

PAINTING – XII NOTES

Rajasthani School of Painting (1619th A.D)

Q:- 1. Define Miniature painting.

Ans:-Any painting done in small size, in any media and on any surface is called Miniature painting. It is generally painted on palm – leaf, a piece of cloth, a piece of leather or ivory. It is presented with minute details

The themes are taken from a scene from daily life, portrait, illustration of any story.

Red Colour was used lavishly in miniature paintings.

The Schools which followed the tradition of miniature paintings are:-

1. The Pala School
2. The western Indian School or Jain School of Art
3. The Mughal School of Miniature painting
4. Deccan School of Art.
5. The Rajasthani School of Painting.
6. Pahari School of Art.

Q:- 2. Write an essay on the origin and development of the Rajasthani School of Art.

Ans:-Rajasthani School of Painting Came into existence from 16 to 19th century A.D. Rajasthani School was a Continuation of old tradition. This art was developed under old tradition.

In the beginning this school had mughal influence, but later it was established as a purely Indian Art.

Rajasthani School did not originate as miniature but it was primarily a mural art.

During the attack of Mughals, the whole Rajasthan was affected but Mewar remained safe till the end So, Rajasthani school flourished first in Mewar, later in jaipur, jodhpur, Bundi, Kishangarh, Bikaner and other places of Rajasthan.

Raja Kishan Singh ruled at Kishangarh. After Kishan Singh, Raja Sawant Singh ruled Kishangarh and the art reached its climax. He was a scholar and a great poet, a great lover of nature, art and beautiful things. He was named as Nagri Das. He was a devotee of Krishna. He fell in love with a maid of his step – mother who was named as Radha – BaniThani and a painting was also made and it was a postal stamp was also issued by the Indian government.

This art was based on Hindi literature, Music, Poetry, Religion, Rag and Ragnis, Ritikala Paintings, sentiments of love and devotion with exuberant joy of life.

The figure of Krishna stands for divine soul and Radha for the human soul.

main features of Rajasthan school of miniature painting.

1. Variety in Themes:- There is a great variety in themes of Rajasthani paintings. Themes are based on seasons (Barahmasa), music, hunting, Scenes, religious themes like Ramayana, Mahabharat etc. love scenes, ragamala series etc. Radha and Krishna have been beautifully depicted in love scenes.
2. Colour Scheme:- Mostly bright glowing colours are used . The main colours Red, Yellow, Blue, Brown, White, Green. In some paintings gold and silver colours have been used.
3. Depiction of Nature:- Nature has been beautifully depicted. Different types of trees, floral trees, depicted in a very attractive manner.
4. Linear Beauty fine powerful and Rhythmic and graceful lines have been used.
5. Costumes or Garments:- garments are highly decorative, Ladies are wearing Lehenga and choli with transparent chunni. Males are wearing turbans and Jhabba, Pyjama and patka.

6. Facial features:- Faces are full of emotions and feelings according to the mood. The faces are in profile. The faces are elongated and oval, the forehead is inclining downwards, long and pointed nose, bulging out lips and pointed chin.
7. Depiction of Women:- The women of Kishangarh school of art are very impressive RadhaBaniThani is world famous painting of Rajasthani Paintings.
8. Symbolic Painting:-Radha and Krishna have been depicted as human and soul.
9. For effect of Folk Art is very prominent in all Rajasthani Painting.'
10. Night Scenes are painted in a very attractive way in Black or smoke are colours white and yellow.

MEWAR:-

Mewar's Contribution to the history of Rajasthani paintings hold a place of Paramount importance. The whole Rajasthan was affected by the attack of the Mughals but Mewar did not come under their control till the end. This was the reason that Rajasthani School flourished in its purest form in Mewar. New style of Paintings Originated at Mewar. It contains elements of central Indian style, blend of western Indian Gujrat – Jain manuscript school with Persian influences. The artist, painted Ragmala series, village scenes, Court Scenes, battle scenes, forest Scenes, Landscape, literary and religious themes.

Bright and brilliant Colour have been used like orange, red, green and blue.

There has been little use of Perspective Angular features mark the native style Sahibdin was the greatest master of Mature Mewar style. His work is found in abundance. He painted the series of Ragmala, Bhagwat Puran and Nayak – NayikaBheda. He reveals the social and cultural life of the common people. No artificiality of the Mughal style is there in his paintings.

His style brought sophistication to the folk style art.

