

# PAINTING STUDY MATERIAL FOR CLASS 12TH BASED ON NCERT

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In the reign of Sawai Pratap Singh, paintings were done on Ramayana and Mahabharata themes, portraits, musical concerts with king in court and Nayika-bheda.

There is a union of devotion and romance though Rag and Raginis were painted everywhere in Rajasthan, but in Jaipur it was done with a distinction. There is a grace in the use of colours and lines in the paintings. Another distinction of Jaipur painting is the expression of emotion of different postures.

Like Mughal paintings, Jaipur paintings also have ornamented border. Light and shade has been beautifully done in Jaipur painting like the style of Mughal school. Though it was dominated by the Mughal school of painting, but in the painting of the later period, Rajasthani style predominated. So Jaipur painting has a special place in the history of art of painting.

### Features of Jaipur Paintings

1. In the paintings of Jaipur, there is a grace in the use of colours and lines. There is the expression of emotion of different postures.
2. The faces of women are round, figures are in medium size, eyes are large and elongated with an upward curve. The male figures have a robust body, round nose, and hair reaching upto the ear. The men wear loose pyjamas and turbans studded with diamonds. Ghagras of women are painted with dark colours.
3. Jaipur paintings have ornamented border. Light and shade has been used properly.

The painting '**Bharat Meets Rama at Chitrakuta**' from the Ramayana theme executed under the patronage of Sawai Pratap Singh during the middle of the 18th century is a unique painting of his time. There are all together forty nine figures put in separate groups, bring to light the separate episodes in the drama of trying to take Rama back to Ayodhya. In the right lower corner, Rama listens to Vishwamitra of his father's death and loses consciousness, in the next picture on the lower left Rama listens to ascetics and falls flat at their feet possibly asking forgiveness for showing weakness.

The next picture is in upper set. In the middle, Rama meets his mothers accompanied by Laxman and Sita, begs their forgiveness for refusing to break his words and go back with them. Rama allows Kaushalya to embrace him but sticks to his point of carrying out the orders of 14 years exile to keep his father's word. Rama touched the feet of mother Kaikeyee begging her forgiveness. Sita on the right hand corner faces her mothers-in-law and declares her intention of following her husband to exile.

Finally, in the right hand corner of the setting Rama, Laxman, Sita are bidding goodbye to Bharat, Shatrughana, Vishwamitra and their mothers promising that they would come back after 14 years of exile.

Painter *Guman* has done a wonderful presentation of forty nine figures on a small canvas relating an entire story in episodic form bringing the same figures in groups for Rama to express





his desire of carrying out his father's wishes. Rama's cottage is dimly seen in the right hand corner and there is a bunch of banana grove beyond that. There is profusion of green in the whole painting for the background. In the foreground, there is a pond-like stretch of water possibly a part of the river Sarayu blooming lotuses and colours used are green, blue, yellow and white very dexterously. It is a very well executed painting of the Jaipur school.

**Method of Painting.** In Rajput painting initially the primary sketch was made in light colour with a fine brush on a brown handmade paper. In the next step, the lines were given prominence by filling up the body of the painting with white paint. Then the outline of the painting was depicted in brown or black colour and after applying paint on the background, the figures were painted. The paint was applied flat without any shading. Afterwards the finishing touch was applied on the outline.

Paintings of the Mughal and Rajput style were painted with water colour in the tempera method. The different stages of the painting are known as; (i) making the ground or canvas—'Tipai' or first sketch, (ii) 'Sachchi Tipai' or final drawing—before applying paint, final correction of the drawing is made.

After the painting 'Hashia' or 'Pati' was done by 'Naksnabis' (the apprentices). The mounting or 'Wasli' was done by 'Wasilgar'. Afterwards the writing above or behind the painting was done by 'Khasnabis'. The ink for writing was made from the juice of 'Amla' (myrobalan—used in ink) and 'Haritaki' (orpiment) or the carbon deposit of castor oil lamp dissolved in gum. Burnt stick of 'Arhar' (stick of pigeon pea) or charcoal stick was used for the initial drawing.

Paint brush was made from fur of the ears of calf, goat, donkey or squirrel tail. The fur was inserted into base of feather and stuck with lac (sealing wax). Colour was applied with small strokes and after that got dried, fresh coat of paint was applied. Finally, the painting was decorated with golden colour. Lastly, polished glass or stone slab was placed on the finished artwork and gloss was brought to the painting by rubbing with 'Aqiq' (polished stone slab) on the back side of the painting. To make the painting hard and longlasting, a coat of Lac varnish was applied on the back.

To increase the opaqueness of the colour, white is added to the paint. By adding glue or gum to granular colour and applying on the painting to strengthen or put temper on the painting gave the name 'Tempera' to the process.

**Paper.** Paper has been in use to paint pictures in this country from the 14th century onwards. Though there are instances of paintings on cloth in Mughal and Rajput paintings but soon paper replaced all other materials. For Mughal painting, special factory for paper making was established in Sialkot in Punjab. In course of time factories were established in place like Daulatabad and Nizamabad.

This paper was dipped in a solvent of Alum and in a slightly damp condition 'Aqiq' (polished stone) or Ivory was used to polish the paper. The thin layers of paper were glued together to make it hard like pasteboard. This was known as 'Wasli'.

**To be continues.....**