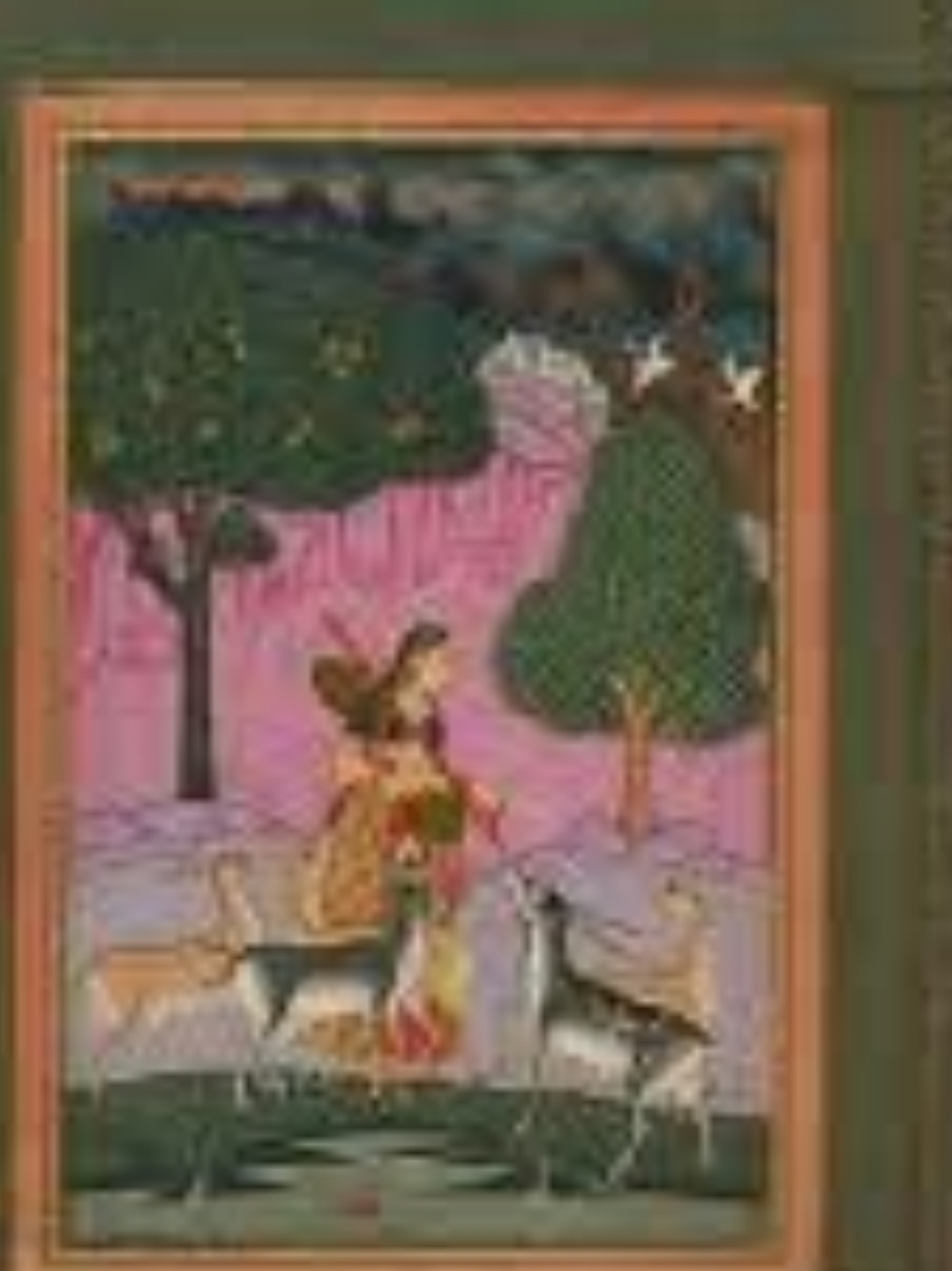
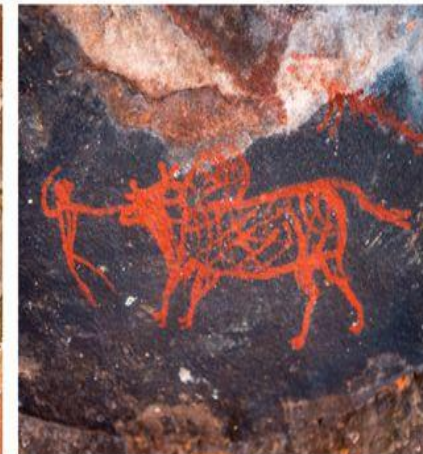
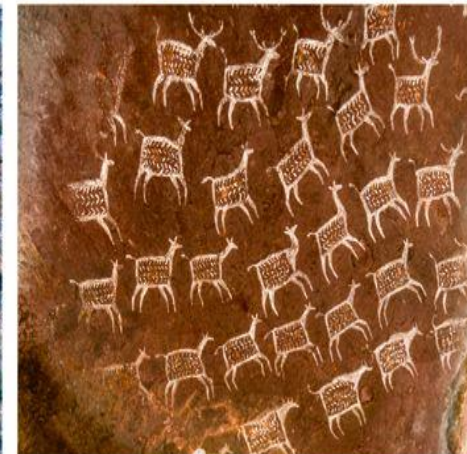
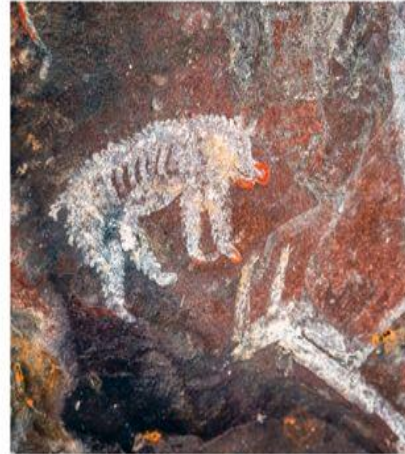
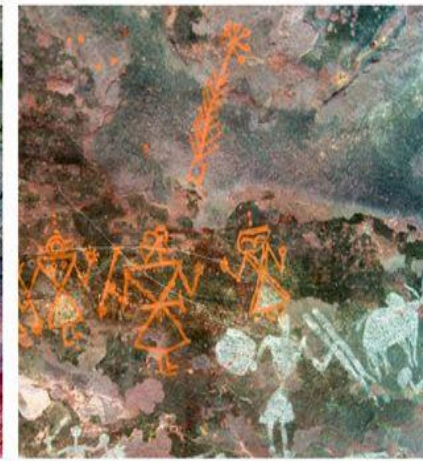


