



Development of Indian Creative Styles Miniature Painting in Different Time Phases and Their Utility

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ORIGINAL ARTICLE



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ABSTRACT

Indian miniature painting has a history dating back several centuries and has a distinct identity on the global art stage. Buddhism and Jainism, two religions, emerged in the Vedic period to reform social practices, and both religions chose art as a powerful medium for the widespread dissemination of their ideas and teachings. Thus, with Buddhism arose the tradition of mural painting and with Jainism the art form that emerged was the writing of manuscripts and the depiction of illustrations in them; Since these manuscripts were prepared on palm and bhoj-patras, which were small in size, the size of the pictures made in them were also very small, due to which later art critics counted such pictures under miniature painting style. It is also noteworthy here that the germination of the miniature painting tradition had already taken place in the 7th century under the patronage of the Pala dynasty. However, the widespread development of this tradition took place under the Jain style; which can be seen in different miniature paintings of forms such as Rajasthani, Mughal, and Pahari etc. In ancient Indian Pala and Jain miniatures, along with religious and cultural forms, spiritual contemplation and meditation have been reflected in a very supernatural way; whereas in miniature styles like Rajasthani, Mughal, Deccani and Pahari, miniature paintings based on the themes of the then popular texts were depicted with courtly elegance. The main objective of this research paper is to study step by step all these miniature painting styles originated in different periods on the basis of their painting-technique, colour-scheme, subject matter, stylistic features etc.

KEY WORDS

Culture, Natural Pigment, Miniature, History, Development, Painting.

INTRODUCTION

The vast canvas of Indian painting is a multicolored fascinating bouquet of various traditional compositional and emotive painting styles and the Indian miniature painting tradition is a link of that bouquet, within which painters with very limited resources have created various classic and memorable paintings. In this context, if we talk about Indian miniatures, then this illustration tradition was completely unique in the whole world; because its creators used painting mediums such as palm leaves and bhoj leaves as a painting surfaces to display their art efficiency and creativity in situations, when illustration bases such as paper and canvas were not available. It not only shows the creative ability and skill proficiency of those painters; rather it also reflects the ancient rich miniature painting tradition of India. Indian miniatures are perhaps the best examples of hand painted illustrations. A painting made in small size on a suitable painting-surface is called a “miniature painting”. The early miniatures were painted on palm leaves under the patronage of the Pala kings and their subjects were often related to Buddhism. The painting of “Ashtasahasrika Prajnaparamita”, an illustrated text of the Pala miniature painting style, is the earliest evidence of the miniature painting style in India. The manuscript also consists of six folios and two wooden covers with illustrations inside and out.

From the above, it can be said that the tradition of miniature painting in India; which originated in the form of the ‘Pala School’ reached its zenith during the Mughal rule and continued to flow for several centuries with successively different forms and different styles. Here, if the different picture-surfaces used for the marking of miniatures are mentioned, then the initial miniatures were painted on palm leaves and bhoj-patras; while, in the fourteenth century, silk cloth and paper were used instead of palm leaves for making miniatures. Paper was followed by the Chalukya kings in the 14th century, as depicted in Buddhist manuscripts and Jain texts, painted on cloth or paper, the common pictorial subjects of these miniatures being mythological events and episodes from religious texts. In course of time, from Mughal, Rajasthani, Pahari miniature style to Kalighat and Company miniature painting styles, many experiments and changes are seen according to time.

Historical Background of Miniature Style of Painting

Before the 10th century AD, the representation of the ancient tradition of Indian painting is often seen in the form of frescoes. Most of these frescoes are associated with Buddhism and in a minority with Jain art. The credit goes to the Pala, Jain, Gujarat and Apabhramsha styles of painting for a period of five hundred years from the 10th century AD to the 15th century AD. Some scholars have told the time of these five hundred years as the time of decadence of painting; But in this regard, there is so much authentic material in front of us today, on the basis of which it seems more reasonable to say that this period of five centuries has not been a sign of inferiority in any part from the point of view of creation of painting.

If we take the field of literature itself, then in the works of Sanskrit and Prakrit languages, poetry, drama, fiction, etc. such discussions were started regarding painting, which can be easily inferred by reading that scholars, kings and people In general, there was a wide publicity of painting. ‘Samarangansutradhar’ of Raja Bhoja (1005-1054 AD) and ‘Manasollas’ (12th century) of Someshwar Bhupati are two such encyclopedic works of this era, in which, apart from many other subjects, the rules and regulations of painting have been highlighted in detail. By reading these symptoms, it is easily known that the prosperity of the painting of that time had awakened deep interest in painting in the contemporary society and also that hundreds of years before that faith in the usefulness of painting had started in India

In the eastern part of India, the foundation of the Pala Empire was laid by King Gopala in 750 AD and the Pala kings ruled till the 12th century. Under the patronage of these kings, miniature painting was first started

in India, which is the initial evidence of miniature painting style. Their main pictorial themes centered on Buddhism and the paintings were made in miniature on palm leaves. Similarly, around 960 AD, a pictorial tradition similar to the Pala miniature style began in the western parts of India under the patronage of the rulers of the Chalukya dynasty; which later expanded in the form of painting styles like Jain and Apabhramsha. During that period, miniatures often depicted religious subjects. In the later period, the culmination of Indian miniature painting art form can be seen in Rajasthani, Mughal, Deccan, Pahari, Company etc. painting styles.

