

(C) The Modern Trends in Indian Art

Introduction

(1) Study and appreciation of the following works of Contemporary (Modern) Indian Art.

(a) Paintings

- (i) Rama Vanquishing the pride of the Ocean –Raja Ravi Verma –Jamini Roy
- (ii) Mother and Child –Amrita Sher Gill
- (iii) Haldi Grinders –M.F. Husain
- (iv) Mother Teresa –Kamlesh Dutt
- (v) The Vulture –Krishna Reddy

(b) Graphic Prints

- (i) Whirl-Pool –Somnath Hore
- (ii) Children –Jyoti Bhatt
- (iii) Devi –Anupam Sud
- (iv) Of walls –K. Laxma Goud
- (v) Man, Woman and Tree –D.P. Roychowdhury

(c) Sculptures

- (i) Triumph of Labour –Ramkinkar Baij
- (ii) Santhal family –Amar Nath Sehgal
- (iii) Cries Unheard –P.V. Janakiram
- (iv) Ganesha –Aekka Yada Giri Rao
- (v) Chaturmukhi

Note: The names of artists and their art work as listed above are only suggestive and in no way exhaustive. Teachers and students should expand this according to their own resources. However, the questions will be set from the above mentioned art works only.

HISTORY OF INDIAN PAINTING

To understand the history of Indian Painting, it is divided into following periods.

1. Prehistoric Painting :

- (a) Paleolithic 400000 to 10000 B.C.
- (b) Mesolithic 10000 B.C. to 3000 B.C.
- (c) Neolithic 4500 B.C. to 300 B.C.

With the end of Mesolithic age, the beginning of Neolithic age has took place in different parts of our country at different times. The above periods have been estimated keeping in mind the conditions in India.

2. Before 'Ajanta' or 'Gupta' period i.e. first to fifth century A.D.

3. Ajanta Period : Approximately first century to sixth century A.D.

4. Medieval Period :

- (a) First half from 600 to 1100 A.D.
- (b) Second half from 1000 to 1500 A.D.

5. Miniature Painting : 11th to 16th Century

6. Rajasthani School of Art

OR

Rajput School of Art : 16th to 19th Century

7. Pahari School of Art : 17th to 19th Century

8. Mughal School of Art : 1560 to 1850 A.D.

9. The Deccani School of Art : 1560 to 1800 A.D.

10. Modern Age : 19th Century onwards

FOR CLASS XI

→1. Prehistoric Painting : 400000 B.C. to 300 B.C.

(a) Paleolithic : 400000 B.C. to 10000 B.C.

(b) Mesolithic : 10000 B.C. to 3000 B.C.

(c) Neolithic : 4500 B.C. to 300 B.C.

→2. Before Ajanta or Gupta period i.e. First to Fifth Century A.D.

→3. Ajanta period : Approximately First Century to Sixth Century A.D.

FOR CLASS XII

→4. Medieval period

(a) First half 600 to 1100 A.D.

(b) Second half 1000 to 1500 A.D.

→5. Mughal School of Art : 1560 to 1850 A.D.

→6. The Deccani School of Art

→7. Rajasthani School of Art OR

Rajput School of Art : 16th to 19th Century

→8. Pahari School of Art : 17th to 19th Century

→9. Bengal School of Art.

→10. Modern Age of Painting : 19th Century onwards.

MINIATURE PAINTING

HISTORY OF MINIATURE PAINTING

Any painting done in small size, in any medium and on any surface is called a miniature Painting. Earlier, these paintings were made on palm-leaf (Tar-Patra/Bhojpatra), a piece of cloth, a piece of leather or ivory and later on handmade paper. The Miniature Painting is mostly presented with minute details. It may be a portrait, an illustration of a story or a scene from daily life. From medieval period onwards, we find a strong tradition of miniature painting in different schools of painting.