INDIAN PAINTINGS



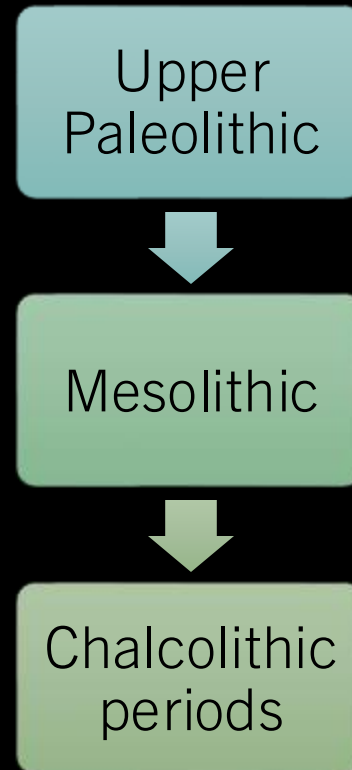
PAINTINGS

- History - spans back to the Upper Paleolithic period, around 50,000 years ago.
- Purpose - visual narratives, depicting various aspects of socio-economic, political, and cultural life.
- Early examples- primitive rock paintings of Bhimbetka, Mirzapur, and Panchmarhi, as well as painted pottery from the Indus Valley Civilization.
- The diverse cultural landscape of India gave rise to numerous painting techniques and styles, each reflecting the rich heritage of the region.