BUNDI:-

Bundi and Kota were a unified state in 17th century. Afterwards Bundi developed as an independent branch of Mewar school of painting. It was ruled by Hara royal dynasty. The Human figures resemble Mewar but are expressive, the faces are round and small the shades near cheeks, eye and nose add charm and emotion.

Human figures usually have a reddish brown complexion but they got more refined and it was pinkish towards the end of 17 century. Water got stylized in wavy lines.

Natural forms became more realistic. The favourite themes were Ragmala, Baramasa, Rasikpriya. Krishna was the beloved of all the people of all classes.

Special mention should be made of the Bundiartists special gift of portraying the elephants.

Climax was reached by the middle of the 18th century after mughal influence started showing in shading, finer lines and Deccan influence can also be seen in cylindrical forms of women, gardens, fountains and architecture.

Jodhpur School

1. It is the largest state of Rajasthan of Rajputs.
2. The paintings initially were of Jain style because of Jain merchants.
3. Then the Mughal influence was there because of the alliances with Mughal rulers. Royal portraits were made.
4. A true Jodhpur style came up in between 1760 to 1780. Rhythmic lines and well like colours were the main features.
5. Female figures were shown with charming simplicity and beautiful long uplifted eyes.
6. The peak of art maturity was in Early 19th Century under Man Singh, a poet himself.
7. Illustrations were on Shiva Purana ,Nalacharitham, Durga Charitra,Panchatantra.

Kishangarh School

1. This state was surrounded by Jaipur, Jodhpur and Ajmer where the art sparked when it was about to end in Neighbouring states (in the reign of Raja Raj Singh and Raja Sawant Singh)
2. Sawant Singh was a scholar and an expert in Music, poetry and painting
3. He wrote over fifty books under his pen name Nagari Das.
4. He fell in love and got married to a girl who was an attendant to his step mother . She was named as BaniThani
5. They both became a subject for artists who portrayed them as Radha and Krishna as he was a great devotee of Krishna.
6. Illustrations were done on Swant Singh's work.
7. Other scenes like Court, royal portraits, Bhagavad Purana, BihariSatsa,Nayak – Nayika Bheda and Geet – govind were also painted.
8. Depiction of women was beautifully done.
9. BaniThani by Nihal Chand is the most famous painting and a prime example of that time.

Jaipur School of Art

1. The Jaipur school reached its peak in the 18th Century A.D when Mughal influence weakened.
2. The roots of art remained deep under Jai Singh I. under the patronage of Akbar.
3. The Subjects were from Hindu epics and romances of lord Krishna.
4. Some influence of Mughal art was there but they were ready to make their own mark in bold compositions and stylization under Pratap Singh.
5. Other Subjects were life size Portraits, Ragmala, Lord Krishna and Radha, Rajput Princes, Camel fights, pomp and ceremony of the royal court, the Bhagavata Purana, the Ramayana, the Mahabharata etc.

Bikaner School

1. Bikaner School was completely under the influence of Mughal art.
2. Raja Rai Singh was particularly influence and later kings Karan Singh and Anup Singh did some patronage but Mughals did not let art prosper.
3. All artists were Muslim but painted Hindu themes skillfully like RasikpriyaVarshaVihar.
4. Most of the scenes painted were from Ragmala, BhagavataPurana, and Ras Lila.
5. The paintings had their lines and a lesser range of colors
6. Some developed form of Bikaner art can be seen in palaces of Anup Mahal, SurjanMahal where Barahmasa and Ragmala were painted.

Q:3. Why do you like or dislike the Rajasthani paintings

Ans:-There are many reasons for my liking towards the Rajasthani paintings. Firstly they use bright colours like red, blue, yellow, green brown and white and even gold and silver colours also have been used at places.

There is a great variety in themes. The themes were based on Hindi literature, Music, Poetry, Religion like Ramayana and etc., love scenes, ragamala series, Krishna and Radha have been depicted in the form of human soul and god. The lines used are very fine rhythmic and powerful.

Nature has also been depicted very beautifully. Different types of trees, floral trees, mountains water springs and lakes have been depicted in a very attractive manner.

Depiction of women of Kishangarh school are very impressive. 'BaniThani' is the world famous painting. The faces are elongated with high and sloping forehead pointed and long nose, and chin, large lotus eyes, well – cut lips, long and flowing tresses, slender waist and rosy hands with tapering fingers. The faces are in profile (side pose) Females are shown wearing Lehenga and choli with transparent odhani. Males are wearing turbans and Jhabba 'a group of threads) pajama and patka. Night scenes are depicted in a very attractive way in black or smoke grey colour. Moon and stars have been painted in white colour.