Prominent Miniature Painting Styles of India

Around the middle of the 8th century, the miniature painting technique, a then quite innovative art form, germinated on the horizon of Indian art; which continued to develop in India during the next several centuries in the form of different miniature painting styles with their own fundamental characteristics, composition-methods, colour-schemes, etc. These miniature painting styles, known by different names, were the nurturers of the prevailing social, religious, economic and political environment in different regions. Although these schools of miniature painting were directly or indirectly influenced by each other; yet they have their own fundamental identities that differentiate them from each other. Some of the prominent miniature painting styles that originated in India are mentioned as follows:

1. Pala miniature painting style.
2. Jain miniature painting style.
3. Rajasthani miniature painting style.
4. Mughal miniature painting style.
5. Pahari miniature painting style.
6. Deccan miniature painting style.
7. Orissa miniature painting style.
8. Assamese miniature painting style.
9. Company miniature painting style.

Basic Concept of Miniature Style of Painting

1. Reviewing the development sequence of the Indian miniature painting tradition, it can be concluded that this art form reached its highest peak along with the Rajasthani and Mughal painting styles.
2. The miniature painting style is a traditional painting method of India; which is very wide and the pictures created in this style are often “miniature” in size.
3. Factual miniature is a painting discipline that specifically refers to its iconography with its wider history of Indian art.

Declaration of the Research Problem

The history of the Indian miniature painting tradition dates back to about twelve to thirteen centuries; which is an important component of the social, religious and cultural, and comprehensive identity of that time. It is also a form of identity; Since there have been different researches on Indian miniature painting, this research work deals with different phases of development of Indian miniature painting styles; Based on the development of Indian painting under contemporary conditions and different time frames, as well as their historical development sequence and the development of the miniature painting tradition.

Sample Selection

Various factual evidences related to this research paper have been collected from various authentic books, research papers, research articles, newspapers, paper clips, magazines, journals, art museums and art collectors.

Review of Literature

Several studies have already been presented on various aspects related to the ancient Indian miniature painting tradition. There is ample literature available on the overall development of Indian miniature painting styles. To corroborate the statement of the problem, the following literature reviews have been carried out.

1. "Handbook of Indian Art", written by Khosa, Sunil, Sundeep Prakashan, Delhi, 1998; this study has been done to formulate the historical context of the ancient art traditions, especially the miniature painting styles that developed in India. Even though these ancient miniature painting styles seem to be irrelevant in the present times, but these pictures are the evidence of the then social customs, religious beliefs and way of life; Even now, some traditional painters are still practicing the miniature painting style and the ancient Indian art forms that have been made alive.
2. "Trends in Indian Painting", by Kaul, Manohar, Publishers, Dhoomimal Ramchand, New Delhi, 1961; The study was an attempt to make a comparative analysis of the present status and various compositional aspects of the traditional Indian miniature styles. I also made a comparative analysis of relevant aspects of painting-methods, painting subjects, colour-scheme, etc. of various miniature painting styles developed under the patronage of their rulers in various princely states of presently Kashmir and Himachal Pradesh.
3. "Encyclopedia of Painting", edited by Myers, Bernard S., Hutchinson & Co. (Publishers) Ltd., London, 1956; This study was undertaken to assess the origin, growth and expansion of the miniature painting tradition in India, their patrons, characteristic features and sources of inspiration for painting.
4. "Pahari Chitrakala", National Publication House, Delhi, 1969, by Vaidh, Kishorilal; This study was done with the aim of documenting the painting process, material used, composition method and their social acceptability etc. of many miniature painting styles that emerged in ancient hill states after the relaxation of Mughal and Rajasthani miniature painting styles; So that they can be critically discussed and the contemporary relevance of this endangered ancient traditional glorious form can be investigated.
5. "Indian Painting", Mitra Prakashan Pvt. Ltd, Allahabad, 1963 by Gairola, Vachaspati; The study was undertaken to assess the chronological development of various forms of Indian art, to maintain the antiquity of Indian miniature painting styles and to compare them with other art forms.

Objectives of the Study

1. To study about the historical development of Indian miniature painting and its various painting techniques.
2. To study the impact of narrative themes painted in the different styles miniature painting on the mentality of the common people.
3. To examine the various miniature painting styles developed under the Indian miniature painting tradition, the variation in their painting subjects and the painting material used in the creation.
4. To review the basic objectives of the various Indian miniature painting styles.
5. To study about the applicability of miniature painting styles.

Hypotheses

1. Historical background and authenticity of Indian miniatures.
2. There are different painting styles of miniature painting.
3. There is a significant historical influence on Indian miniatures.
4. Review of painting methods and materials used in the making of miniatures.

Research Methodology

This research paper is based on descriptive and diagnostic study and secondary sources like books, research papers, research articles, newspapers.

