

# SLM Module Developed by:

**RAJIV PARASAR (Asst. Professor) Applied Art , SIFF.**

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## **INTRODUCTION**

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In this course we shall deal with various aspects of **Traditional Line Drawing**. The course on **Traditional Line Drawing** is a practical one, that a lot of artistic creations which need to be learned simultaneously used by engaging oneself in creative field, has been dealt differently as per the distance mode of learning adopted by SVSU. You shall find a lot of learning skill material after every unit , you can check your knowledge. You must not escape them and do not leave them. While studying you have to complete these activity when they appear in the units.

The block consists of the following Chapters:

## **SUBJECT (2) TRADITIONAL LINE DRAWING**

### **CHAPTER 1 - DRAWING & COLORING FROM FOLK ART**

- Unit 1:       Wari Paintings  
Unit 2:       Madhubani Paintings

### **CHAPTER 2 – DRAWING AND COLORING FROM INDIAN MINIATURE PAINTINGS**

- Unit 1:       Rajasthani Paintings  
Unit 2:       Pahari Paintings  
Unit 3:       Mughal Paintings

Taking the inspiration from the master pieces of Indian art and reproducing it. The size of the 'study' should be 25% larger from the actual size.

- |            |                              |
|------------|------------------------------|
| Submission | 5 Plates                     |
| Size       | A3 White Cartridge Sheet     |
| Medium     | Water Colour, Poster Colour. |

# CHAPTER – 1 DRAWING & COLORING FROM FOLK ART

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## UNIT 1:WARLI PAINTINGS

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### STRUCTURE

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Warli Painting : Indian Folk Art
  - 1.2.1 Warli Culture
  - 1.2.2 Origin of Warli Paintings
- 1.3 Popular themes in Warli art
  - 1.3.1 Concept of Nature as Mother
  - 1.3.2 Subjects Of Warli painting
- 1.4 Technique of Warli painting
  - 1.4.1 Warli Paintings Material
  - 1.4.2 Patterns of Warli Paintings
  - 1.4.3 Method of Warli Paintings
- 1.5 Let us sum up
- 1.6 Aids to answers

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### 1.0 OBJECTIVES

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After reading this unit, you will be able to;

- Describe the origin and history of Warli paintings
- Know the right way to make Warli painting
- Make illustrations of Warli paintings

## 1.1 INTRODUCTION

In Indian folk art paintings It was only during the 20th century that Indian folk art slowly emerged as a subject of study and appreciation. Before this era, only Mughal painting was appreciated in India. In the year 1916, Ananda Coomaraswamy established Rajasthani and Pahari paintings as a form of art. Of course, they lacked the refinement of Mughal Art. Yet, their charm was undeniably there and that marked the beginning of the emergence of Indian folk art at a global level.

Initially, the study of folk painting was restricted to Bengal gradually, more and more Indian states realized the value of their own art and came out with their collections. Each region used the materials readily available to them and this resulted in tremendous diversity and variety in this form of art, while also being clubbed as one, "Indian" folk art. Let us now delve deeper in detail into the study of some of the most major types of Indian Folk Art.

The Warlis or Varlis, as they are also known, form part of a Scheduled Tribe in India. These simple rural folk live in the talukas or districts of Thane, Nasik and

Dhule in the state of Maharashtra, the Valsad District of Gujarat, and the union territories of Dadra and Nagar Haveli and Daman and Diu. These people stick by a set of their own beliefs, customs and traditions and also speak an unwritten Varli language, which is a quaint mix of Sanskrit, Marathi and Gujarati. The word Warli is derived from warla, meaning "piece of land" or "field". There are some records of the Warli painting tradition dating right back to 2500 or 3000 BCE. In fact, their mural paintings are similar to those done in the Rock Shelters of Bhimbetka, Madhya Pradesh, between 500 and 10,000 BCE.

Warli art is extremely special and rudimentary, using limited vocabulary: a circle, a triangle and a square. It is said that the circle and triangle come from their own observation of nature. The circle, to the Warlis, represents the sun and the moon and the triangle is derived from mountains and pointed trees. Only the square seems to be a human invention, possibly indicating a sacred enclosure or a piece of land. So the central motive in each ritual painting is the square, the chauk or chaukat. Inside this square is the Palaghata or the Mother Goddess. She embodies fertility. The concept of male gods is almost absent among the Warli tribe. They are sometimes even related to spirits which take human shape.