In the paintings depiction of birds and animals being hunted is under the influence of festivals have been painted in a beautiful style, all over Rajasthan.

Folk art is prominent some large paintings and wall paintings are only at kishangarh, kota, Bundi and Bikaner.

In Short

- Bright and glowing colours like red, yellow, Blue, Brown, White were used.
- Depiction of nature is beautiful done.
- Depiction of women – kishangarh, RadhaBaniThani
- Symbolic Paintings – Radha and Krishna
- Linear Beauty – Rhythmic & graceful lines.
- Painting of literature – Geet Govind, Bhagwat Puran, Rag Mala 'Ragas and Ragini'
- Religious themes – Ramayana and Mahabharat
- Landscape or season Painting – 'BarahMasa'
- Effect of folk art.
- Night scene – Black or smoke grey colour, moon & star in white colour
- Garments – decorative, Lehenga & choli transparent chunni, Turbans, Jhabba, Pajama and Rajput Patka
- Hunting Scenes – Depiction of animals and birds
- Festivals
- Large Paintings

Q:- 4 How far has the painter been successful in depicting the Subject- matter of the Rajasthani miniature painting ‘MaruRagini’? Give your appropriate reasons based on the aesthetical parameters.

Ans:-The painter is quite successful in depicting the subject matter of the Rajasthani miniature painting ‘MaruRagini and he seems to be justified as the subject of this painting is about the king and Queen who are riding on a camel with their escorts.

‘MaruRagini’ is a painting from Ragamala series painted by Sahibdin. The king with his queen are wearing highly ornamental dresses. Even the camel is decorated. The king is holding a flower in his right hand and looking at the queen. The camel is in a slow trot led by an attendant. Two male escorts are riding alongside the camel with sticks in their hands and swords and daggers in their scabbards. A hunting dog is also running a head of the two escorts.

The dresses of all the figures are in flat colour. Transparent white colour has been used in the painting. The facial expressions are shown with Rhythmic lines. On the top of the painting Maru Shri Ragini is written . The samvat means circa 1885 century.

KRISHNA ON SWING

Artist – NuruddinSchool – Rajasthan (Bikaner)

Medium – Watercolor on Paper

Subject Matter:-based on Rasikapriya poetry of keshvadasa. On day Krishna, while enjoying swinging, takes with him on the swing a gopi other than Radha. This behaviour of Krishna offends Radha whose love for Krishna will not tolerate anyone in between. Her, feelings came out through tears

Description:-

- The painting is in two parts with slightly changed episode.
In the upper part of painting Krishna is sitting alone on the swing.
- He is looking at Radha who is sitting in the porch, or on terrace.
- Radha is also looking at Krishna.
- Their egos are obstructing their union and offends both.
- In the lower part Krishna is sitting under one bower and Radha on the other side.
- The eyes and faces are expressing grief and pain.
- One gopi is standing with her hands in a gesture explaining Krishna that a male is expected to have more liberal mind and should be pleasing and persuading Radha.
- At the back of Krishna and Radha there round pillow.
- There is use of softer tones of colours.
- Lines are thin and sharp.
- White colour is used for ornaments.
- Krishna is wearing a crown and ornaments.
- This painting is depicting Rajput style.

MARU – RAGINI (A)

Artist : **Sahibdin**
School : **Mewar**
Medium : **Tempera**

Technique:-It is a technique in which powder colours are mixed with fresh egg yolk or glue and diluted with water, it dries quickly in light.

Subject Matter:-MaruRagini is a vertical painting from Ragamala series.

Description:-

- King and queen are on a camel.
- King is holding a flower in his right hand.
- Two male escorts are running along.
- One mole attendant is leading the camel.
- A hunting dog is running ahead of two escorts.
- Background is yellow but foreground is light green.
- A band of blue sky has been shown.
- The dresses are in flat colour.
- Transparent white colour has been used
- Maru Shri Ragini is written on the top
- Samvat means circa 1885 century
- Facial expressions are shown with rhythmic lines.

RAJA ANJIRUDDHA SINGH HARA

Artist : **Utkal Ram**
Medium : **Tempera**
School : **Bundi**

Subject Matter:-This artwork is a portrait of bravery. The Prince Raja Aniruddha Singh Hara is sitting on the back of a running horse who is doing power show.