PREHISTORIC PAINTINGS

- developed in three phases:



UPPER PALEOLITHIC PAINTINGS

Mineral used- most common ochre or geru mixed with lime and water. Colors like red, white, yellow, and green were also utilized.

Theme-

- a. Generally portray the everyday life of prehistoric humans
- b. Featuring animals like elephants, bisons, deer, peacocks, and snakes, along with bows, arrows, spears, sheets, and shots.
- c. Simple geometric designs, symbols, as well as depictions of dancing, music playing, animal fighting, and honey collection

Example- Bhimbetka, Madhya Pradesh

The oldest paintings, estimated to be around 30,000 years old, belong to these periods.



MESOLITHIC PERIOD AND CHALCOLITHIC PERIOD

MESOLITHIC PERIOD

- The main color used was red
- Example- Bhimbetka, Madhya Pradesh



CHALCOLITHIC PERIOD

- Use of green and yellow colors.
- often depict battle scenes of males riding horses and elephants.
- The paintings, along with samples of writings from the Ashokan and Gupta periods, were in Brahmi scripts
- Example- In Barabar Caves, Bagh Caves, and Ajanta Caves.



CLASSIFICATION OF INDIAN PAINTINGS

Based on the objects on which paintings were done

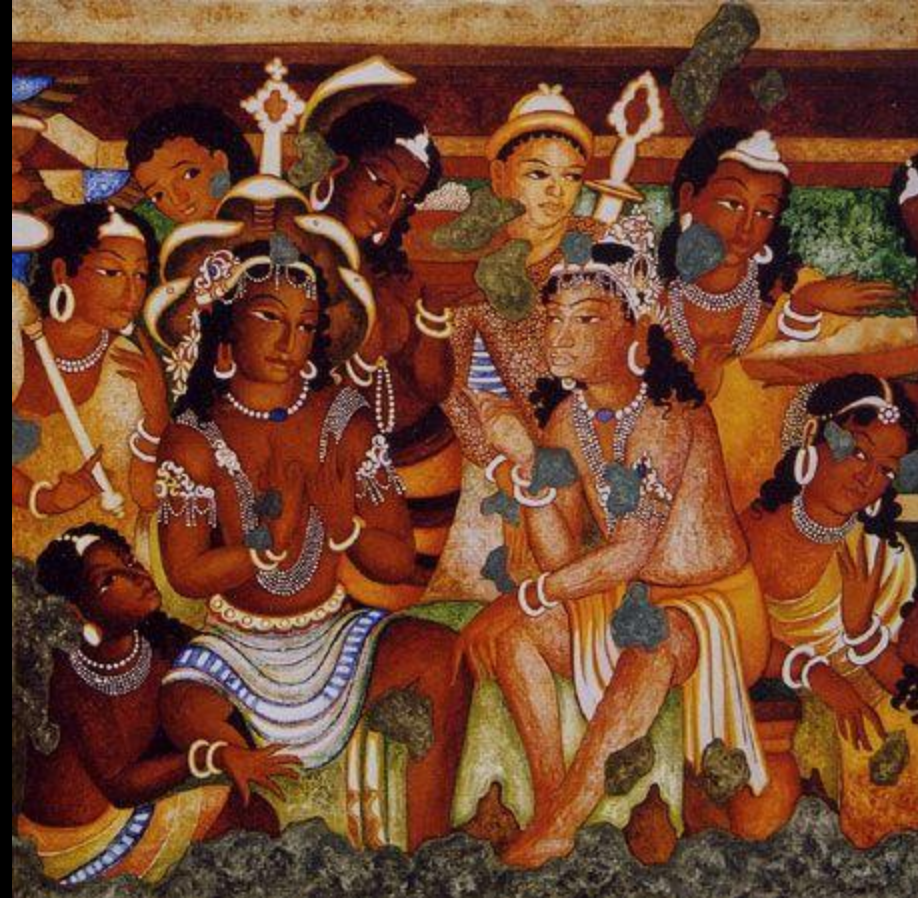
1. Mural paintings (walls or solid structure paintings)
2. Miniature paintings (done on illuminated manuscripts)