They are :

- (1) The Pala School (8th to 12th Century).
- (2) The Western Indian School (10th to 16th Century) or Jain School of Art.
- (3) Other Isolated styles (1500 to 1550 A.D.).
- (4) The Mughal and Deccan School of Art (1560 to 1850 A.D.).
- (5) Rajput and Pahari School of Art or Rajasthani and Pahari School of Art (16th to 19th Century A.D.).

PALA SCHOOL/EASTERN SCHOOL OF BENGAL, BIHAR AND ORISSA (750 A.D. to the middle of the 12th century) :

Ellora and Ajanta, the great centres of Buddhist learning and art saw the greatest masterpieces of art as murals and frescoes. After this, the Buddhist monasteries (*mahaviharas*) of Nalanda, Vikramsila and Somarupa witnessed a great phase of Buddhism and Buddhist art in India. A large number of manuscripts on palm-leaves relating to Buddhist themes were written and illustrated with images of Buddhist deities under the patronage of the ruling Pala kings at these centres.

The Pala painting got its name after the kings Dharam Pal and Dev Pal while their chief artists were Dhiman and his son Vittapal. It resembles the ideal forms of contemporary bronze and stone sculptures of Pala and Sena, and reflects some feelings of the classical art of Ajanta. Paintings are characterised by mostly sava-chasma¹ faces, curvy black outlines, bright colours, simple compositions and graceful figures.

A fine example of a typical Buddhist palm-leaf manuscript illustrated in Pala style is *Astasahasrika Prajnaparamita* (the perfection of wisdom personified by a female deity), a manuscript of Mahayana Buddhism written in eight thousand lines. The manuscript has illustrations on six folios (of size $22\frac{1}{2} \times 2\frac{1}{2}$ each) and also on the inside and outside of two wooden covers. Writing was done after leaving space in the middle for painting, thereafter it was sent to painters for illustrations. A thread running through two holes made on both sides of the folios was used to tie them together. Since they were sacred, vermilion and sandal paste was smeared on them resulting in their damage over the years.

The Pala art came to a sudden end after the destruction of the Buddhist monasteries at the hands of Muslim invaders in the first half of the 13th century. Some of the monks and artists escaped and fled to Nepal, which helped in strengthening of the existing art traditions there. Two examples of manuscript illustrations are given below :



Mamaki with Vajra on Lotus
Astasahasrika Prajnaparamita Manuscript
Pala School, late 11th c.



Ashtasahasrika Prajnaparamita Manuscript
Pala School, early 12th c., West Bengal/Bangladesh

1 - one and one-fourth eye visible

WESTERN SCHOOL OR JAIN SCHOOL

(Later half of the 10th century to the 16th century) :

The motivating force for the artistic activity in Western India was Jainism that was patronised by the Kings of Chalukya Dynasty who ruled Gujarat, parts of Rajasthan and Malwa. The oldest paintings of this school are of Tirthankaras - Parsvanath, Neminath and Rishabhath. Twenty Tirthankaras were painted in these manuscripts which are available in the Jain libraries (*bhandaras*) found at many places in Western India.

The illustrations on these manuscripts are in a unique style of strong distortion. One finds in this style an exaggeration of certain physical traits for instance - eyes, breasts and hips are enlarged. Figures are flat with angularity of features and the further eye protruding into space. This is an art of primitive vitality, vigorous line and forceful colours.

From about 1100 to 1400 A.D., palm-leaf was used for the manuscripts and later on paper was introduced for the purpose. Two very popular, influential and moralizing Jain texts that were repeatedly written and illustrated with paintings are :

1. The *Kalpasutra* (The Book of Ritual) contains biographies of the four most significant Jinas, including Mahavira
2. The *Kalakacharya-Katha*, Story of the Teacher Kalaka.



L - The birth of Mahavira.
Kalpasutra manuscript - Western India
Late 15th - early 16th century
Opaque watercolour on paper



R - Women of the royal household celebrating the sixth night after the birth of Mahavira.
Kalpasutra manuscript - Western India
Late 15th - early 16th century
Opaque watercolour on paper

SCHOOLS OF CENTRAL INDIA :

The Kalpa-Sutra illustrations of Mandu (in Malwa region of Madhya Pradesh) mark the initial phase of the miniature/manuscript art in central India as early as the 11th-12th century.