Research Format

1. **Type of study:** Descriptive and analytical.
2. **Focus of the study:** The study is based on a review of the styles of ancient traditional Indian styles of miniature painting.
3. **Study Sample:** Major Indian miniature painting styles born in different periods.

Observations

Various important facts of Indian miniature paintings related to the study highlight the importance, perspective and relevance of Indian miniature painting tradition at different levels, which is an important noteworthy aspect of the overall development, expansion and sophistication of Indian miniature painting. The results of this study will be presented under the following headings.

Basic Materials used in the Creation of Indian Miniatures

Basic essential materials such as palm-leaf, bhoj-patra, silk cloth, paper, mineral and vegetable dyes, mortar and brush were used for the creation of Indian miniatures; without, which the existence of these type of paintings could not be imagined and the painters had to produce these materials themselves. The hair of animals such as squirrels was used to make brushes; In addition, the creators of the miniatures also invented a complex method of manufacturing eco-friendly pigments from a variety of natural minerals and plants. Apart from this, they were also learned to prepare an aqueous binding medium from tree gum to give long-term stability to the dyes. To make metallic pigments, gold, silver and copper were ground in a mortar with coarse particles between sheets of leather and foil. Traditional Indian painters still use these archaic techniques and processes, but now the number of such creators is negligible.

Origin of Indian Miniature Style of Painting

In the context of the origin of the miniature painting method in India, if the ancient literary evidences are followed, the court poet of King Harshavardhana 'Bana' has quoted that the miniature painting technique was started in the court of King Harshavardhana in the 7th century; that area is currently known as the state of Assam. The miniature painting technique developed at the court of Harshavardhana was further expanded; when the Pala Empire emerged on the eastern part of India in 750 AD. A large number of handwritten illustrated Buddhist manuscripts on palm leaves were produced under the patronage of the Pala kings of this dynasty. Thereafter, Jain followers in western India started making illustrated books of Jainism on palm leaves; which continued to expand in new forms in the later period. These images are evidence of early miniatures in Buddhist and Jain manuscripts.

Literary records show that both spiritual and religious painting was considered an important form of artistic expression since ancient times. The miniature style is one of the best examples of hand-crafted forms of visual art on the vast horizon of Indian art.

A critical assessment of the Pala School of miniature painting in India and the various schools of miniature painting that emerged thereafter with their main features is as follows in chronological order:

Assamese Style of Miniature Painting



Figure 1: Illustrated Parijat Haran, Assamese School of Miniatures

The state of Assam, situated at the center of the seven states of the North-East, has its rich history of painting and craftsmanship. If we peep into the past of this region, the miniature painting tradition was being followed from the 7th century AD. Whereas, by the 11th century AD, a large number of miniature paintings based on episodes from religious texts like 'Kalpa Sutra' and 'Kalkacharya Katha' were being created here and this miniature style had gained enough popularity at that time. However, towards the end of the 16th century, this style of miniature painting began to decline. The Assamese miniature painting style, famous for employing unique brush-strokes, has been a source of inspiration for thousands of art lovers across the world.

The creation of miniatures in Assamese manuscripts was first mentioned by 'Bana', the court poet of King Harshavardhana in his accounts; In which poet Bana clearly described the gifts sent by King Bhaskaravarma, the ruler of 'Kamarupa' to King 'Harshavardhana'. Those gifts mainly included manuscripts produced on refined Agar bark, objects such as a pair of wooden panels, etc.

Similarly, the antiquity of this miniature style can be confirmed by quotes from the travelogue of the Chinese traveler Xuanzang, in which Xuanzang wrote about the numerous gifts sent by King Bhaskaravarma of the Kingdom of Kamarupa (modern Assam) to King Harshavardhana of Magadha. These included miniatures of the Assamese style of painting and objects painted on silk cloth and painted manuscripts etc.; Such as the Hastividya illustrated manuscripts, traditional paintings based on plots from the Bhagavata and Gita Govinda.

Main Features of Assamese Miniatures

Assamese miniature painters used a plurality of colours produced from gold and silver, in addition to mineral and vegetable colours, to illustrate the illustrations of the various popular stories of that time. Elaborate eyes, square shaped flat hands and stylized anthropomorphism are the main characteristics of this style of miniature painting. In the paintings, the human figures and deities of Jain Tirthankara were often attractively composed using bright colour-scheme with combination of colours like green, red, gold and blue etc. Another speciality of this miniature style was that the pictures of gods and goddesses were painted in a very ornate and graceful manner.

Pala Style of Miniature Paintings

The Tibetan historian Lama Taranatha has mentioned that a new style of painting emerged in eastern India in the 9th century, different from that which had been formed in western India in the 7th century and Bengal was the production center of Eastern painting style. Under the patronage of Pala kings named Dharmapala and Devpala, the healthy style, which was originated in Bengal on the example of Ajanta regarding painting-composition, the chief painter was Dhimaan and his son Vitpal. This style of painting was gradually expanded to Tibet and Nepal. Almost all the paintings of the Pala style that emerged in the early 9th century were related to the Pala dynasty kings. Therefore, it was considered more appropriate to designate as "Pal style of miniature painting".