MURAL PAINTINGS



AJANTA CAVE PAINTINGS

- The Ajanta caves comprise 29 Buddhist caves
- Time- 2nd century BC to the 6th century AD.
- Patronaged by Vakataka king Hari Sen.
- The walls of these caves feature both mural and fresco paintings, mostly depicting Jataka stories of the Buddha's previous life.
- The main themes include the dying princes, as seen in the Shiby Jataka (where King Shiby offers his own flesh to save a pigeon), and the Mahaparinirvana of Buddha.



ELLORA CAVE PAINTINGS

- Representing all three main religions
- Ellora has two phases of paintings. In the first phase, paintings were made when the cave was carved out, depicting Lord Vishnu with his consort Lakshmi born through the clouds of Garuda.
- In the second phase, paintings were done after several centuries, especially in the Gujarati style.



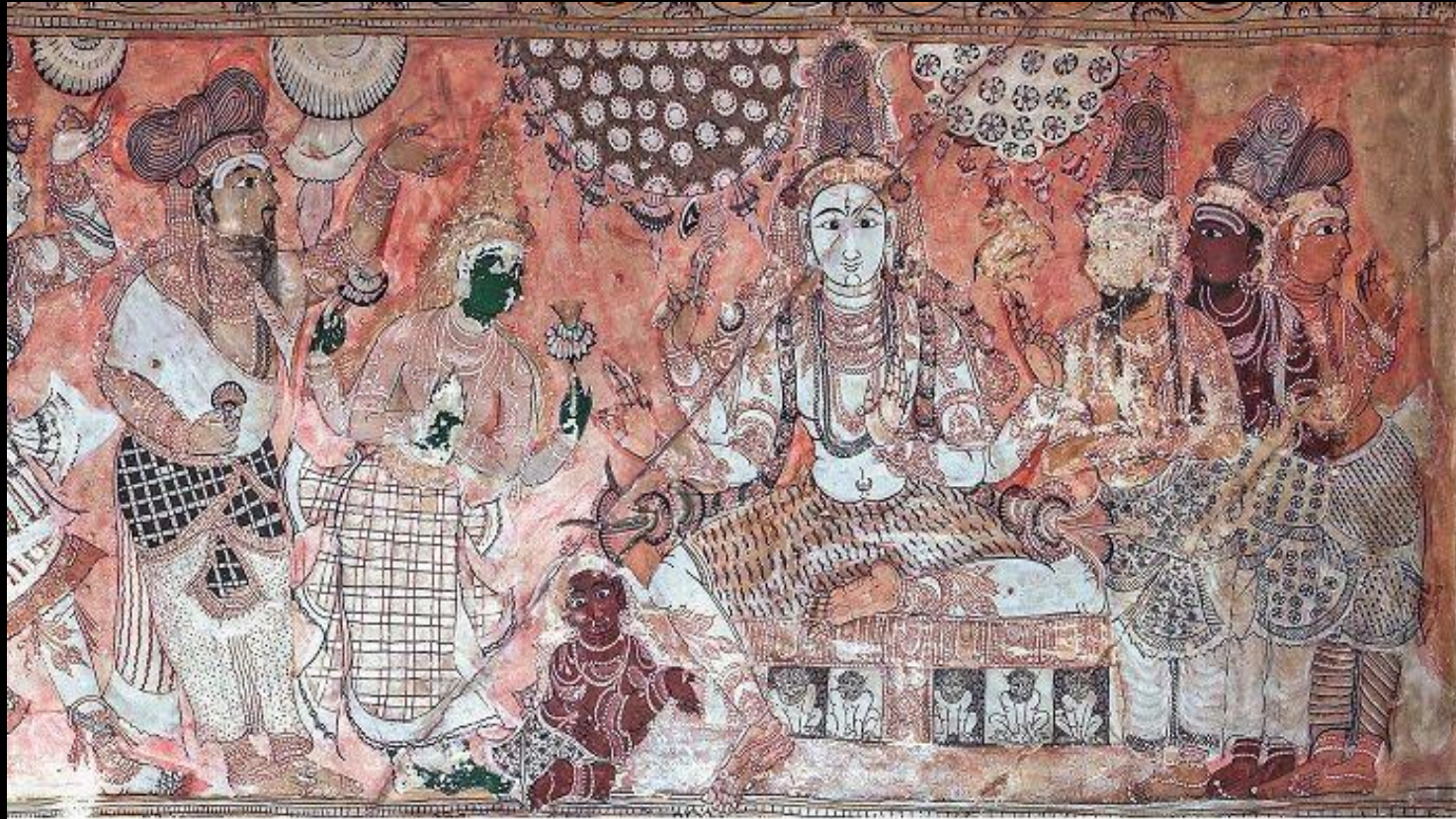
- **Bagh Paintings:** Situated in Madhya Pradesh, Bagh is well-known for its mural paintings made during the Gupta period by the Guptas themselves.
- **Arma Malai Cave Paintings:** Located in Tamil Nadu, these paintings are mainly found in natural caves converted into Jain temples. The walls depict the tales of Astathik Palakas and Jainism.



