

PAINTING STUDY MATERIAL FOR CLASS 12TH BASED ON NCERT

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2. Figures with distinctive features such as fish shaped elongated eyes or large expressive lotus shaped eyes, round chins, prominent noses, oval faces, receding foreheads, powerful body with a pleasant plumpness present an idealistic body symmetry and lend distinction to female figure.
3. Clarity of designs and wonderful effect is created by the mixture of blue and yellow, red and blue, grey and brown colour which enhance the beauty of painting.
4. The shining bright fragment of beetle wings imitating emerald in jewellery and droplets of thick white paint giving the effect of real pearls are Basohli trademark. Another common feature of Basohli painting is a 'gargoyle' like ornamentation at the base of the pavilion. The lack of perspective in no way takes away the liveliness of the painting.

The painting '**Krishna with Gopis**' is based on Jaydeva's 'Geet-Govinda' – painted by famous painter *Manaku*. It is supposed that it was painted for a private patron Malini. The painting presents Krishna surrounded by gopis singing and dancing on the bank of river Yamuna. The composition is in typical Basohli style with geometrical pattern. The use of bold colours infused vitality in the painting. Krishna is wearing a bright yellow dress with his upper body naked but ornamented. He is also wearing a crown with jewels and peacock plumes. There is no use of perspective but colour combination with golden background has given sufficient depth to the painting. The clarity of designs and lines and intensity of feeling is achieved by the use of colour like golden yellow, vermilion mixed with cooler tones of blue and green enhancing the feeling of intensity and the beauty of the painting.

In this painting, the human figures—a backward sloping forehead, lotus like large eyes, high nose almost in the same line of forehead and powerful bodies present an idealistic body symmetry and lend distinction to the gopis figure. The shining emerald in the ornaments and pieces of iridescent beetle-wings are used in the illustration of the jewels. Besides the bold colour lustrous enamel like colour is also employed. The figures of women are shown clad in rich costumes, stylised faces, bulging eyes lend unique individuality in the painting. The whole group expresses a rhythmic dancing pattern, small shrubs in front lend a natural stage like setting for the group. This is one of the best painting drawn by *Manaku* expressing the beauty and brilliance of Basohli style.

Kangra. Of the hilly states, Guler had close relation with Mughal ruler and art flourished there because of the Mughal patronage. Guler saw its downfall with the fall of Mughals. With its downfall most of the artists from Guler migrated to Kangra being attracted by the greatness of Raja Sansar Chand (1775-1823) and his fame as a patron of art. The artists from Guler had mastered the technique of planning before the subject matter to be painted. In their portrait painting, there was a clarity of figure and form. They brought all these qualities to Kangra school of painting where artists from Mughal school had also sought refuge after the downfall of Mughal empire. The artists worked with single minded devotion under the guidance of Raja Sansar Chand and

Krishna with Gopis

Medium: Water colour in tempera on handmade paper.



Circa: 1730 A.D.

Collection: National Museum, New Delhi.

To be continues.....