Anandniketan school of Ahmedabad in Gujarat, India has done a play of a girl of the Warli tribe, "Niyati". She is not real but they made this girl come into life.

Their oral tradition tells us that the Warlis moved southwards in search of lands for shifting cultivation to the foothills of the Sahyadri (also known as the Western Ghats), where they live now. With a view to putting an end to what they considered the wasteful practice of shifting cultivation, the British evicted Warli villages deep into the forests, and resettled them on the fringes.

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## 1.2 WARLI PAINTINGS

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the Warlis carry on a tradition stretching back to 2500 or 3000 BCE. Their mural paintings are similar to those done between 500 and 10,000 BCE in the Rock Shelters of Bhimbetka, in Madhya Pradesh.

Their extremely rudimentary wall paintings use a very basic graphic vocabulary: a circle, a triangle and a square. The circle and triangle come from their observation of nature, the circle representing the sun and the moon, the triangle derived from mountains and pointed trees. Only the square seems to obey a different logic and seems to be a human invention, indicating a sacred enclosure or a piece of land. So the central motive in each ritual painting is the square, known as the "chauk" or "chaukat", mostly of two types: Devchauk and Lagnachauk. Inside a Devchauk, we find Palaghata, the mother goddess, symbolizing fertility. Significantly, male gods are unusual among the Warli and are frequently related to spirits which have taken human shape. The central motif in these ritual paintings is surrounded by scenes portraying hunting, fishing and farming, festivals and dances, trees and animals. Human and animal bodies are represented by two triangles joined at the tip; the upper triangle depicts the trunk and the lower triangle the pelvis. Their precarious equilibrium symbolizes the balance of the universe, and of the couple, and has the practical and amusing advantage of animating the bodies.

The pared down pictorial language is matched by a rudimentary technique. The ritual paintings are usually done inside the huts. The walls are made of a mixture of branches, earth and cow dung, making a red ochre background for the wall paintings. The Warli use only white for their paintings. Their white pigment is a mixture of rice paste and water with gum as a binding. They use a bamboo stick chewed at the end to make it as supple as a paintbrush. The wall paintings are done only for special occasions such as weddings or harvests. The lack of regular artistic activity explains the very crude style of their paintings, which were the preserve of the womenfolk until the late 1970s. But in the 1970s this ritual art took a radical turn, when Jivya Soma Mashe started to paint, not for any special ritual, but because of his artistic pursuits.

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### 1.2.1 WARLI CULTURE

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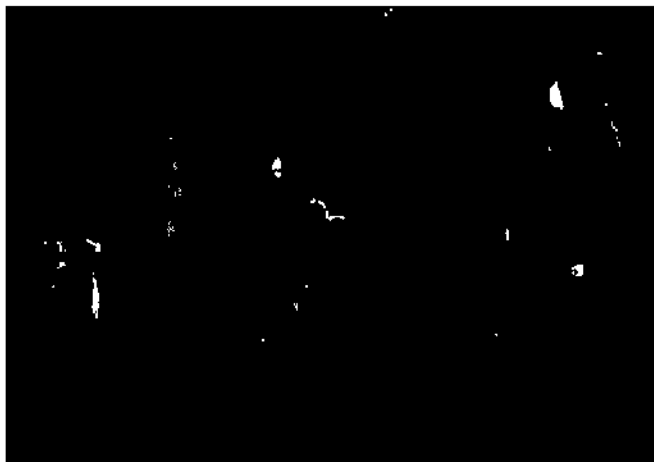
The Warli culture portrays one of the best examples of man - environment interaction. Their indigenous practices are proof of how the tribals, though illiterate, had the mechanism to preserve the environment.

Life of the Warlis begins with the cradle ceremony by which a child is admitted into the tribe. The next is the lugin (initiation into adulthood with marriage); and the third is the maran and the dis (rites of death and ancestor-ship). The fourth is the zoli ceremony which has two parts: 'empowering' the child to face life in the forest and introducing the child to the community, which is the basis of Warli life.

