th</sup> century Bundi, Kotah, single stage. They are stylistically similar style. One of the earliest examples of the Bundi paintings is the Chunar Ragamala Painted in 1561. The painting showed marked influence of the Mughal style. The development of the Bundi School In the early 17<sup>th</sup> century is unclear but isolated examples of Creative brilliance reveal the ongoing development of Bundis style. Rao Chhattar Sai:1631-59. The most powerful ruler Bundi. Shah jahan made him the Governor of Delhi and Deccan. Under his successor, Bhao Singh 1659-82 .Bundi Painting made rapid progress. The female feces in the paintings of this period have close affinity with the paintings executed under Raj singh of Mewar .Water –Birds, Lotuses and plantains .Characteristics In This Paintings, The stylized treatment of trees. frequent representation of peacocks and dudes.

Aniruddha Singh :( 1681-95) The Bundi style of painting is very close to the Mewar style, but the former excels the latter in quality. Painting in Bundi started as early as circa 1625 A.D. A painting showing Bhairavi Ragini, in the Allahabad Museum is one of the earliest examples of Bundi painting. Some examples are an illustrated manuscript of the Bhagawata. Purana in the Kotah Museum and a series of the Rasikapriya in the National Museum, this style acquired a typical quality.

### **Ummed Singh :( 1739-71)**

Bundi painting entered it is most glorious phase. In the Bundi Ragamala paintings are visualized the emotions of man and women in different situations and seasons , and expressed in vibrant colours. Romance of famous lovers are also depicted in Bundi paintings Stylistic Features of Bundi:

### **Stylistic features in Bundi School:**

#### **Early Bundi:**

Figures are tall. Lot of Deccani features. The facial types, full faces, the leafs have gold outline. That is also manner of Mewar painting. In later Bundi figures were short; Colours are reddish brown colour in early. The more naturalistic treatment in Mughal influence. Facial shape it is more similar to Mewar. Rasikapriya: The richness colour and lushness were influence Mewar. Flying birds also influence by Deccani painting. Little Later early 18<sup>th</sup> Century.

Faces were heavy faces. Eyes are much larger ( padol ) heavy lidded eyes . Lot of deccani features and mughal techniques in early (17<sup>th</sup>) bundi painting s. Three diamantine treatment .In early faces slimmer, eyes are larger.

Double storied building Provincial Bundi painting: Figures were tall. Faces are long eyes are long carving eyes. Sandle paste on face.

### **Later Bundi painting:**

Shaded green mounts. Figure balance short in later. Profile shading, crude treatment.

### **Kotah:**

The rulers of Amer Jaipur were Closest to the Mughals and had maintained political and social Links with them therefore it was only natural to find a strong Mughal influence in the paintings. The stage of Kotah was an off shoot of Bundi Of the 17<sup>th</sup> Bundi, Kotah single stage. They are stylistically similar style. Kotah paintings excel in depicting hunting scenes. The treatment of Architecture, tail works, three dimensionally. This is influenced by Mughal paintings.

### **Styles in kotah painting:**

Haviar faces (full faces). Almost sculptural treatment. Red line bellows the eye in Kotah. It is early Kotah painting realism, and later paintings are mannerism style. Colored sky. Landscape is wideness in Kotah painting. Spectacular clouds. Heavy ladle eyes (darker).

### **Later Bundi and Kotah and in Architectural**

Shaded green mounts. Figures became short in later. Profile shading, crude treatment. Double storage buildings common in both. delicate Spares. Delicate architectural of Kotah compare to Bundi. Jungale compositions, hunting scenes are from Kotah. Wide domestic look on julgle in Kotah. Dance on boat in jungle is common in Kotah. This is Munghal influence.

### **Later Jungle pictures**

Mass protection. Heavy profile shading in late Bundi and Kotah. White phase: In late finally executive pictures witch phase of Bundi, Kotah painting mostly. White space in the picture.

### **Bikaner:**

This was the western and desert area of Rajasthan the homeland of the Rathods , Bikaner was ruled by a junior off shoot of parent house at jodhpur. Bikaner painting around 1600 was heavily Mughal influenced. Painting traditions in Bikaner followed a close Mughal tradition Muslim artists settled here brought with them the highly refined and delicate Mughal style. Deccani paintings also had a marked influenced on the Bikaner started showing conservative Rajput styles. it embraced the flatness and abstractions of the Rajasthani styles. Though Bikaner styles were rich in documentation it never acquired the ostentation of the later Jodhpur portraits. Bikaner painting developed in 1670. Bikaner painting rising in RaiSingh. He is a governor Bikaner. Earliest

Bikaner painting is LakshmiNarayana in around 1645-60 Artist: Ali Raja Ustad Isa md: and Nuri, both are Artists in Bikaner.