Illustrations of books in Pala style are mostly created. The first place among these parable paintings are those, which are based on the Mahayana Buddhist texts like 'Prajnaparamita'. These types of miniature paintings were produced in Bengal, Nalanda, Vikramshila, Nepal and Bihar within 10th century to 13th century.

The creation of Pala style paintings mainly took place at three centers namely Bengal, Bihar and Nepal. Many paintings of this style are preserved in these three centers even today. Apart from these, some masterpieces are also found in foreign countries. In India, these artefacts are preserved in the Asiatic Society, Calcutta, and in the private collections. The illustrated books of Pala style of miniature are preserved in the Government Library of Nepal and the private library; and abroad, these types of illustrated books are mainly displayed in the museum of Boston (America).

The Pala art came to an abrupt end after the destruction of Buddhist monasteries by Muslim invaders in

the first half of the 13th century. Some monks and artists fled to Nepal, helping to strengthen existing art traditions there.

Main Features of Pala Miniatures

If we mention the main features of the Pala miniature paintings made in manuscripts composed on palm leaves, then the influence of Ajanta's painting method is clearly reflected on the paintings of this style; Apart from this, the very natural configuration of the figures in the paintings, the composition of lyrical, delicate and tantric lines, sensuous elegance, decorative accents and panoramic colour harmony are the main characteristics of this painting style. Vivid colours like red, blue, black and white have been used extensively in the paintings.

All the Pothis of Pala style have been written on Taal-patra, in which beautiful script, calligraphically carved letters and bright ink have been used. On these tablets, there are pictures related to Buddhism in between. Their boxes or wooden boards also have pictures based on the life of Buddha and his Jataka texts related to his education.

Jain Style of Miniature Paintings

The Jain style of painting usually focuses on the depiction of Jain mythology scenes as well as portraits of Jain saints and pioneers in the form of book illustrations or religious artefacts. Jain miniature painting had developed its own distinctive features throughout the period of its development.

A center of miniature painting based on Jainism developed and flourished in the present-day state of Gujarat in the western part of India; who had his own distinct illustration style and characteristics. It is known as 'Jain miniature style painting'; because the paintings available in this particular style are usually paintings on the margins of works of Jain philosophy or religious legends in manuscript form. However, such a tradition of painting the margins of manuscripts was not exclusive to Gujarat, but was also prevalent in Rajasthan, Mandu (Malwa) and Jaunpur in UP with local variations.

Manuscripts in the western parts of India were written either on palm leaves, paper or silk cloth and were often not preserved by placing them under wooden covers. For the writing of Jain manuscripts the leaves were divided into two or three panels and the division was determined according to the size of the leaves. A margin of one and a half inches on the two sides of the panels was left by copyists for creative artists to draw on them. Palm leaves were imported from the south of India or Burma, making it a difficult task for the painter to paint in places with limited margins. Later, when paper came to India through Arab traders, paper was used for paintings by artists. Paper also proved to be a better base for the purposes of painting and calligraphy. With the passage of time paper was also indigenously made in Patna, Shahabad, Ahmedabad and Kashmir. Silk cloth was also used for paintings, small pieces of cloth for single paintings or twelve foot by one foot scrolls for multiple paintings.



Figure 2: Jain Manuscripts miniature painting

Various episodes from the lives of Mahavira and Kalakacharya were popular subjects under the Jain miniature style, which were given creative treatment by the artists. Jain history, religious legends and lore provided wonderful subjects for healing and artistic expression. What emerged was a distinct school of

painting with its own individuality. Apart from religious subjects, the painters also tried their hand at depicting subjects directly related to the lives of ordinary men and women.

Main Features of Jain Miniatures

The heads in this style of painting were usually made in three-quarter profile. The eyes were set close to each other and the nose was sharp and pointed. Men are depicted with broad chests and thin waists; while women are depicted with full hips. Apart from this, there is a complete lack of perspective. Miniatures in this style incorporate elements of the surrounding nature, but are not arranged in an organic natural background. The impression of the sky was expressed through clouds adorned with deep blue colours. The impression of the mountains was inscribed as a collection of jagged peaks or stacked arches.

The pigments used in Jain miniature painting were made from minerals and natural salts. They were purified by processes of levitation, the clay mixed with water was left for some time to settle the sand below. This process causes other impurities to float to the surface leaving only the pigment; thus suspended in water, it is then filtered and dried. In addition to the various traditional mineral and vegetable colours, the use of colors made of gold and silver, from the mid-14th century onwards, gave Jain miniature painting a unique character.

Rajasthani Style of Miniature Painting

The earliest mention of the development and expansion of Rajasthani tradition of miniature painting is that of Mewar; which developed as an important art center to spread its influence art activities in various regions of Rajasthan, those were close to it. The princely courts patronized painters, who produced artworks characterized by a fusion of elements with Mughal influences. Bundi, Jaipur, Kishangarh, Jodhpur and Bikaner emerged as new centers only to make their due contribution in the mosaic of Rajasthani style of painting.

