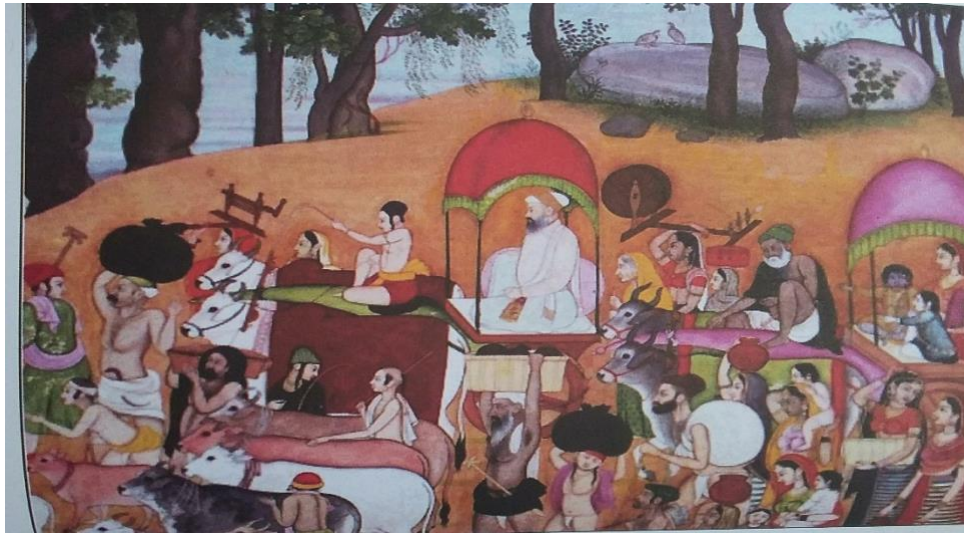


PAINTING STUDY MATERIAL FOR CLASS 12TH BASED ON NCERT

Radha kishor Mondal.

Date : 22.09.21



NAND, YASHODA AND KRISHNA WITH KINSMEN GOING TO VRINDAVANA

Artist - *Nainsukh*
School - *Kangra*
Medium - *Tempera (water colour on paper)*
Collection - *National Museum, New Delhi.*

DESCRIPTION

Nainsukh was a master painter of the Kangra School. His father Pandit Seu and elder brother Manaku were already well-known Pahari painters. Nainsukh has unique style of painting with exquisite lines, fine shading and left a personal impact on the history of Indian miniature art.

In the classic image of journeying in India, Nainsukh has sketched a vivid picture of Nand and Yashoda along with Kinsman towards Vrindavan. It is also depicted how infant Krishna along with his brother Balram sitting with mother Yashoda in the back of the Bullock-cart on the back side and in the first row Nand sitting in the bullock-cart. The Kinsman are presented moving along with belonging and cattle. He was sent from his palace to the countryside to live with foster parents in order to escape a prediction of infanticide. The intensity of the foreground activity contrasts with the quiet calm of the landscape beyond, which is a forecast of Krishna's happy childhood years to be spent in the village of Vrindavan with his foster parents, Yashoda and Nanda.

Chamba is outstanding in its technique of artistically mixing colours and amplifying their visual impact. The painters of this style have prominently showed red and blue colours with the co-ordination of artistry and technique. The paintings of Chamba encompass both miniatures and murals. Distinguished artists of Chamba were *Nikka*, son of Nainsukh, *Chhaju* and *Harkhu* sons of Nikka.

Garhwal - Garhwal is a region and administrative division of Uttaranchal, lying in the Himalayas. The Garhwal painting too has its own peculiar characteristics. Garhwal painting was first dominated by the Mughal style but later, highly influenced by the Kangra school. About the middle of the 17th century AD *Sulaman Shikoh*, a *Mughal Prince*, took refuge in Garhwal. The Prince brought along with him an artist (*Shyam Das* the forefather of *Mola Ram*) and his son (*Har Das*) who were his court painters and well versed in the Mughal Style of Miniature painting. After nineteen months, the prince left Garhwal but his court painters stayed behind. These painters settled in *Garhwal*, then *capital* of the *Panwar dynasty* and introduced the Mughal style of painting in Garhwal, Uttaranchal.

With the passage of time, the successors of these original masters became expert painters and also developed an original style of their own using very natural colours. This style later on came to be known as the Garhwal School of painting. About a century later, a famous painter, *Mola Ram* developed a style equalled only by few other styles of painting in romantic charm. In Garwal paintings, passionate romance was treated with innocent grace while line itself was used to express a sense of musical rhythm. Special features of the Garhwal paintings include beautiful women with fully developed breasts, thin waist line, soft oval shaped face, delicate brows and thin nose with definite nose bridge with warm and cold colour range of harmonies. Fog like tender clouds, the leafless trees and sensitively treated nature, typical of Garhwal. The Pahari artists painted religious subjects as well as secular themes. *Mola Ram* and his son *Jwala Ram* were well known painters of this school.

Ragamala Paintings

Ragamala paintings were created in most schools of Indian painting, starting in the 16th and 17th centuries and are today named as Pahari Ragamala, Rajasthani Ragamala, Deccan Ragamala, and Mughal Ragamala. The Ragas (male music modes) and Raginis (female music modes) are various modes of classical Indian music as developed by the Pahari masters. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India. In these paintings each raga is personified by a color, mood, or a verse describing a story of a hero and heroine (Nayaka and Nayika), it also elucidates the season and the time of day and night in which a particular Raga is to be sung; and finally most paintings also demarcate the specific Hindu deities related with the Raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc. Lord Shiva and Krishna, being the first teachers of music and music itself being a means of divine perception, the miniatures personified some of the Ragas in the form of Shiva and Krishna. The paintings depict not just the Ragas, but also their wives, (thirty raginis), their numerous children (forty-eight Ragaputra and Ragaputri. The six principal Ragas present in the Ragamala are Bhairava, Dipaka, Sri, Malkaunsa, Megha and Hindola and these are meant to be sung during the six Seasons of the year – Summer, Monsoon, Autumn, early Winter, Winter and Spring.

To be continues.....