## 1.2.2 ORIGIN OF WARLI PAINTINGS

Warli folk paintings are the painting of Maharashtra. Warli is the name of the largest tribe found on the northern outskirts of Mumbai, in Western India. The word "Warli" comes from "warla" which means a piece of land or a field. Despite being in such close proximity of the largest metropolis in India, Warli tribesmen are still not urban. Warli Art was first discovered in the early seventies. While there are no records of the exact origins of this art, its roots may be traced to as early as the 10th century AD. Warli is the vivid expression of daily and social events of the Warli tribe of Maharashtra, used by them to decorate the walls of village houses. This was the only means of transmitting folklore to a others who are not acquainted with the written word.

## 1.3 POPULAR THEMES IN WARLI ART



The most popular theme of this ritual painting heritage revolves around hunting; fishing and farming; festivals and social functions; types of dances; and trees and animals. Additional themes, such as men and women gathering around a bonfire on a cold night, shepherds accompanying sheep in the fields and so on, are also depicted in Warli art. Human and animal bodies are represented in the form of stick figures, by way of two triangles



joined at the tip; the upper triangle depicting the trunk and the lower triangle, the pelvis. This kind of approach, surprisingly depicting equilibrium, symbolizes the balance of the universe. Besides, it also creates a certain effect of animating the bodies. Warli paintings are usually done inside huts. The walls are made of a mixture of branches, earth and cow dung, which creates a natural red-ochre background for the wall paintings. The Warli use only the color white for their paintings. This white color is a mixture of rice paste and water with gum as a binding agent. A bamboo stick, chipped off at one end, makes for a fine paint brush. The wall paintings are done only during special

occasions such as harvests, weddings and births.

These paintings do not depict mythological characters or images of deities, but depict social life.

Images of human beings and animals, along with scenes from daily life are created in a loose rhythmic pattern. Painted white on mud walls, they are pretty close to pre-historic cave paintings in execution and usually depict scenes of human figures engaged in activities like hunting, dancing, sowing ,harvesting, going out, drawing water from well, drying clothes or even dancing.

Warli paintings on paper have become very popular and are now sold all over India. Today, small paintings are done on cloth and paper but they look best on the walls or in the form of huge murals that bring out the vast and magical

world of the Warlis. For the Warlis, tradition is still adhered to but at the same time new ideas have been allowed to seep in which helps them face new challenges from the market.

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### 1.3.1 CONCEPT OF NATURE AS MOTHER

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Nature is considered as mother by the Warlis. It is central to all their customs and traditions. The midwife gives a newborn male an axe and a female a sickle - the two tools necessary to access the bounties of nature. She tells the child not to fear the tiger or the bear or any wild animal; and not to flee from the 'forces of nature'. He should live in harmony with them.

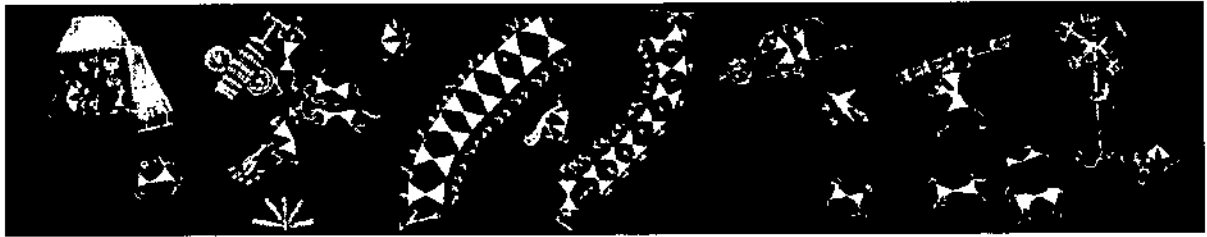
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### 1.3.2 SUBJECTS OF WARLI PAINTING

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The typical subjects on which Warli Art is done are :