### **Bikaner Stylistic features:**

Soft background, Fine brush work. Sabdute pallet. Purple of pink hills con Persian features. Directly from Mughal influenced. Paill pallet, pink brick on Architecture. Circular clouds. Subject matter is Bikaner port palace and janana themes. Facial features are Deccani features type in female Panchatautra themes also did in Bikaner Colour scene also bright. Flying birds also influenced by Deccani. **Ladies party** artist: Hamib Rukinuddin doulata bad in 1566. This is early dated manuscript. Soft background Mughal costumes as well as Indian costumes, Flowers arranged in foreground of Deccani influence. Gold boarded also Mughal influence.

### **Later Bikaner:**

From the Second half of 18<sup>th</sup> century Raijsingh governor of Bikaner in this time. Bright colour Folk style influenced by Johopur and Mewar.

### **Kishangarh:**

Under the patronage of savant Singh the art developed a more advanced style. The image of Krishna and Radha took over a prominent style. That later became the most exceptionally. Attractive figures of miniature painting in the world. The Kishangarh School is best known for its Bani Thani paintings. A totally deferent styles with highly exaggemte features Long neck large almond shaped eyes. Long figures and the use of subdued colours. The fames Bani Thani was basically inspired by the Krishana-Radha images the background shares the elaborate-styling of Mughal paintings, the use of fine colours on canvas contributed in ranking it among the finest expressions of work. Founded by Kishan Singh of Jodhpur in 1609. The earliest serving the Kishangarh painting in 1694. Subject matter is hunt scenes of Raja man Singh (He was a king). More influenced Mughal painting of School of Aurangajeb time. Best phase in Kishangah painting 1737-48 by patronage in Sawant Singh (He was prince). Master Artist of Nihal Chaned. Sawant Singh best singer also Sawant sing wife was a got name Bani-Thani. ManSingh (1658-1706) In the reign of man Singh artist were already working at kishangarh . Raj Singh (1706-48): the seventh chief, fought for Bahudur shah. Characteristics in Raj sing painting: the tendency to elongated figures. The lavish use of the green colour. Panoramic landscape. Sawanth Singh (1748): A remarkable ruler, he was a man of culture and patronage artists and scholars. He was also a poet, "Bani Thani which means smart and well dressed". Nikhil Chand he is an Atrist, he was the chief artist of Sawant singh. His fame rests on the invention of highly stylized. Facial type for the portrayed of Radha. Chaarachaersitc Radha: An elongated face with a receding forehead, arched eyebrows, Lotus like eyes, a sharp pointed nose. Thin sensitive lips, pointed chin a gold embrocated transparent wrap. A curly of hair decoration her face. Earliest Kisngarh 1734-48: Eyes retained Normal, Eyes were slum ting aquaria. Subject and phase, hello, portrait these are all influence by Mughals. Elongation of figures, it his fashion of that tiny length of the



Jamas. Predominant pallet scene of Deccani influence (like green, white, gray). Gundalow lak it is after showed lotus flower red boat also kishangarh painting. Eyes are exaggerated slant. Prurient nose, along neck, gold swindle boarder. Prurient side flower chick. Broad chest, long hands on man. Bright colours of Mewar influenced .white balcony .most of the paintings shown Sawant Singh, Bani Thani by Nikial Chand (artist)

### **Kishanganh Late phase: 1820**

Kishanganh painting in Gitagovind. Eyes were come back to normal stage. Eyes are pet this is from Jodhpur style.

### **Conclusion**

Miniature painters for centuries they have been creating artwork on canvas, parchment, stone and mud walls. Artwork is a game of meticulousness, patience and perseverance. Each painting can take months, and some of them even years to finish. Sadly with the economic boom and the rise of glitzy malls, these artisans are getting squeezed out. Some are selling out and creating fast, low quality paintings that can be sold for a high premium at tourist driven shops. Miniatures paintings are beautiful handmade paintings, which are quite colourful but small size. The highlight of these paintings is the intricate and delicate brushwork, which lends them a unique identity. The colours are handmade, from minerals, vegetables, precious stones, indigo, conch shells, pure gold and silver. The most common theme of the Miniature painting of India comprises of the Ragas. The musical codes of Indian classical music. There were a number of miniature schools in the country, including those of Mughals, Rajputs and the Deccan. The modern assembly line is founded on the principle of interchangeability, not the least of which is the lowly skilled laborers, akin to our enthusiastic apprentice applying the pale blue wash on the nascent miniature periods.

Finally schools features we are finding those Diversity in themes, the powerful and rhythmic lines of this school are from old traditional indian art, glowing colours in deep harmonious contrast, variety of costumes of male female this region, inspiring indian epics, devotional poetrys. Rajasthan art is not a new school of art but is was a refined and purified form of the same indian traditional art.

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