- **Chitha Llavasal Caves:** Situated in Tamil Nadu, these caves are mostly known for Jainism, with Tirthankars painted delivering sermons. These caves belong to the Palavas and Pandya rules.
- **Ravan Chhaya Rock Shelters:** Located in Odisha, these shelters depict many stories of the Ramayana



- **Lepakshi Paintings:** Found in Andhra Pradesh, these paintings adorn the walls of the Veera Bhadra temple at Lepakshi, dating back to the Vijayanagar period. The paintings show an absence of primary colors, indicating a decline in quality.



- **Badami Cave Temple Paintings:** Situated in Karnataka and made by the Chalukya rulers, these paintings depict Chalukayan kings, Jain saints giving up worldly life, Shiva and Parvati, among others. These caves feature paintings of Nataraj, Ardha Narishwar, Vishnu in many incarnations, and the image of the four-armed Brahma on his swan.



MINIATURE PAINTINGS

The miniature paintings were typically created on manuscripts, either on palm leaves or paper. Characterized by their small size, usually not larger than 25 square inches, yet they included detailed depictions. In most Indian miniature paintings, human figures were portrayed with bulging eyes, a pointed nose, and a slim waist. There are generally four divisions of miniature paintings in medieval India:

Pal School of Art

Apabhramsa School of Art

Delhi Sultanate

Mughal painting

PAL SCHOOL OF ART

Pal rulers governed Bengal and parts of eastern India between the 8th and 12th centuries.

Paintings were predominantly executed on banana, coconut tree, and palm leaves, as well as vellum paper.

They often depicted scenes from the Vajrayana school of paintings.

Prominent painters of this school included Dhimman and Vitapala.