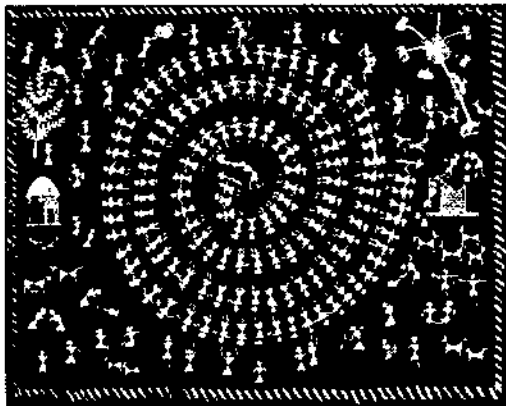
- 1) Festival
- 2) Harvest
- 3) Folk story
- 4) Celebration
- 5) Temple Marriage



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## 1.4 TECHNIQUE OF WARLI PAINTING

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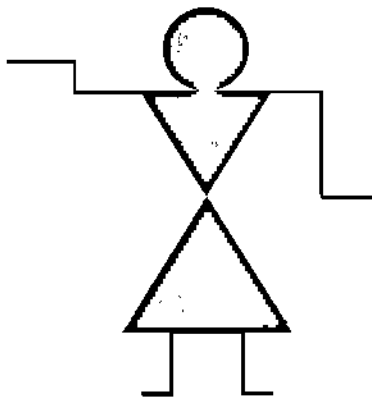
Warli paintings are ancient painting made on the walls . The colours used were not permanent . But the paintings were made again on different occasions .

The major highlight is these all have people in group depicting the social life.

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### 1.4.1 WARLI PAINTINGS MATERIAL

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Typically Warli paintings are simply painted on mud, charcoal and cow dung treated surfaces with rice paste for the colour white

The composition color makes the variation in the color of the surface of the mud

1. Ochre
2. Black-red
3. Earthy mud
4. Brick red



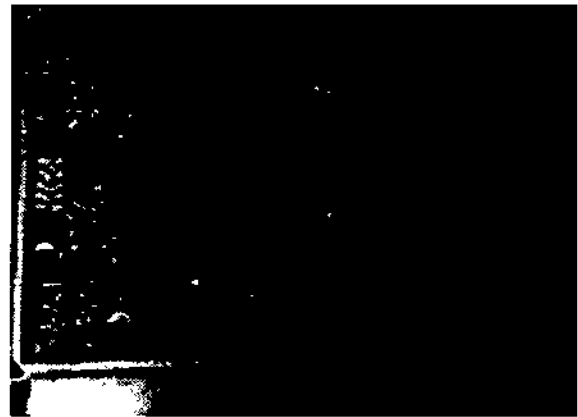
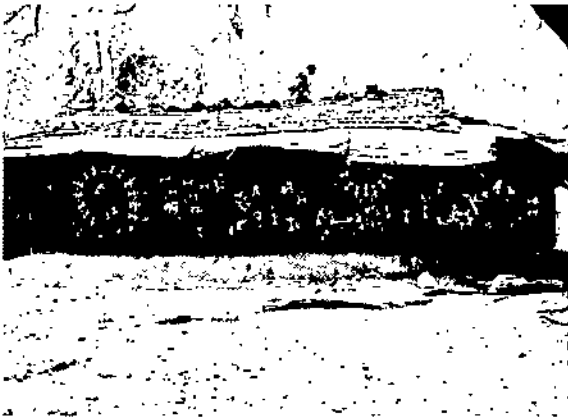
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## 1.4.2 PATTERNS OF WARLI PAINTINGS

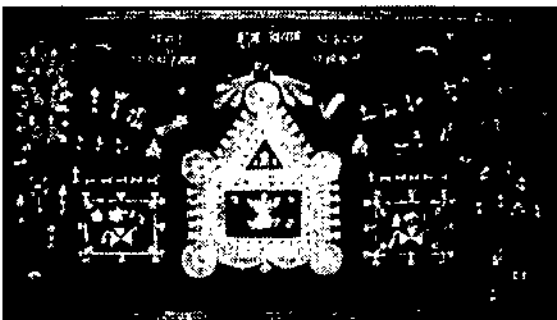
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It basically consists of geometrical patterns

- Circle: representing the sun and the moon
- Triangle: triangle derived from mountains and pointed trees
- Square: indicating a sacred enclosure or a piece of land. So the central motive in each ritual painting is the square.
- These geometric figures are joined together to form beautiful patterns .Like two apex of triangles are joined together to form a human figure.