Jain monk preaching to a king. Jain style, circa 1500-25 A.D.,
National Museum, New Delhi.

Being in central India, Mandu was influenced by art from all directions- Jain manuscripts of Gujarat, Muslim elements of Jaunpur and Awadh from the east, Rajput art of the North and Deccan style from the south. In the 15th century Mandu was ruled by Khalji dynasty under which we see the Persian influence in *Nimat-Nama* (Book of delicacies). Later when it was ruled by Sultan Baz bahadur, *Ragmala* (Necklace of musical nodes) series, *Laur chanda* and *Chaurpanchshikha* series became subjects due to the rulers' inclination for secular and romantic themes. Thus art of central India started from primary influence of Gujarat but developed with wide ranging influences. Large protruding eyes, angular faces, men and women of moderate height, plenty of motifs and large amount of gold characterise these Kalpa-Sutra paintings.

In Malwa (M.P) in Central India, the art of miniature painting was pioneered at Dhar, Ujjain, Narsinghpur and Narsinggarh in the 16th century. The subjects were Ragamala, Ramayana, Bhagavata-Purana, renowned love-lores, etc. The main feature is their frequent narrative depiction of themes in small compartments on a small area. They are also excellent in execution, colour-scheme, accuracy of details and elaboration. Bright basic colours, blend of folk elements and highly charged faces are the other features of Malwa miniatures.

CLASS - XII (THEORY)
One Theory Paper **2 hours** **30 Marks**

UNIT-WISE WEIGHTAGE

Units	Periods	Marks
1. The Rajasthan and Pahari Schools of Miniature Painting	24	10
2. The Mughal and Deccan School of Miniature Painting	24	10
3. The Bengal School of Painting and The Modern Trends in Indian Art	24	10
TOTAL	72	30

UNIT 1: THE RAJASTHANI AND PAHARI SCHOOLS OF MINIATURE PAINTING **24 Pds.**
 (16th Century A.D. to 19th Century A.D.)

A brief Introduction to Indian Miniature Schools : Western-Indian, Pala; Rajasthan, Mughal, Central India, Deccan and Pahari.

(A) The Rajasthani School

- (1) Origin and Development
- (2) Sub-Schools—Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur.
- (3) Main features of the Rajasthani Schools
- (4) Study and appreciation of the following Rajasthani Paintings :

Title	Painter	Sub-School
Maru-Ragini	Sahibdin	Mewar
Raja Anuruddha Singh Hara	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna on Swing	Nuruddin	Bikaner
Radha (Bani-Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at Chitrakuta	Guman	Jaipur

(B) The Pahari School

- (1) Origin and Development
- (2) Sub-Schools—Basohli, Guler, Kangra, Chamba and Garhwal
- (3) Main features of the Pahari School
- (4) Study and appreciation of the following Pahari Paintings :

Title	Painter	Sub-School
Krishna with Gopis	Manaku	Basohli
Nand, Yashoda and Krishna with Kinsmen going to Vrindavana	Nainsukh	Kangra

UNIT 2: THE MUGHAL AND DECCAN SCHOOL OF MINIATURE PAINTING **24 Pds.**
 (16th Century A.D. to 19th Century A.D.)