The compositions of the early Rajasthani miniature paintings are simple but rhythmic and the subjects depicted are generally traditional and seem to be related to the life of the common people. The first dated miniature paintings of the Rajasthani painting style are available in the Ragamala series, which were made in 1605 by the painter Nisaruddin at Chavand in the Mewar region, the impressive pictorial style of these paintings is melodious and lyrical.

Rajasthani painting got a new direction under the Mughal influence, exploiting its indigenous tradition. It displays tremendous dexterity in handling the brush. It is characterized by a transparent curtain and rich and tasteful colour effect. In fact, the said school was shaped by the artists who were trained in the new painting techniques in the Mughal workshops. After returning to his native Rajasthan, he took up the art of painting by developing a new style.

If Rajasthani painting style is looked at in a broad way, then the entire Rajasthani painting style can be divided into four divisions on the basis of geographical division of this region, such as Mewar painting style, Marwar painting style, Hadoti painting style and Dhundhar painting style; Since these four divisions had developed their own painting centers, therefore, on that basis, different sub-styles of Rajasthani styles of miniature painting were born; whose details are as follows:

Prominent Rajasthani Painting Styles and Their Sub-styles

| Style of Painting | Main Centers |
|----------------------------|--|
| Mewar Style of Painting | Chavanda, Nathdwara, Devgarh, Udaipur, Sawar and Shahpura. |
| Marwar Style of Painting | Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao. |
| Hadoti Style of Painting | Kota, Bundi and Jhalawar. |
| Dhundhar Style of Painting | Amber, Jaipur, Shekhawati and Uniara. |

Main Features of Rajasthani Miniatures

Its painting technique has profound roots in Indian culture and a deep impression of Vaishnavism, Shaivism and Shakti cults can be seen on this style of painting. The panoramic harmony of bright colours employed in the manuscript paintings, large-sized staring eyes, pointed chin, use of soulful bold lines, spiritualized faces, strong figures along with sharp features and representation of ceremonial trees are the fundamental features of the Rajasthani miniature painting style.

Mughal Style of Miniature Paintings

The Mughal miniature painting was not an imported new style, rather it was a continuation of the Indian Rajput miniature painting; which was refined and enlivened by the strong Persian influence following the Mughal conquest of India. When Humayun recaptured Persia and re-established his empire in India, he brought with him some of the famous Iranian master painters, who began to create Mughal court paintings in the Indian climate and environment and in collaboration with Indian painters. This early period of the Mughal style was highly ornate, refined and individualistic due to Persian influence.

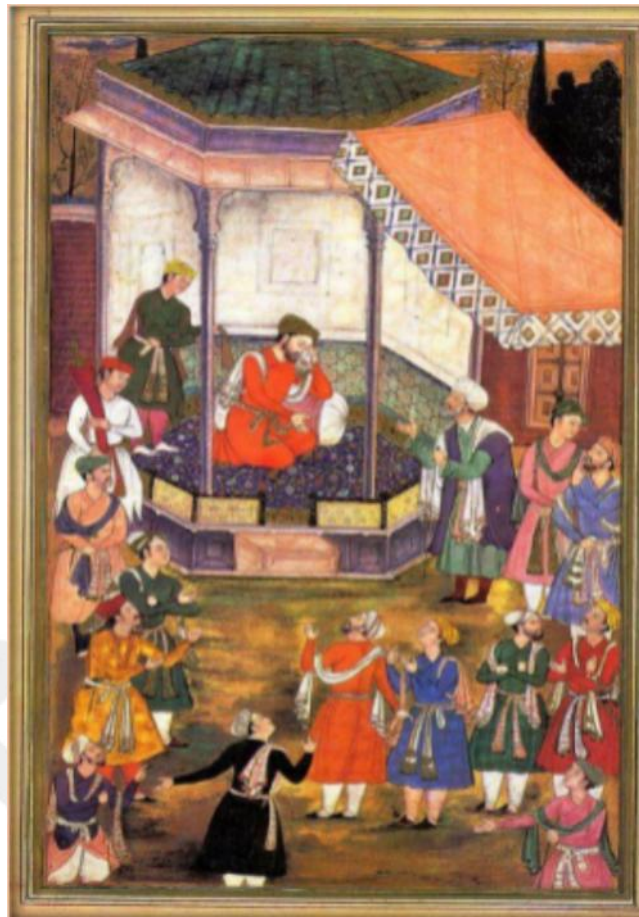


Figure 3: Mughal Painting

In Kabul, Humayun took keen interest in getting the Dastan-i-Amir Hamza brilliantly painted. To paint it brilliantly, Humayun employed about fifty artists under the direction and guidance of Mir Sayyid Ali and later Abdus Samad. Only a fraction of this major work was done during Humayun's lifetime either in Kabul or later in Delhi; where both the great artists followed him along with many others, but he did not live long enough to rule that great empire.

The painting work of Dastan-i-Amir Hamza continued during the reign of Akbar. Abul Fazl has quoted in Ain-i-Akbari that Dastan-i-Amir Hamza has illustrated fourteen hundred passages. Most of these have now disappeared but more than a hundred still exist. These are 52x68 cm. Painted with tempera on fine cotton

sheets. These paintings are small in size and belong to the category of early Mughal painting. From the point of view of style, technique and quality, the early Mughal style of painting reflects the influence of Iranian painting, which during the early reign of Akbar had already adapted to some extent to the Indian setting, climate and ways of life.