A painting on a wall of a Warli house



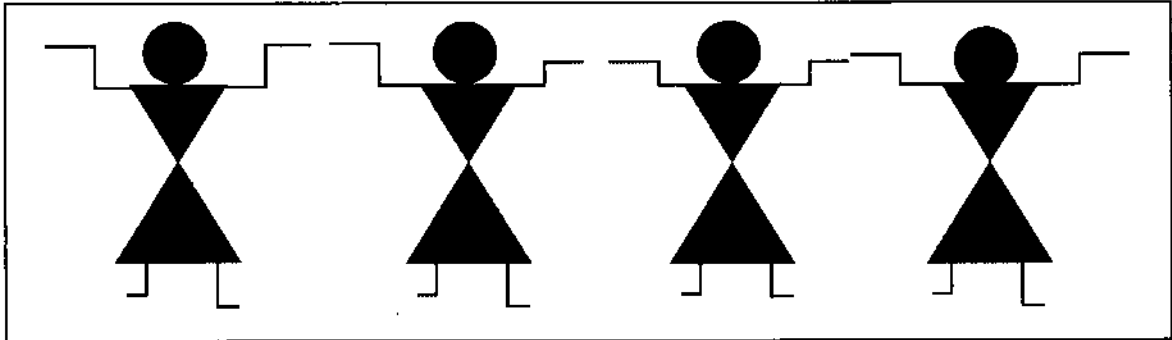
A painting on a wall of a Warli house, depicting a Devchauk at the centre and two Lagnachauks on both the sides.

*(Warli paintings, at Sanskriti Kendra Museum, Anandagram, New Delhi.)*

But you can always Experiment with background colour. As contrast to typical Warli background try and experiment with vibrant colours. Can even combine two colours to make the background....Just like half red and half black in this one..

*Warli art with background of two colours*

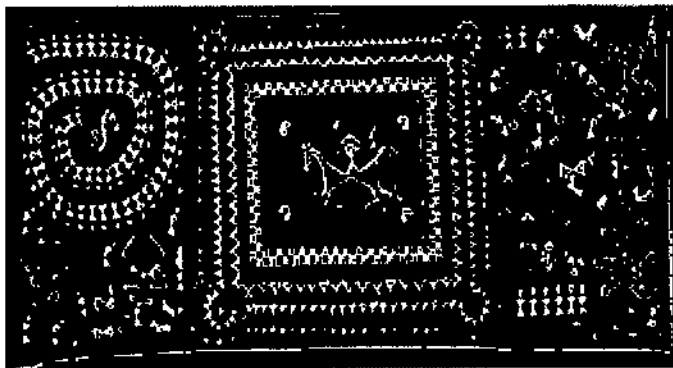
## 1.5 LET US SUM UP



Birds, trees, women and men get together to form a composite whole in the paintings of the tribe and the Warli Paintings among them form the happiest celebration of the concerned philosophy. Even spiral formations of men and women and concentric circular designs in Warli Paintings are symbolic of the circle of life. There are several paintings which look very simple but are symbolic. The balance and harmony presented in these paintings is thought to represent the balance and harmony of the universe. Dissimilar to other art forms of tribes, the Warli Paintings do not take the help of religious images, thus making the paintings more secular in nature.



The most frequent theme of Warli paintings is marriage. Several paintings portray the marriage god called Palghat, attended by a horse and the groom and the bride. They consider these paintings sacred. Men and women dancing in circles, during various celebrations, is another theme typical to the Warli Paintings. Fauna and flora are also presented in these paintings. In recent times, these paintings also include a few modern elements like bicycles or transistors tucked in corners of the paintings.



The cracked village walls of Warli have been decorated with Warli paintings for centuries and still today they act as the most prominent decoration of a majority of such houses. Great epics or mythology are not narrated in the Warli paintings. Warli paintings on paper have now become very

popular and sold all over India. Today small paintings are done on clothes. But it looks best on walls. Painted on mud, surface based on charcoal along with rice paste in order to get the white colour the Warli paintings deal with themes which speak about the social activities and lifestyle of the Warlis. The relaxed rhythmic movement suggested by each of the paintings gives life to it

But now people have adapted in modern form which consists of poster permanent colours .So you can also make one as it is a very simple art form of painting. You Don't need any specialized knowledge but just a creative mind and artistic flair..

