

PAINTING STUDY MATERIAL FOR CLASS 12TH BASED ON NCERT

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of Buddhism. This style continued in Nepal, Tibet, Burma and even to the far east with some variations.

The texts most popularly chosen were '*Prajnaparamita*' and the '*Jataka*' stories. This Prajna was personified as the female deity. The manuscripts were sacred and worshipped and were made between 11th and 15th century A.D.

The paintings have been done on the middle of the Palm leaf and script from 5 to 6 lines on both the sides. No name of any artist is written on the manuscripts. The paintings are on the wooden board also, bound with the Palm leaves with thread passing through a hole on both the sides of the Talapatra and the board. Characteristics of Pala School are:

- The illustrations are painted on Talapatras.
- Most of Pala school's paintings are religious and related to Lord Buddha.
- Mainly sava chasm (one and a quarter eyes) faces are drawn, eyes are closed, nose is too long and lies across the other cheek, contour lines have been drawn in black with stylus. In the paintings, heads are flat which make it rather lifeless. Mostly red, pink, blue and grey colours have been used in the paintings. Limited number of figures are painted.

2. Paintings of Jain school were done in 10th to 15th century A.D. The oldest paintings of this school are *Parasanath*, *Neminath* and *Rishabhath* done on Palm leaves. A total of 20 Tirthankaras in '*Kalikacharya Katha*' and '*Kalpasutra*' are painted. The illustrations recall the monotonous paintings of the Jaina caves at Ellora. But the flowers, birds and animals are quite fascinating. A manuscript on cloth named '*Vasantvilas*' has been quoted by some critics as belonging to the Jain style. Golden, yellow and red colours have been used in the illustrations. Female figures are rare in Jain School. Some are found there, but they are worshipped as Goddesses of the Tirthankaras. Protruding eyes have been salient features of this school. Garments have been painted beautifully, specially white clothes painted like pearls.

In human figures, ek-chasma (side profile), ded-chasma (one and half eyed faces) and do-chasma (frontal pose) faces have been done. As we come to Rajput and Mughal School, we find specially developed form of the style.

In 14th century paper became popular for miniatures. This style, was no longer as elegant as before. The artificial rendering of the pointed nose and further eye projecting into space profile had become an established feature. The colouring was so rich that it tired people. There was little aesthetic value. Therefore it was not surprising that the style deteriorated into set formulae monotonously repeated. Some Persian influence got into Jain painting through Muslim Sultanates who ruled in Gujarat in the 14th century and admired Persian art and culture. This mixed Indian and Persian elements specially in the drawing of the horses and clouds formation became fashionable.

3. Central Indian Painting is a mixture of many styles. It grew up between 11th to 16th century A.D. It was made up from the Jain manuscript painting from Gujarat, muslim painting of Jaunpur and Oudh from the East, Rajasthani from the North and Deccani mode from the South.

A new and richer style grew up from the fusion of all these styles. Early in the 11th or 12th century, in the illustrations of 'Kalpasutra' deviations are found in the use of costumes which are contemporary instead of conventional (Jain miniature).

In 1456, Mahmud Khilji ruled in Malwa (Mandu). According to historian Archer, he was a liberal ruler and under him Hindu-Muslim cultures came close together. In the 'Nimat-Nama' paintings along with a strong Persian influence, Hindu elements are also found. The lower border is ornamented with floral design in Persian style, but the costumes are Indian. In Ragmala paintings, strong influence of the 'Apabhransa' style is seen.

With the coming of Baj Bahadur in the throne of Mandu (Malwa), both figures and style deviated from the Apabhransa style and leaned more and more towards Rajasthani paintings. Paintings became more secular and romantic themes were introduced. 'Laur Chanda' (poem composed by Mulla Daud of Oudh) and 'Chaur Panchasika' (by Bilhan) were more in Rajasthani style than in Apabhransa. Males wore Pathan style dress with angrakha and females wore full skirts, choli and dupatta.

Mughals attacked and annexed Mandu in 1561. Baj Bahadur fled and surrendered in 1570. Painters dispersed and sought shelter in Mewar from where a full fledged Rajasthani style of Painting originated from around 1571.

Thus Central Indian style acted as the incubator where the painting from the South Deccani style fused with Northern Rajasthani style with contribution from Oudh from the east and Gujarat styles from the west and enriched Indian paintings.

Both Jain and non-Jain paintings were found in Gujarat and in the same way in other provinces also. That was the reason why there was controversy over appropriate name for this style. Though in the beginning it was called Jain style, but when paintings of the same style were found in Malwa, Gujarat and Rajasthan with manuscript of the other religion also, it was not proper to call this Gujarat or western Indian. As these paintings are found only in Svetmbariya Jain manuscript, the name of Jain School seems to be erratic.

Even 'Geet-Govinda' and 'Durgasaptasati' etc. are example of such books. This was the reason why Sri Raikrishna Das named the style as 'Apabhransa' style. Characteristics of the style are bulging out eye over an empty space, parval like eyes, pointed nose and doubled chin.

Questions

1. What do you know about Indian Miniature Painting?
2. Give a brief description of Pala manuscript painting.
3. Mention the characteristics of Pala School.
4. Write a short note on Jain School of Painting.
5. Mention the names of the 'manuscripts' from which the paintings of Central India were illustrated.



To be continues.....