Description:-

- Raja Aniruddha Singh is seated on the back of fast running white horse.
- He is holding the rein with his hands
- The dress is of transparent white, light orange, coffee brown colour and orange pajama
- The face of the king is shown in Profile, ekchasm.
- Prince's cap and dress are well decorated.
- The scabbard and sword – hilt are elaborately ornamented.
- The figure of horse is also ek – chasm.
- Two front legs of horse are uplifted and it is balancing on its hind legs
- The tail of horse shows the fastness in galloping horse.
- The small head of the horse has added a hugeness to the body of the horse.
- The background is painted in deep Blue-black.
- This painting is in decorative Mughal Style.

CHAUGAN PLAYERS

Artist – Dana

Medium – Tempera

School - Jodhpur

Time Period – 18th Century

Subject Matter:-Chaugan player is a horizontal painting in which two princesses are playing polo with their four maids.

Description:-

- The two princesses are sitting on the two different horses facing each other.
- The other four horses with the maids are running in the opposite direction
- Though the faces of the maids are on the same side where the princesses are looking
- All six Polo sticks are covering the ball
- All ladies have high rounded foreheads, faces are in profile.
- The eyes are elongated up to their temple,
- Their skirts are spread on the horses like bells stylized foliage
- Background is flat green.
- Dresses are in red, yellow, ultramarine and orange.
- Dresses are in contemporary Rajput costumes and well ornamented.

RadhaBaniThani

Artist : Nihal Chand
School : Kishangarh (Rajasthan)
Period : 1760 A.D
Medium : Tempera on Paper
Courtesy : The National Museum, New Delhi

Subject Matter:- the king Sawant Singh of Kishangarh was great devotee of Radha and Krishna and he gave the name BaniThani to his Court dancer. This painting is based on the court dancer named RadhaBaniThani. So the subject matter is justified by looking at the painting.

Description/Composition:-

This is one of the most well known paintings of artist Nihal Chand.

1. Radha of Kishangarh or Bani – Thani means well turned out.
2. Her face is elongated with high and sloping forehead, pointed and long nose bulging out well cut lips and pointed chin.
3. She has long black tresses (hair) flowing down from her shoulders to waist
- 4 She is having long tapering fingers.
5. Her right hand is delicately holding the edge of the transparent odhni. Which is decorated with golden motifs.
6. Her left hand are holding two lotus buds of pink and white colour
7. She is wearing a white pearl necklace around her neck.
8. Her dress and jewellery reflect the costumes of the Rajput royalty.
9. The background is painted in deep blue colour.
10. Lines are very sharp and thin.
11. Her body is painted in peach colour.
12. The whole painting is beautiful with beautiful colour scheme.

Q6) Which human life values are expressed in the miniature painting ‘Bharat meets Rama at Chitrakuta’ (Rajasthani School)?

Ans) The Rajasthani miniature painting „Bharat meets Rama at Chitrakuta“ belongs to Jaipur sub-school. It was painted during 18th century A.D. by the artist Guman. The theme in this painting has been taken from „Ramayana“. Here, Rama’s brother Bharat has come to meet Rama along with his three mothers and Guru Vishwamitra. This small painting has about 49 figures in the centre of the painting. In the background the use of green colour in different shade is the speciality of the painting and in the foreground Ram, Sita and Laxman stand out against green forest. There is a hut and behind the hut, a banana tree has been painted with lush green colour. There are white and red lotus flowers in the stream.

In this painting, human life values have been expressed very beautifully. Here, Rama has been shown in different postures like bowing downwards for touching the feet of Guru Vishwamitra, folding his hands in front of Guru Vishwamitra etc. The feeling of respect has been depicted through this painting in the form of the respect of sons for their mothers, the respect of disciples for their „Guru“ (teacher), the respect of younger brothers for their elder brother (Rama) and vice-versa etc. The importance of human life values can be seen in full form in this painting. One should be aware of these human life values as the lack of these human life values can destroy the society. So, human life values can also be considered as a part of the subject matter of the painting or this can also be another theme of this painting.

Q7) Write an essay on the main features of the Rajasthani or Pahari School of Miniature paintings.

Ans:-Rajasthani School was a Continuation of old Indian tradition. The art was developed under the Rajput Kings. In the beginning, this School had Mughal influence, but later it was established as purely Indian art.

Following are the main features of Rajasthan school of miniature painting.