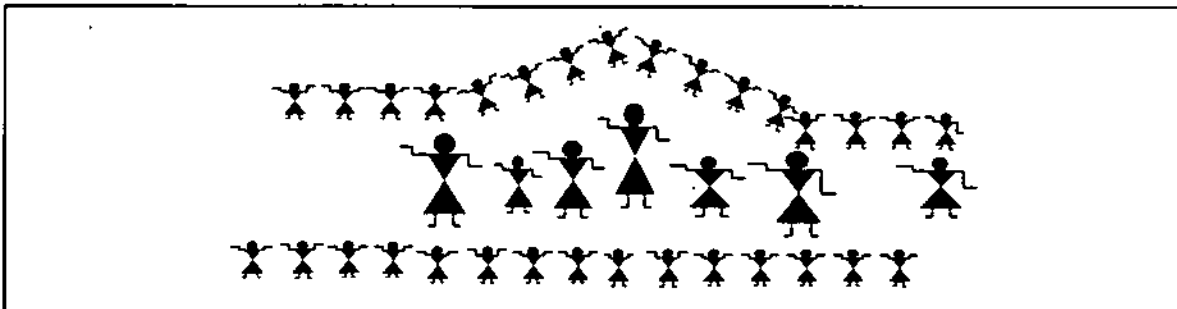
### Materials Required

- Cloth/Handmade paper
- Trace paper
- Metallic colours(for cloth)
- Poster colours (for paper)
- White poster.
- Carbon sheet

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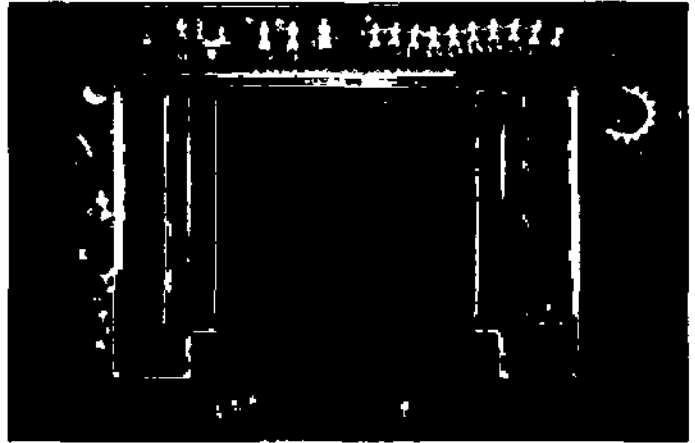
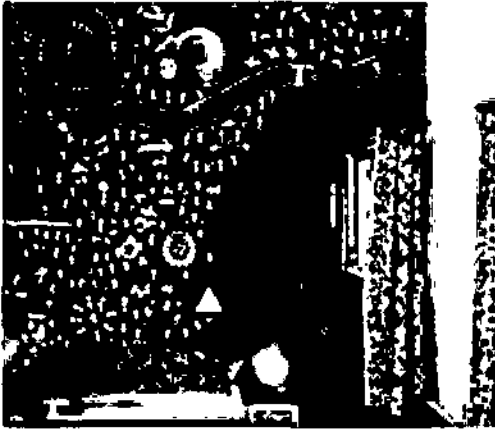
## 1.6 AIDS TO ANSWERS

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Warli painting In Madhubani style,  
Warli with intricate work)

Warli painting on wall by fabulous Warli artist: Chandakk



## So let's start

Step 1:

Choose a design

Step 2:

First draw the required pattern on the trace paper and copy the design into the paper using carbon sheet.