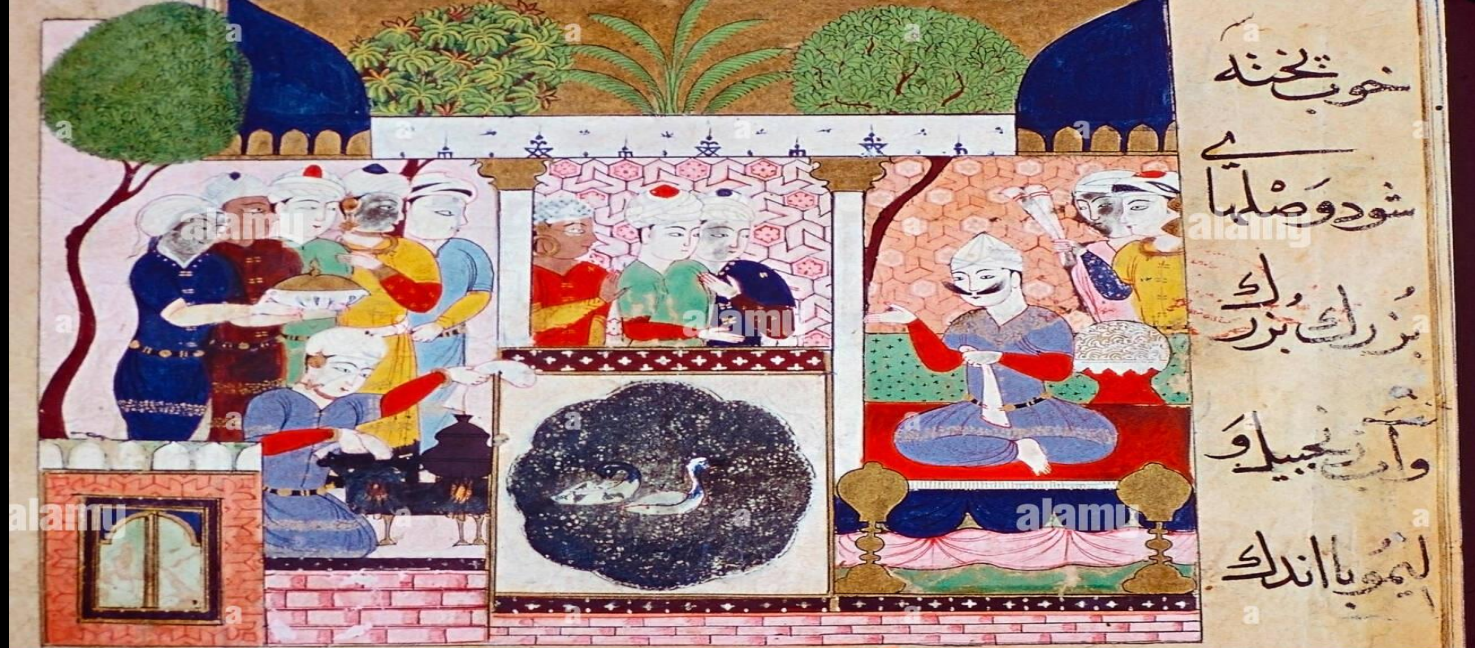
APABHRAMSA SCHOOL OF ART

- Primarily active in Gujarat and the Marwar region of Rajasthan during the Delhi Sultanate period.
- Initially, paintings were made on palm leaves, but with the influence of Muslim rule, paper began to be used.
- In these paintings, humans were depicted with fish-shaped bulging eyes, pointed noses, and double chins.



DELHI SULTANATE

- Paper - primary medium for paintings, both in the courts of the Delhi Sultanate and the Vijayanagar Empire.
- Colors were applied in a flat manner, with the dress and human outlines delineated in black.
- Manuscripts were often illustrated, with one of the finest examples being the *Nimat Nama*, a book on cookery, during the reign of Nasir Shah of the Malwa Sultanate.



MUGHAL PAINTING

- Heavily influenced by Central Asia and were a blend of Safavid, Indian, and Indo-Persian styles.
- Humayun brought back artists like Abdal-Samad and Mir Sayyid Ali
- Akbar's court - renowned painters like Daswant and Basawan.
- Manuscripts: Akbar possessed over 24,000 manuscripts, with illustrations from the Mahabharata and Akbarnama being among the most prominent.
- European paintings also influenced the court paintings during Akbar's reign.
- Themes: wide range of subjects, including battles, hunting scenes, court life, victories, legendary stories, the royal family, and wildlife.