(A) The Mughal School

- (1) Origin and development
- (2) Main features of the Mughal School
- (3) Study and appreciation of the following Mughal Paintings :

Title	Painter	Period
Krishna lifting Mount Goverdhana	Miskin	Akbar
Birth of Salim	Ramdas	Akbar
Falcon on a Bird rest	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
Marriage Procession of Dara Shikoh	Haji Madni	Provincial Mughal (Avadh)

(B) The Deccan School

- (1) Origin and development
- (2) Main features of the Deccan School
- (3) Study and appreciation of the following Deccan Paintings :

Title	Painter	Sub-School
Ragini Pat-hamsika	Unknown	Ahmadnagar
Hazrat Nizamuddin Auliya and Amir Khusro	Unknown	Hyderabad
Chand Bibi Playing Polo (Chaugan)	Unknown	Golconda

UNIT 3: THE BENGAL SCHOOL PAINTING AND THE MODERN TRENDS IN INDIAN ART **24 Pds.**
 (About the beginning to mid of the 20th Century)

(A) National Flag of India and Symbolic significance of its form and the colours.

(B) (1) Introduction to the Bengal School of Painting

- (i) Origin and development of the Bengal School of Painting.
- (ii) Main features of the Bengal School of Painting.

(2) Contribution of Indian artists in the struggle for National Freedom Movement.

- (i) Tiller of the Soil - Nand Lal Bose

(3) Study and appreciation of the following paintings of the Bengal School:

- (i) Journey's End - Abanindranath Tagore
- (ii) Rasa-Lila - Kshitindranath Majumdar
- (iii) Radhika - M.A.R. Chughtai
- (iv) Megdoot - Ram Gopal Viswargya



Krishna stealing butter and other Krishnalila Scenes, Malwa,
circa 1680 A.D.,
National Museum, New Delhi



Rama & golden deer Maricha, Malwa,
circa 1634-40 A.D.,
National Museum, New Delhi

When muslim rulers took over the central region, Artists took shelter in Mewar in Rajasthan where great miniature art developed separately. Thus Central school became the fountainhead for later Miniature schools of India.



(A) RAJASTHANI SCHOOL OF PAINTING (16TH TO 19TH CENTURY A.D.)

GEOGRAPHICAL SITUATION : Rajasthan is surrounded by Pakistan, Punjab, Haryana, Uttar Pradesh, Madhya Pradesh and Gujrat.

Rajasthan means place of Rajas (Kings) or place of states (Rajaya's) so there were so many kings and states at that time and this place is known as Rajasthan.

Rajasthan Art is not a new school of Art but it was a refined and purified form of the same Indian Traditional Art which was developed in Rajasthan, Gujrat and Mewar as a new school of Art is also known as Rajasthani or Rajput or Hindu School of Art. This art was based on Hindi literature, Music, Poetry, Religion, Rag and Ragnis, Ritikala Paintings etc.

ORIGIN AND DEVELOPMENT OF RAJASTHANI ART : Rajasthani School did not originate as miniature but it was primarily a mural art. This art was developed under the Rajput kings so it is called Rajput Art. A number of paintings were done on romance and general folk themes.

The whole Rajasthan was affected by the attack of the Mughals but Mewar did not come under their control till the last. This was the reason that Rajasthani school flourished first in Mewar (the purest form and later on in) Jaipur, Jodhpur, Ambar, Kota Bundi, Kishan Garh, Bikaner school and other places of Rajasthan.

Mewar has an important place in the development of Rajasthani school of Art. It is a mixture of Gujrat and Jain school along with original Indian Art. But Rajasthani school of Art is a pure Indian Art. Even today Nathdwara Paintings are very famous; more of the paintings depict love scenes of Radha and Krishna. The estate (Jagir) which was inherited by Kishan Singh the eighth son of Raja Udai Singh of Jodhpur is known as Kishangarh. This state is surrounded by Jaipur, Jodhpur and Ajmer. The palace of Kishan Singh is situated on the bank of a beautiful Lake.

After Kishan Singh, Raja Raj Singh the father of Raja Sawant Singh ruled the state of Kishangarh and the Art reached at its climax during his reign. Kishangarh Paintings are very famous even today. If we want to show the typical Rajasthani Painting then we can show Kishangarh Paintings which are world famous (Radha, Bani-Thani). Sawant Singh was a scholar of Hindi, Sanskrit and Persian also. He had expertise both in Music and