During the reign of Akbar, not only the number of court painters both Hindu and Muslims had increased tremendously, but texts of many languages were translated into other languages and illustration paintings based on their contexts were also being marked; Apart from this, the tradition of depicting scenes of various subjects like the splendor of the Mughal emperors, their court's scene, animal-bird fighting, alcohol drinking scene of Nayak-Nayika, dance-song gatherings, scenes of animal hunting are seen in abundance. Paintings in the form of series of book illustration, single folios, murakka and portraits were flourished widely. This tradition was further expanded by the next successor rulers of the Mughal Empire, Jahangir and Shah Jahan according to their own preferences; while Aurangzeb's religious bigotry had pushed the Mughal painting style towards decline.

Deccan School of Miniature Paintings

Painting in the form of murals and book illustrations in southern India has much older roots, as confirmed by an inscription of the Pallava dynasty king Mahendra Varma. It is designated from the inscription of Raja Mahendra Verma that many painting methods had come to light there in the name of 'Dakshini Chitra'. Although the ancient forms of painting of South India are not available today, the details, evidence and references are found in relation to them; On the basis of them, it seems appropriate to say that south had its own specialty in the field of painting as well as in the creation of literature. It is clear on the basis of subject handwritten texts available in the South that there both writing and illustration were equally recognized.

Some of the Muslim rulers of the south contributed to the development of painting, resulting in the rise of the 'Hindiya' school of miniatures there; which was completely born from Persian style. Adilshah was one of those, in whose reign the first illustrated book in which miniatures were produced, namely 'Gujum al-Uloom, which is currently preserved in the Chesterbeati Collection of London. Another illustrated book was also made at the same time in Ahmadnagar and is stored in Poona.

Historically, we can divide the painting of Deccan into two parts such as the reign of the kings of Vijayanagara and the reign of the Bahmani Sultans; which can be called the a new phase of the emergence of miniature painting tradition in the south, after that the another phase of Deccan miniature painting, after the decline of the Bahmani Empire, begins with the establishment of the Sultanates of Bijapur, Golconda and Ahmadnagar during 15th to 17th century. The real resurgence of painting in the South took place at this time and it was basically in this phase that the distinct form of the miniature style emerged. In this way, Bijapur, Golconda and Ahmadnagar were the more prominent production centers of Deccan miniature paintings, which played a significant role in the development of this painting style.

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Main Features of Deccan Miniatures

If the main features of Deccan style of miniature painting are mentioned here; so that, the colours have been used in flat mannered the paintings of this style; But the colour-scheme is highly rich and eye-catching. The influence of Persian painting style is clearly reflected in the high horizon employed in the paintings, the golden sky and the landscape in the background. Golden colour has been used abundantly in architectural-planning, adornment of costumes and ornaments. In the paintings of this painting style, more emphasis is given on the decorative side. The distinctive feature of Deccani painting is seen in the treatment of ethnic types, costumes, jewellery, flora and fauna, landscape and colour-combinations. In the paintings of this style, human figures are often painted in dark colours. The faces are viewed from a three-quarter profile, which makes them stand out. The rendering of trees, rocks and other design patterns in the background of the paintings looks unnatural.

Pahari School of Miniature Paintings

Pahari painting did not develop suddenly in areas surrounded by snow-capped mountains and wild paronomic scenery; rather, the painting style that sprouted here was deeply rooted in the hearts of the men and women who lived there, their joys, sorrows and aspirations, their poetry, music and religious beliefs. This picture style is full of love, joy, song, peace and relaxation. The people living in the hilly states of Jammu, Basohli, Chamba, Guler, Kangra, Mandi, Kullu, Bilaspur, Nurpur etc. were naive, homosexual and fond of pleasures by nature. He believed in spending his life happily without any feeling of despair or sadness and the cult of Bhakti was the driving force of his religious belief.

When in the second half of the sixteenth century, Pahari miniature painting emerged with its flimsy cover and gradually inspired by each other, the hill states of Jammu, Basohli, Garhwal, Chamba, Guler, Kangra, Mandi, Kullu, Bilaspur, Nurpur etc. Under the patronage of the rulers, the Pahari painting styles started flowing on the path of maturity with their original identity. After an initial phase, the Basohli painting style developed as an offshoot of Pahari painting in the Jammu hills under the patronage of Raja Kripalpal (1678–1763) in the late seventeenth century. The Basohli style of miniature painting flourished in the eighteenth century, the evidence of which we find in the form of two complete paintings related to the Bhagavata Purana. Pahari miniature painting in its complete form was developed in the second half of the eighteenth century (from 1750 AD onwards). In the middle of the nineteenth century, this art form had established its new dimensions. The Kangra Kalam reached its highest peak during the decade and a half from 1760 to 1805; Under whose umbrella the painters had created the most beautiful and poetic miniatures.

