

# PAINTING STUDY MATERIAL FOR CLASS 11TH BASED NCERT

Radha kishor Mondal.

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## Origin and Development of Different Forms of Fine Arts in India

In India, there are so many assumptions about the origin of **Painting** (an art form) which are found in old volumes where **Vishnu** has been regarded as the founder of painting. According to a story—having self-engrossed in charming beauty of nymph **Urvashi**, Vishnu did not know when he painted her figure on his thigh, and in this way the very first painting came into existence.

To propagate this knowledge of painting throughout the world, Vishnu gave this to **Vishvakarma** and, through the innumeral **painters** and **skilled craftsmen**, it has been proceeded ahead and ahead. The same assumption is presented as the subject-matter of several volumes.

According to the *Bhagvatpuran*; **Chitrlekha**, a friend of devil *Baanasur's daughter*, **Usha**, was skilled in making picture (drawing/painting) of someone/something exactly alike only on hearing a story about that. She made several episodic pictures (paintings) of Krishna's grandson, **Aniruddh**, to hear his stories.

According to **human scriptural** researches, in India, the initiating examples of painting are found in cave-age. Having taken shelter in cave houses, the human inscribed the paintings of different human activities and frightful and ferocious wild animals on their walls. The extensive multitude of the same type wall-painting in the caves of Bhimbetka, near Bhopal is the biggest in India. These wall-paintings have been classified into seven time-zones. Out of them, the oldest fresco is of 10000 B.C.

In the second phase of painting in India, the painted earthen-wares of the Indus Valley civilisation have been included, together with, the good examples of sculptures and architecture which express the development of artistic skills and knowledge of this period. Distinct geometrical drawings, strong hold, and the use of dark colours are the identity of paintings of that time.

Including the caves of **Ajanta**, **Ellora**, **Elephanta** and **Bagh**, made between 4th to 7th centuries, the frescos painted in temples and monasteries, seem to be saying the story of the climax of wall-painting and Sculptures in India. The wall-paintings of Ajanta are counted among the contemporary world's best wall-paintings. Although the portrayal and perspective of apparels in Bagh-Caves are not as impressive as those of in the caves of Ellora, yet the delineation of nature seems to be more divine and calm. Sculptures are given preference in the caves of Ellora whereas the place of painting is secondary. Here main delineation has been done only on ceilings and the walls of the pavilions. In Ellora, the body marshalling and accurate construction of embroidery of both animals and human beings are worth seeing.

### QUESTIONS FOR PRACTICE

1. How was drawing and painting started? Describe its short story.
2. Who was Chitrlekha?
3. How did initiation of painting take place in India? Where were the initial pictures made?
4. What evidences of the paintings are found in Indus Valley Civilization?

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## Prehistoric Rock Paintings

### Introduction

In India, first of all, the rock-painting was discovered in 1867-68 A.D. by an archaeologist **Archibold Corleyle. Cockburn, Anderson, Mitra and Ghosh** were the early archaeologists who initially took interest to discover a large number of sites where primitive men took shelter in the caves during the prehistoric period in Indian subcontinent.

Remnants of rock paintings have been found on the walls of the caves which are widely spread and situated in several districts of **Madhya Pradesh, Andhra Pradesh, Karnataka, Bihar, Uttar Pradesh, Chhattisgarh, Jharkhand, Tamil Nadu, Kerala, Odisha and Uttarakhand**. But some of them have great importance to understand the human life of that period. These are as follows:

1. Prehistoric cave paintings of **Lakhudiyar** (means one lakh caves) in Almora district of Uttarakhand can be divided into three categories—**man, animal and geometric patterns** with white, black and red ochre. There are some superimpositions of paintings. The earliest are in black, over these are red ochre paintings and the last group comprises white paintings.



Rock Painting, Lakhudiyar (wave pattern)



Rock Painting, Lakhudiyar (Dancing figure)

2. The **granite rocks** of **Karnataka** and **Andhra Pradesh** provided suitable space to the Neolithic men for paintings. **Kupagallu, Piklihal and Tekkalkota** are the famous sites where three types of rock paintings have been found as—paintings in white, paintings in red ochre over a white background and paintings in red ochre. These paintings belong to late historical, early historical and Neolithic periods. Bulls, elephants, sambhars, gazelles, sheep, goats, horses and stylised human are mainly depicted figures of these sites.
3. Among these, **the largest** and most spectacular rock shelters of **Bhimbetka** are located in the **Vindhya hills** of **Madhya Pradesh** near **Bhopal**. **Bhimbetka** is **forty five kilometres** far away in **South of Bhopal** where about eight hundred rock shelters of stone-age have been



discovered, in which there are five hundred bear paintings of stone-age people. These cave shelters are scattered in an area of ten square kilometres.

The caves of **Bhimbetka** were discovered by an eminent archaeologist, **V.S. Wakankar**, in 1957-58 A.D. and later on many more sites were also discovered. Wakankar spent several years here to study these paintings.

The paintings found here are of great variety in the subjects like events of daily life, hunting scene, dancing scene, playing musical instruments, honey collection, decoration of bodies and other household scenes. In spite of these, some animals have also been painted with human as horse and elephant riders, animal fightings, stag, tiger, bison, etc. On the basis of style, technique and time-periods, the rock art of Bhimbetka has been classified into seven groups as—

Period-I: **Upper Palaeolithic**, Period-II: **Mesolithic**, Period-III: **Chalcolithic**, Periods-IV and V: **Early History** Periods-VI and VII: **Medieval**.

**Upper Palaeolithic Period.** In this period, the big size figures of animals such as bison, tigers, rhinoceros, boars and stick-like human figures had been delineated on the wall of the caves in green and dark red in which a few are wash paintings and mostly in geometric patterns. The dancers were painted in green and hunters in red.

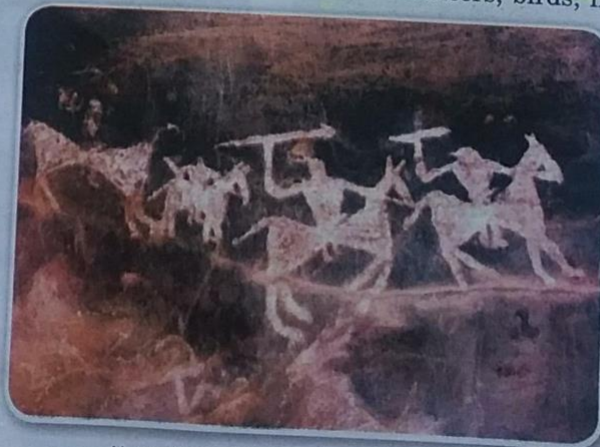


Big size animal



Prehistoric Rock-Painting of Bhoranwali, Bhimbetka (Upper Palaeolithic Period)

**Mesolithic Period.** The paintings of this period are comparatively small in size but more in numbers. There is the depiction of communal dancers, birds, human playing musical



Horse Rider (Hunting Scene), Bhimbetka