THE REGIONAL SCHOOLS OF PAINTINGS

RAJASTHANI SCHOOL

- **Mewar School:** Sahibdin, a prominent painter from the 17th century, is renowned for illustrating literary texts such as Ragamal, Ramayana, and Bhagavad Gita.
- **Amber-Jaipur School:** This school, also known as the Dhundar School, depicts paintings on palace walls and mausoleums, including those at Amer Palace. The Hawa Mahal in Jaipur, constructed by Sawai Pratap Singh, also features paintings from this school.
- **Marwar School:** Mansingh, a significant ruler from the 19th century, commissioned extensive series of paintings, including Shiv Puran, Natacharitra, and Panchatantra.



PAHARI SCHOOL

- **Basholi School:** Human figures in this school are characterized by receding hairlines and expressive eyes shaped like lotus petals. Devidas, a renowned painter, is known for his Radha-Krishna paintings.
- **Kangra School:** Themes such as Gita Govinda and Bhagavad Gita, along with love scenes of Krishna. Kangra paintings also depict the effects of the 12 months on human emotions.



MINIATURE PAINTINGS IN SOUTH INDIA

- Categorized into two schools:
- **Tanjore Paintings:** These were created by Tanjore Nayaks and Maratha Sardars on glass and wooden planks, featuring unique gold coating techniques. They are presently included in GI tags.
- **Mysore Paintings:** Hindu gods and goddesses were the primary subjects in this school, created by the Wadiyar rulers. They used a distinctive technique involving gesso paste, known for Mysore Ganjifa cards, illustrated for playing purposes and also included in GI tag.



MODERN INDIAN PAINTINGS

THE COMPANY PAINTINGS AND BAZAAR PAINTINGS

- **The Company paintings** combined elements of Rajput, Mughal, and European art. Artists melded European taste with Indian sensibilities, using watercolors and incorporating techniques like linear perspective and shading. Majhar Ali Khan and Gulam Ali Khan were notable painters of this school.
- **Bazaar paintings** prevalent in Bengal and Bihar, did not incorporate Indian influences but instead absorbed Roman and Greek influences. While artists painted religious themes, depictions of Indian gods and goddesses with more than two axes and elephant faces (like Lord Ganesh) were prohibited.



RAJA RAVI VARMA (1848-1906)

- Originator of modern Indian painting due to his heavy influence of Western techniques and themes.
- Hailing from Kerala, he blended South Indian painting elements with Western color and style techniques.
- Notable works include “Ladies in the Moonlight,” “Shakuntala,” “Damayanti,” and “Swan.”
- He gained nationwide fame for his painting “Ravan Kidnapping Sita and Killing Jatayu,” and a film, “Rang Rasiya,” has been made on his life.