In conclusion, it can be said that the world famous Pahari miniature painting style was developed by the artists living in different states of Punjab hills. During the second half of the sixteenth century to the 19th century, it extended from Jammu to Almora and Garhwal in the sub-Himalayan parts through present-day Himachal Pradesh; Basohli, Guler, Kangra, Kullu, Chamba, Mankot, Nurpur, Mandi, Bilaspur, Jammu and

other places in the hills of the Western Himalayas may be mentioned as major painting centers under this style; Which emerged as the center of Pahari miniature painting from the seventeenth to the nineteenth century.

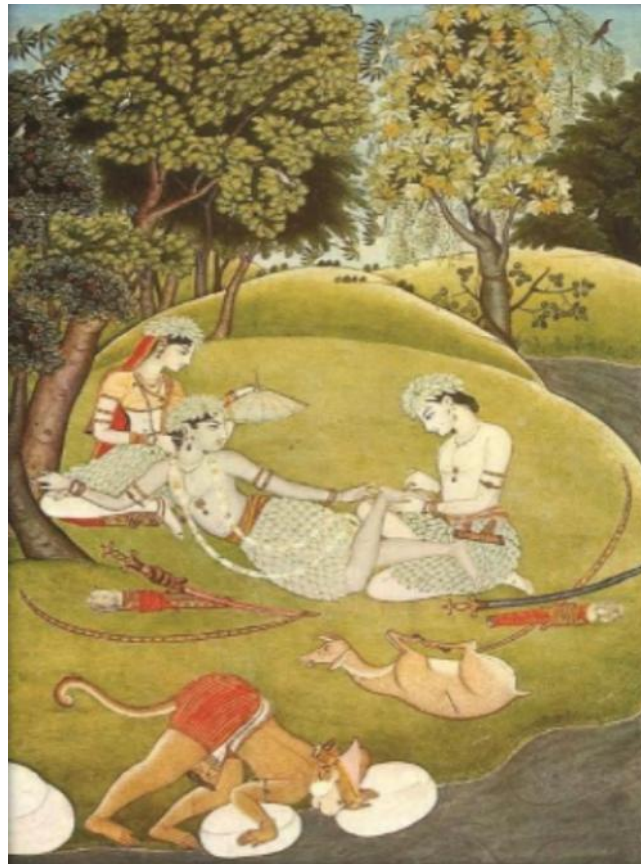


Figure 4: Rama and Sita in the forest, Kangra, 1780

Main Features of Pahari Miniatures

Pahari miniatures have their own distinctive features; whose subjects ranging from mythology to literature have been presented in a heart-touching manner and with an attractive colour scheme. Yellow, orange and red colours have been used to highlight the spring and its late summer ripening. A unique feature of this style is also the marking of trees drenched in bright colours. In the depiction of festivals like Holi, orange and red colours have been brilliantly used by the painters to depict the warm feelings of love of men and women. Similarly yellow to represent sublime love, pink to represent pure love and bright red to represent passion have been used with great sensitivity; which is indicative of the maturity of the painters.

The rhythmicity of the lines is one of the unique features of the Kangra miniature painting style. The harmony of rhythm and spontaneity in the figures through fine lines is unique. Trees, clouds, water, forest etc. have been depicted in a very attractive manner in nature-depicting. Similarly, landscaping includes mountains, trees adorned with beautiful flowers, lotus flowers, rivers and ponds, and aquatic birds; while the rainy season and lightning etc. in the sky have been depicted in a charming manner. Female figures are depicted in profile; While his eyes are long and narrow and the chin is depicted as pointed and he is usually shown wearing garments such as Choli, Lehenga and transparent Chunni. The men are depicted wearing tunic, pajama and turban.

Orissa Style of Miniature Paintings

In the context of Orissa miniature paintings, there is a complete lack of adequate information; Nevertheless, on the basis of the evidence available so far, the conclusion emerges that it was the germination of this picture style in about 17th century and its development and expansion continued till the 19th century. If it is classified on the basis of depiction-surfaces and depiction of subjects used in the creation of paintings of

this miniature painting style, then mainly these paintings were made on painting-surfaces like palm leaves and paper and the depiction subjects are mostly of Lord Krishna and his gopis, Radha, Krishna Leela and Geet Govinda have been focused on. The beautiful arrangement of colours, rich decorations and presentation of emotions are very unique in Orissa style miniature painting.

The earliest available evidence of the miniature styles of Orissa appears to have been painted probably in the 17th century AD. A painting from this period consisting of a court scene and four illustrated leaves and an illustrated illustration of a manuscript focusing on episodes from Govinda are held in two different museums in India. Also in the National Museum, New Delhi are the painted palm leaf manuscripts depicting scenes from the Ramayana, an illustrated palm leaf manuscript of the Bhagavata in the Ashutosh Museum, and a painted paper manuscript of the Gita-Govinda in the National Museum, New Delhi. There is evidence of miniature painting. From the 17th century, paper began to be used for the creation of other Indian miniatures, including Orissa; nevertheless, palm leaves continued to be used in Orissa until the 19th century.