1. **Variety in Themes:-** There is a great variety in themes of Rajasthani paintings. Themes are based on seasons (Barahmasa), music, hunting, Scenes, religious themes like Ramayana, Mahabharat etc. love scenes, ragamala series etc. Radha and Krishna have been beautifully depicted in love scenes.
2. **Colour Scheme:-** Mostly bright glowing colours are used. The main colours Red, Yellow, Blue, Brown, White, Green. In some paintings gold and silver colours have been used.
3. **Depiction of Nature:-** Nature has been beautifully depicted. Different types of trees, floral trees, depicted in a very attractive manner.
4. **Linear Beauty fine powerful and Rhythmic and graceful lines** have been used.
5. **Costumes or Garments:-** garments are highly decorative, Ladies are wearing Lehenga and choli with transparent chunni. Males are wearing turbans and Jhabba, Pyjama and patka.
6. **Facial features:-** Faces are full of emotions and feelings according to the mood. The faces are in profile. The faces are elongated and oval, the forehead is inclining downwards, long and pointed nose, bulging out lips and pointed chin.
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8. **Symbolic Painting:-**Radha and Krishna have been depicted as human and soul.
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Origin and development of Pahari School

Aurangzeb was a cruel 17-18th century Mughal ruler. He had hated painting and music. So, most of the Mughal artist went to the hills where they got shelters and there they invented a new style of painting known as Pahari School of Art. In the beginning, Paharischool flourished as a folk art. Pahari art is a creative combination of Gujrat Manuscripts, folk art, mughal style and Rajasthani art.

Some scholars consider Basohli as the origin place and some consider gutter as the origin place.

- **Basohli** paintings were under the patronage of Raja Kirpal Singh. Artist Devidasa took it to his theme from Rasamanjari Series Artist Manku did his illustrations from Gita Govinda.
- Basohli style – use of strong and contrasting colours, monochrome background, lure eyes, bold drawing, use of beetles wings for showing diamonds in ornaments.
- Narrow a band of blue and white at top with red border.
- Balwant Singh of Jasrota, his Portraits were made
- Nainsukh an artist belonged to Guler.
- The theme were taken from Bhagavata, GitaGovinda, BihariSatasai, Baramasa and Ragamala.
- Style is naturalistic and delicate with harmonious colour Scheme. Which seems to be inspired from Mughal paintings. E.g. Krishna with Gopis.

Kangra:-Style followed the Guler style of Naturalistic and delicate

- Faces of women are in profile, nose almost in line with the forehead, eyes are long and narrow and the chin is sharp. Hair is treated as a flat mass.
 - Portrait of Raja Sansar Chand of Kangra were identical to guler style. Nain Sukh family did most of the paintings
 - The colour scheme is brilliant and golden colour has been used.
 - Paintings were done under the patronage of Maharaja Ranjit Singh ji.
 - Example Nand, Yashoda and Krishna with Kinsmen going to Vrindavan by Nainsukh
- Guler** – under the patronage of Raja Balwant Singh of Jasrota ,his Portraits were made.

• Nainsukh an artist belonged to Guler.

• The theme taken were from Bhagavata ,Gita Govinda , Bihari Satasai , the Baramasa and Ragaamala.

• Style is naturalistic and delicate with harmonious colour scheme which seems to be inspired from Mughal paintings. eg Bharat worshipping charan Padukas of Rama.

Portraits of Raja Goverdhan Chand of Guler were made in the style having close resemblance with the portraits of Raja Balwant Singh.

Kullu Mandi – Along with naturalistic Kangra style they developed the folkish character .

- Bold drawing and the use of dark and dull colours mark the style.
 - Themes from Bhagavata Purana.
 - The Paintings of Various tantric forms of a goddess is the speciality.
 - Large number of portraits were done.
- Two girls flying kites is the example from this school.

GARHWAL

- Garhwal style has a very close similarity to the Kangra style.
- It drew inspiration from Guler also.
- The themes taken are from Nayak Nayika Bheda, Geet Govinda, Krishna-Sudama story, Ramayana, Mahabharat and paintings from Radha and Krishna.

- Varsha Vihar painting of Radha Krishna is a very good example of this school.
- Painting depicts scenic beauty of rivers and hills.
- Beautiful figures are presented in a romantic composition depicting peace and simplicity.
- A prominent artist is Chaitu, who is the descendant of artist Manku from Guler.