Step 3:

Use Poster colours for paper

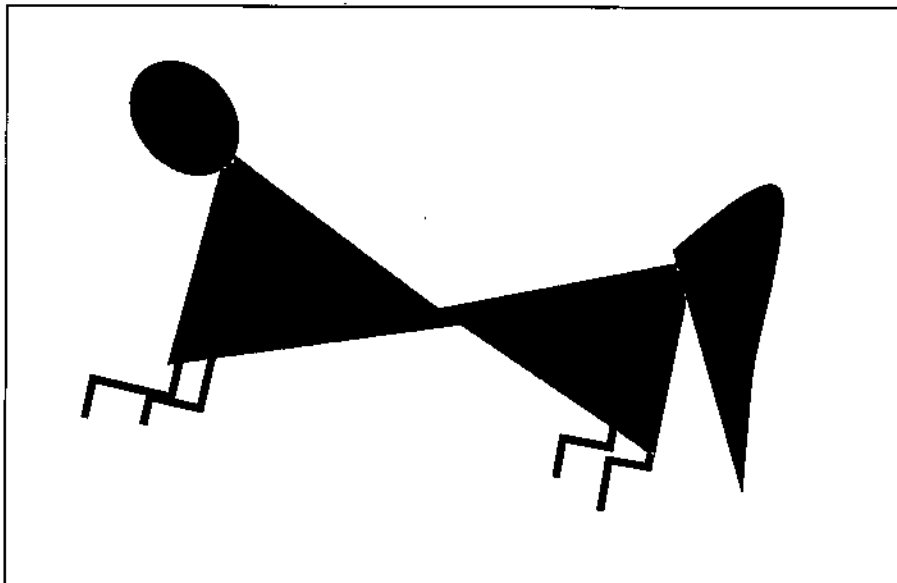
Step 4:

Draw outlines using the white colour and again leave it to dry.

Step 5:

Color in the outlines with white color.

Warli Paintings are made in detail but their real beauty lies in their utter simplicity.



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## UNIT 2: MADHUBANI PAINTINGS

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### STRUCTURE

2.0	Objectives
2.1	Introduction
2.2	Madhubani Painting
2.2.1	History of Madhubani painting
2.2.2	Madhubani painting technique
2.3	Style of Madhubani painting
2.3.1	Technique of making Madhubani Paintings
2.5	Let us sum up
2.6	Aids to answers

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### 2.0 OBJECTIVES

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After reading this unit, you will be able to;

- Describe the origin and history of Madhubani paintings
- Know the right way to make Madhubani painting
- Make illustrations of Madhubani paintings

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### 2.1 INTRODUCTION

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Gujarat and southern Rajasthan were well-known for their miniatures. Western India mostly used angular lines, bright and bold colors and full profiles. Paintings from the Rajput and Central Indian centres, used more individualistic styles, the composition being simple, though more direct. Likewise, each region presented its own unique folk art in its own unique way, thereby creating a brilliant kaleidoscope of colors and designs in its paintings.

Madhubani painting is also known as Godhna, Maithaili and Chaitra figure painting. As a folk art, this type of painting originates from the villages of Madhubani and Mithila in Bihar. The rural women of Mithila, it is believed, used to carve out their imaginations on the walls, floors and doors of their mud houses. They believed that God would then visit their houses and bless them with prosperity and plenty. These later came to be known as Madhubani Paintings. Today, the style of Madhubani paintings has changed completely. The subject of Indian folk paintings is as diverse as the Indian cultural

milieu itself. Indian folk art painting includes a brilliant battery of calendar and wall paintings, oil, canvas and cloth paintings, cave paintings, miniatures and so on.

The most famous types of Indian folk art paintings hence include various ancient Indian art forms such as Madhubani, Phad, Kalamkari, Orissa Paata, Warli paintings and so on. Indian folk art paintings usually deal with pictorial

depictions of popular Hindu deities such as Rama, Krishna, Shiva, Durga, Lakshmi and Saraswati. Additionally, we can also find Madhubani paintings of the sun, the moon and even some plants and flowers used in daily rituals, such as tulasi (basil) and so on. Many paintings also depict daily village life, common customs and rituals, birds, animals and the elements of nature. Folk paintings are very fetching and a visual treat, as they employ vibrant and natural colors and papers, clothes, leaves, earthen pots, mud walls and so on, as their canvas to paint on.