In this miniature painting style, there is a variation in the methods of painting such as paintings on palm leaves were rubbed with charcoal or ink and the combined motifs in the painting-compositions were complemented by some thematic colours; while the painting method of Orissa miniatures made on paper is very similar to the creation method of other Indian miniature painting styles. The compositional quality of the paintings in the early manuscripts of this painting style is of high quality, although in the 18th century a decline in the composition of the paintings was clearly visible as the lines became thicker and the rhythm was no longer the same.

Main Features of Orissa Miniatures

The paintings executed in the traditional tempera technique under the Orissa miniature painting style are painted on surfaces such as palm leaves, paper and wood. The drawing sketching of these paintings were usually drawn in red or black. The background was first coloured in this style; then the sky, buildings and trees etc. were painted with a fine brush and the figures were painted at the very end of the painting process. The colours used in the paintings were made from various locally available mineral substances. Indigo was the vegetable colour; while lac-dye and red carmine were obtained from insects. Burnt conch shell and zinc white (safeda) were used for white colour. The black colour was prepared from lamp black and burnt ivory (kajal). Red ochre (geru), red lead (sindur) were used for red, indigo and ultramarine were used for blue. Yellow ochre, orpiment and peori (extracted from the urine of cows fed on mango leaves) were used for the yellow colour. Colours made from silver and gold were also used. Terraverte, malachite and verdigris (jungle) were used as green, which was also obtained by mixing other colours. Gum arabic and neem gum were used as binding agent to make the dyes durable.

Company Style of Miniature Painting

A new style of miniature painting, known as Company style of painting, developed in the second half of the 18th century from a fusion of Indian and European styles to the liking of the British during the colonial period in India. Most of the Company style paintings are small in size. These paintings were created with water colours on paper and mica. These paintings made by the artists of Indian origin generally cannot be called original on the basis of creativity, moreover the lack of enthusiasm and attraction can be clearly seen in such paintings. The painters of Company school also painted a number of floral and bird motifs based miniature paintings; which naturally seem similar to the miniatures painted during Jahangir's reign.

If we refer to the germination and expansion of the company style painting, then this painting style first sprouted in Murshidabad of West Bengal; thereafter, gradually this painting style was expanded in other major trading centers of East India Company like Banaras, Delhi, Lucknow and Patna etc. Some such evidence is also available, which confirms that the ancestors of "Patna Style Painters" were natives of Pratapgarh (Rajputana). When Emperor Akbar had established "Chitrashala" in Agra, some of the painters appointed in

that Chitrashala were also from Pratapgarh, including Manohar. He is considered the ancestor of the Patna painting style. When the Mughal rule was taking its last breath, many groups of painters left Mughal court in search of livelihood; because in the Mughal Sultanate, there were no longer rulers who gave them due respect and rewards. A group of those painters had settled in Murshidabad. This group included those painters who are considered to be the progenitors of the Patna school of painting. This group of painters moved from Murshidabad to Patna and most of these painters had made places like Lodikatra, Moghalpura, Nityananda's well, Mosquito (Patna City) etc. their base. At that time Patna was economically prosperous due to the commercial activities of the East India Company. There some rich people and many military officers of Danapur military cantonment had a keen interest in fine arts. Initially these painters used to paint according to the wishes of their owners and decorated their houses with paintings.



Figure 5: Five Recruits- Ummee Chund, Indur, Goolzaree, Bukhtawur and Juhaz, 1815-16

Main Features of Company Miniatures

The daily activities, manners and customs of the people of different classes and communities of India as well as the local flora and fauna etc. were an entirely new experience for the British officials during the colonial rule and their documentation and approach to artistic creation from then on, many British officers employed local artists to paint them. As a result miniatures were produced on a large scale by local artists, some of whom had served as illustrations in the then courts of Murshidabad, Lucknow or Delhi. To please his new patrons in the form of the British, he pursued his traditional method of portrait creation to document the landscapes around him. In this painting style, single pictures were often created more. In pictorial subjects, religious and literary themes were replaced by scenes from local life style and botanical motifs; although some paintings are also focused on the visualization of hunting, but in them the British have been composed in costumes according to western culture and clothing. The portrayal, the realism is up to par and the color scheme is breathtaking.

CONCLUSIONS

If we look at the overall development of Indian painting, the narrative pictorial presentation and its form in different periods have been changing naturally due to time and circumstances. From the heyday of Buddhist art until the nineteenth century, the tradition of mural painting and miniature painting proved extremely useful in the widespread dissemination of teachings and teachings of religions such as Jainism and Buddhism. The original identity of the miniature genre lay in the depiction of narratives from religious and contemporary popular texts in the form of miniatures; but later, when the Rajasthani and Mughal miniature painting styles emerged, at that time the brush of the painters mainly focused on the display of courtly elegance. Company style can be said to be the last phase of the Indian traditional miniature painting tradition and during this period mainly local customs and depiction of flora had become dominant. In this research paper, factual light has

been thrown on the background of Indian miniature painting styles, especially religious-cultural influence, subject matter, attractive color-scheme and contemporary usefulness; Because the sources of the Indian miniature painting tradition in different periods have been extremely indispensable.

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