CHAMBA

- After the decline of Kangra school in 18 century Basohli style of painting took roots in Chamba.
- Raja Uday Singh, Raj Singh and Umed Singh patronised this school and portraits and hindu legends were made.
- Folk art also became very popular.
- Mughal influence was also there.
- The themes taken were from Hindu mythology such as Radha Krishna, Shiv Parvati, Yashoda Krishna, Gopis, Krishna Sudama, Durga, Saptashati, love scene, birds and animals.
- Painters of this school were Nikku from Basohli, Durga and Lehru.
- This school lasted till 19 century

Nand, Yashoda and Krishna with Kinsmen Going to Vrindavana

Artist - Nain Sukh

Medium - Watercolor on Paper

School - Kangra school of Art

Courtesy - The National Museum, New Delhi

Subject Matter - This painting is based on the story of Bhagavata Purana showing Nand, Yashoda and Krishna with Kinsmen going to Vrindavana. It was thought people going to save their savior Krishna from the harms caused by Kansa's.

Description – This painting depicts a group of people with their belongings and their cattle going to Vrindavana. Nanda and their cattle's going a Bullock cart with a dome shaped Canopy. The cart is drawn by two bulls and driven Cowherd. Another cart is carrying Krishna along with Balram, Yashodha and Rohini. Men and women are carrying their belongings in baskets and tied cloth bundles or gathering on their heads or shoulders.

A few ladies are carrying jars, a spinning wheel, Matkis. Their Simplicity is shown by their simple dresses. The ghagras of the few women have horizontal stripes. In the background there is a line of trees showing leaves. There are two rocks in a groove and two birds are sitting on them faces are ek-chashma and Cows are depicted with horns, different skin colors and their details are there. The lines are thin and delicate. The colours are neither behind the line of trees is in sky blue, the ground is of light Ochre color, the cattles are in earthy colors and the figures are printed in brighter colors. This painting master Nainsukh is having its distinct its distinct place.

s Krishna with Gopis

Name - Krishna with Gopis

Painter - Manku

Medium - Watercolor on Paper

Circa - 1739 A.D

Sub - School – Basohli

Techniques – Tempra

Collection - National Museum , New Delhi

Description – This Painting is done by Manoku in 1730 A.D in Basohli style. In this Painting we can see Krishna has been shown, Singing and Dancing with the gopis . On the Bank of the river Yamuna . There are necklaces around his neck made of pearls he has worn yellow coloured dhoti heaving Jewellery Eight gopis , well decorated with some heavy Jewellery with multicoloured transparent apparels standing with Krishna. The faces of all of them are similar and all has Profile faces with charming and big eyes .Their eyebrows are curved like a bow , rounded forehead and long charming noses are the main features of this Painting . In the left side there is a gopis who is trying to make something known to other gopis , whereas on the right side Radha is standing with folding hands with her female attendants , holding umbrella Her facial expressions and costume are similar like other features. In the background leaves of the trees. The middle Part is in light Scarlet colour. Which shows surface. This Painting is a unique piece of Basohli style of Painting..

Write an essay on the origin and development of the Mughal School of Miniature Painting

OR

How did the Mughal School come into existence?

Ans) The source of Mughal art was Persia. Mughal Art is a mixture of Indian Art (Rajasthani Art) and Persian Art. This mixture resulted in a great and noble art known as Mughal Art. Mughal rulers of Timur dynasty in Bukhara and Samarkand encouraged the Mughal Art and the Mughal Art originated through Timur dynasty. Timur respected his artists very much. The best artist during that time was „Bihzad“ who was considered as the „Raphael of the East“.

The founder of the Mughal Empire in India was Babur. He belonged to the Timur Dynasty. He had a great interest in paintings .After his death his son Humayun was mostly engaged in battles. But the painting of „Dastan-E-Amir-Hamza“ was done during his rule. His famous artists were Meer Saiyad Ali (of Tabrez) and Khawaja Abdul Samad (of Shiraz) both from Bihzad School of Art. After his death, Akbar, the only son of Humayun ruled the throne. He was very much interested in Painting, Sculpture and Architecture. He seemed to breathe a new spirit into artistic production of every kind. He had a broad vision. His period was known as the Golden period of Mughal Art. He recruited many Indian artists throughout India. Many manuscripts were illustrated in his time, some of them are :

a) The Razma Nama

- b) The Akbarnama
- c) The Hamza Nama
- d) The ZafarNama
- e) The Anwar-e-Sunaheli

Akbar was an energetic patron. Some painters of the Akbar's court are :

- 1) Mir-Saiyad Ali
- 2) Khawaja Abdussamad 3) Bihzad
- 4) Miskin
- 5) Mansur

During his successor Jahangir's period, Art reached its peak. He was a great lover of Art and nature. Paintings of birds, animals and flowers were done during his time. The portrait of ladies were also illustrated in his time. The paintings acquire great charm, refinement and dignity. Some famous artist of Jahangir's time were :

- 1) Ustad Mansoor 2) Abul Hasan
- 3) Bishan Das
- 4) Riza
- 5) Inayat

During the next Mughal emperor Shahjahan's rule, so many forts, palaces etc. got constructed as he was a great lover of architecture. Mughal School of miniature painting was recognized as the Art of aristocracy. His successor Aurangzeb was a cruel ruler. He hated painting and music. So, decline of Mughal Empire took.