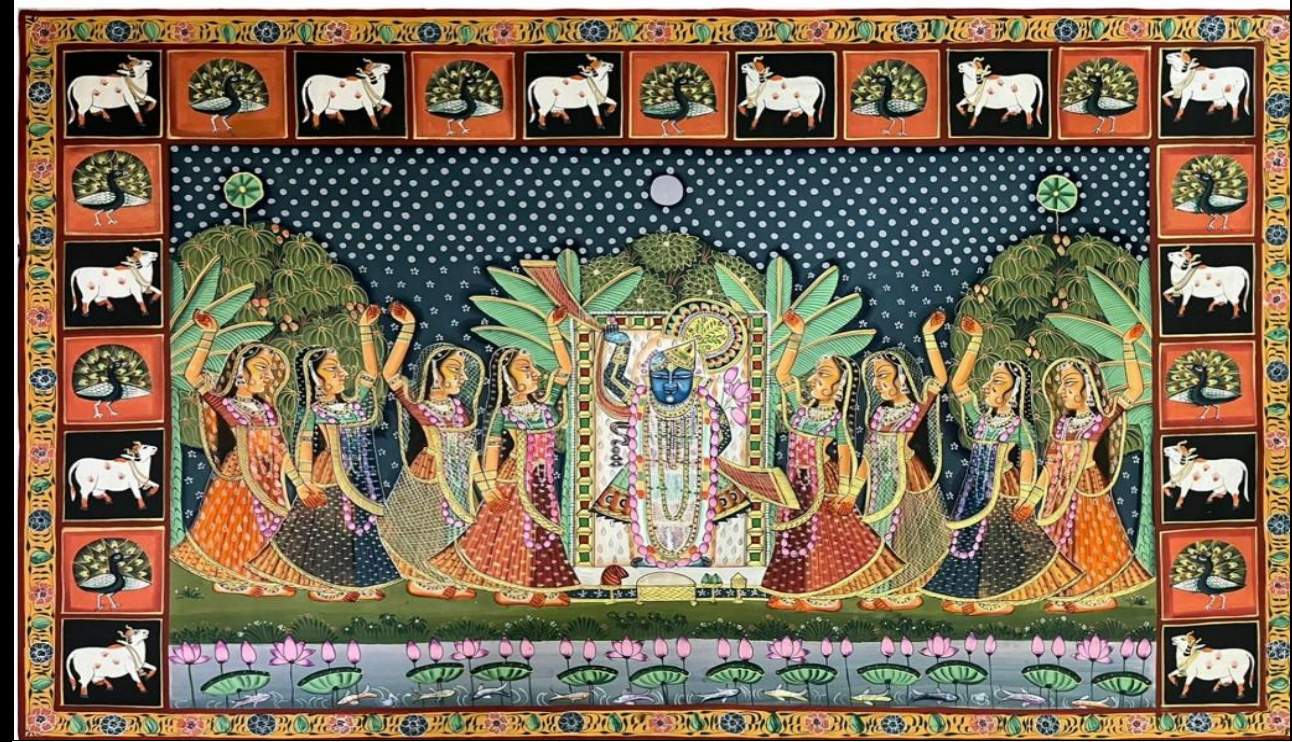
THE BENGAL SCHOOL PAINTINGS

- **Abanindranath Tagore**- key figure in this school, incorporating Swadeshi values into Indian art and attempting to reduce the influence of Western materialistic styles among artists.
- Notable works include “Bharat Mata” (1905).
- **Nandlal Bose**, known for his white-on-black sketch of Gandhi during the Gandhi march, was another prominent painter.
- Rabindranath Tagore employed dominant black lines in his paintings.
- **Sister Nivedita**, an Irish woman born as Margaret Elizabeth Noble, believed that the rebirth of Indianness in art was essential for the reawakening of the motherland.
- The painters of the Bengal School rejected the art of Raja Ravi Varma, considering it imitative and westernized.



THE FOLK PAINTINGS

- **The Pichhwai Paintings:** Pichhwai paintings mostly depict Lord Krishna (Srinath Ji), which became famous after Vallabhacharya, the founder of the Pushtimarg Sampradaya.
- **The Madhubani Paintings:** famous in the Mithila region of Bihar and depict Hindu religious deities such as Krishna, Ram, Durga, Laxmi, and Shiva.
- They also feature fish, considered symbols of good luck and fertility.
- Traditionally they were painted on walls using rice paste and vegetable colors on a base of cow dung and mud, but later on, handmade paper was also used.



- **The Kalamkari Paintings:**

- Bamboo paint brushes sharpened at one end and wound with cloth to regulate color flow are used.
- Cotton fabric - base for these paintings.
- The main centers - Srikalahasti and Machilipatnam,
- Existed since the Vijayanagara Empire.



- **The Warli Paintings:**

- Commonly depict Palaghata (goddess of fertility).
- Made on a base of mud, branches, and cow dung, creating a red ochre background.
- pigment, a mixture of gum and rice powder is then used for paintings



THE PITHORA PAINTINGS

- Originate from the Rathwa tribe in Gujarat and Madhya Pradesh, where they are an integral part of their cultural and religious practices.
- Horses are commonly depicted animals and hold significant cultural and ritualistic importance.
- The horse is often portrayed as a symbol of strength, power, and vitality in these artworks.