Under late Mughal Emperors like Bahadur Shah, Mughal Empire declined totally in spite of his efforts. So Mughal Art originated with Mughals, developed with Mughals and declined with Mughals

Why do you like or dislike the paintings of the Mughal School of miniature painting included in your course of study? Justify your answer in detail with suitable examples.

Ans) I like the miniature paintings of the Mughal School of miniature painting included in our course of study due to many reasons. Firstly, the Mughal emperors took keen interest in Art except Aurangzeb. Secondly, the Mughal emperors loved discipline. . Thirdly, minutest details have been shown through time lines, golden and silver colours have been used brilliantly and natural colours have been used which are very attractive. The garments of men and women in the Mughal paintings have been depicted very beautifully. Nature has also been depicted. Some Mughal paintings like „Krishna lifting Mount Govardhana“, „Falcon on a Bird-Rest“, „Darashikoh Ki Barat“ etc. have been painted very beautifully having Mughalian features.

In the painting Krishna lifting Mount Govardhana, brilliant colour scheme has been shown. A big multi-coloured mountain is very appealing. God Krishna's supremacy has been shown by showing him in large size (Virata Rupa) and the Brijvasis have been shown in the normal size of human beings which is the main attraction of this painting.

Mughal artists have handled the group scenes very efficiently and the tendency for composing crowded scenes involving too many forms and figures. Examples are „Babur Crossing The River Sone over a „Krishna Lifting Mount Govardhana“, „Marriage procession of Dara Shikoh, Birth of Salim etc.

So, Mughal paintings are always liked and appreciated by the art lovers.

Q9) Appreciate the Mughal painting ‘Krishna Lifting Mount Govardhana based on its:

(a) Name of artist, Title and Sub-school

(b) Subject Matter ‘

(c) Medium and technique

(d) Composition

OR

Appreciate any one of Mughal miniature paintings based on its :

(a) Name of artist, Title, sub-school

(b) Medium and technique

(c) Subject matter and

(d) Composition : Crowded scene

Ans) We can appreciate any Mughal miniature painting because all Mughal paintings have different qualities. „Krishna Lifting Mount Govardhana“ is a very fine painting. from Mughal School. Following is its detail based on following points :

(a) Title, sub-school and name of artist : The painting titled „Krishna Lifting Mount Govardhana“ has been painted by the artist „Miskin“. It belongs to the sub-school of Akbar as it was painted during Akbar's time. Miskin was a famous artist. The title matches the subject of the painting.

(b) Subject matter: The subject matter of the painting matches the title which is-Krishna has been shown lifting Mount Govardhana on his little finger of the left hand. On viewing the painting, the theme seems to be clear and justified.

(c) Media and Technique : The medium used in this painting is Tempera (water colour) on paper. The artists of Mughal School had full knowledge of Persian, Irani and Indian techniques. Mughal School was Indo-Persian in technique.

Mughal Art is a mixture of Indian (Rajasthani Art) Art and Persian Art. Persian Art is 2- dimensional and Rajasthani Art is 3-dimensional. In Persian technique, bold lines, rectangular frame, light and shade etc. are there.

So, in this painting, the handling of huge mountain and the depiction of one and half chashm in mostly all the figures have Persian influence. The mixture of Indian and Persian techniques is known as Mughal technique.

(d) Composition : It is a vertical composition with crowded scene. Krishna has been shown lifting Mount Govardhana on his little finger of the left hand. A huge multi-coloured mountain has been shown on which deer, monkeys, trees, grass etc. have been depicted beautifully. All the people of Brij are getting shelter under the mountain along with their cattle as heavy rain is falling. Sky has been shown twice, once on the top of the mountain and secondly under the mountain. Lord Krishna is wearing deep yellow pitamber and a large garland of white flowers. He is shown in „Virata Rupa“ (large size) standing in a relaxed posture in spite of lifting huge mountain effortlessly. On the right side of Krishna, a bright green coloured tree has been shown. Most of the figures have been shown in one and half chashm. The artist has handled this crowded scene very gracefully and carefully.

So, how can we forget this painting without appreciation. Each and every aspect of this painting is appreciable may it be lines, colours, the whole composition etc. All the qualities of rhythm and balance have been justified.

Write a short note on the tendency for composing crowded scenes involving too many forms and figures in the Mughal miniature paintings?

OR

Identify any relevant painting included in your course of study comprising of the following features and explain them in that painting accordingly : ‘The tendency of composing crowded scenes involving too many forms and figures in the Mughal miniature paintings.’

Ans) Mughal School of Art is very famous for depicting the tendency for composing crowded scenes involving too many forms and figures. We can cite examples of many miniature paintings of Mughal art where crowded scenes with too many forms and figures are well-composed and well-balanced. Following are some examples of such Mughal paintings ;

(1) Krishna Lifting Mount Govardhana : It is a vertical painting. The artist „Miskin“ has shown Krishna lifting Mount Govardhana on the little finger of his left hand. A huge multi coloured mountain has been handled very gracefully. On the top, blue coloured sky has been depicted and the sky is also visible under the mountain. Krishna is shown in „Virata Rupa“ (large size). On the right side, a tree is shown. Many Brijvasis (residents of Brij) have gathered with their cattle for shelter from the heavy rain under the huge mountain. All the figures are well-arranged.

(2) Marriage procession of Dara Shikoh: It is a vertical composition in which the marriage procession of Dara Shikoh (son of Shahjahan) has been depicted brilliantly; All the figures (Darashikoh on horse followed by his father and followed by three attendants, the baratis-some on horses and some on foot, the men and women receiving baraat etc.) have been arranged symmetrically. Depiction of various types of fireworks is there in the background.

(3) Birth of Salim

Q11) Do you receive any spiritual message from the famous Mughal miniature painting ‘Kabir and Raidas’ ? Explain in short.

OR

On the basis of the fact that Mughal School of miniature painting was secular in which Hindu gods-goddesses and saints were also depicted, identify any relevant miniature painting included in your course of study.

Ans) Through the famous Mughal miniature painting „Kabir and 'Raidas“ , we receive a spiritual message as in this painting, two saints namely Saint Kabir and Saint Raidas have been shown meditating on a same religious topic. Saint Kabir is weaving a garment on his loom and is in a meditating mood. Saint Raidas is also sitting near him and he is also in a meditating mood. The painting depicts Indian village life where peace and simplicity have been shown. This painting belongs to the time period . during the rule 'of Dara Shikoh (son of Shahjahan). The another theme depicted in this painting is „Respect of all religions“ as Dara Shikoh being a Muslim has shown Hindu saints in this painting. In other paintings made during his time also, both Hindu and Muslim saints have been treated equally. So, the whole atmosphere of this painting is religious and the presence of both saints- Kabir and Raidas in this painting are proving this fact. The painting also justifies the fact that its subject matter is religious as well as secular.

Birth Of Salim

Artist-Ramdas

Medium -Water colours and gold on paper

Period-16 century

Sub school-Akbar

Subject matter-This painting is an illustration from Akbarnama. Akbar lost his twin sons which made him worried about successor of his empire,so he visited the sufi sheikh Salim Chisti and prayed for a son. After sometime his wife went to chisti and gave birth to a son was named as Salim.

Description

1.This painting shows the rejoicing the birth of Salim.

2.In this painting division of space has been made successfully and more than one episode has been depicted in one painting by using ideal perspective.

3.The top scene shows an aerial view of zenana,the birth chamber.

4.Akbar’s wife is surrounded by midwives

5.The royal princes is taken care of by the ladies .

6.A peacock can be seen perched on the rooftop, persian influence can be seen.

7.Central chamber is lined by white wall as a background for the musicians playing instruments with enthusiasm .

8.On right side a lady attendant is passing sweets to male servants giving the good news of prince Salim’s birth.

9.The lower compartment is separated by brown wall and crowd is shown giving their blessings to new born prince and king.

10.The servants are shown distributing alms to all.

11.There is the atmosphere of excitement and joy.

12.There is strong colour contrast in drapes,skin tones,architecture and interiors.

13.This multi colour composition has light and shade showing european influence.

14.This is the good example of lively moments and action.

15.Artist has represented three scenes from different viewpoints without crowding them.

16,The maturity treatment of this composition shows that the artist has adopted the forgien influence from persia and europe and made the painting in his own style.