## 2.2 HISTORY OF MADHUBANI PAINTING

Madhubani painting had initially been a traditional rural art, only meant to serve as home decor in the houses of the villagers. But ever since the massive devastation of the Bihar famine during the year 1964-65, people of Madhubani were forced to move from agriculture and other form of livelihood to Maithili paintings. This is when the villagers moved from painting on walls to painting on satin, sarees, dupattas and so on. These paintings are carried out on many

mediums such as cloth, canvas and handmade paper. Madhubani paintings mainly deal with images of the most popular Hindu deities as also with other Hindu sacred symbolisms and various aspects of nature as well. One can

also get to see royal court scenes and various Hindu social events (such as thread ceremony, marriage and so on) being depicted in Madhubani paintings. Predominantly, Madhubani paintings deal with the following categories:

- Traditional
- Animals and Birds
- Tattoo
- Contemporary
- Monochrome



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## 2.3 MADHUBANI PAINTING TECHNIQUE

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Madhubani painting is a highly skillful art, which strictly adheres to ancient, time-tested techniques. This art employs the use of simple raw materials easily available in rural areas, such as bamboo sticks and cotton.

The cotton is first wrapped around a bamboo stick. This serves as a brush. This brush is then dipped in various colors and is applied on to the fabric. There is no shading work used here. The outline is given with double lines and the gaps between these two lines are filled with cross or straight lines. Colors are not used for these lines.

Madhubani paintings use natural colors taken from vegetable colors. Black is gotten by blending soot and cow dung. The color yellow comes from a mixture of lime, milk of banyan leaves, turmeric and pollen. Red comes from

the juice of the Kusam flower or from red sandalwood, while white is gotten from rice powder and so on.

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## 2.4 STYLE OF MADHUBANI PAINTING

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Madhubani paintings are typically characterized by bold colors, traditional geometric patterns, floral patterns, *double line outlines*, *surreal figures showing bulging eyes* and improbably long noses of deities and so on.

Madhubani is exclusively feminine school of folk painting. Traditionally, this style of painting was passed down from generation to generation in the far reaches of the Mithila Region, mainly by women. Even today, Madhubani artisans prepare the traditional paste of cow dung and mud to apply on their canvases, so as to give it a more authentic look and also to help the fabric better absorb color.

Madhubani paintings are easily discernible from their unique style. Using bright colors and vivid descriptions, it can be easily understood and appreciated by just about anyone who lays their eyes on them.

Madhubani paintings have created a niche for themselves in the world of art. Hanging one such painting in your house would lend a certain exotic elegance to the look of the room as such.





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## 2.4 TECHNIQUE OF MAKING MADHUBANI PAINTINGS

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### Materials Required

Cloth/Handmade paper  
Trace paper  
Fabric colours (for cloth)  
Poster colours (for paper)  
Black outliner  
Carbon sheet

#### Step 1:

Choose a design

#### Step 2:

First draw the required pattern on the trace paper and copy the design into the cloth/paper using carbon sheet.

#### Step 3:

If using Cloth Paint using fabric colours and let it dry well.

Use Poster colours for paper. The colours are applied flat with no shading. There is normally a double line drawn for the outlines, with the gap between the lines filled by cross or straight tiny lines. In the linear painting, no colours are applied. Only the outlines are drawn.

Step 4: Draw outlines using the black colour and again leave it to dry for 24 hours.

If applying on cloth iron on the back side of the cloth

1- Choose a design that is colourful! It is often seen that traditionally there are only basic colours used like orange, green and red but you can add colours like pink, purple, blue to make it more attractive.

2- Choose a design that it is easy to make.

The design pattern should be simple and clear!

3- Trace the design well.

If you do not trace it well, you will definitely find yourself in trouble later. You can make improvements in designs like changing the features of face, as it generally seen features in Madhubani are not sharp.

4- Choose a theme.

If you are making more than one painting than choose a theme eg.Krishna because each painting has certain meaning or situation

5-Don't limit yourself .

If you don't want a painting then you can always make a bookmark, card or table mats with Madhubani and laminate them.

Add beautiful Border . Make sure you have a border . It will add new dimensions to your painting.



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## 2.5 LET US SUM UP

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The traditional way of painting in Madhubani style is intricate and is also interesting.

The people of madhuban take inspiration from myths and legendary epics , the style had become internationally popular and appreciated.

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## 2.6 AIDS TO ANSWERS

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Take this painting for reference and reproduce it with first drawing outlines, coloring outlines with white color, filling the forms with bright and vivid colors.

## **CHAPTER – 2 DRAWING & COLORING FROM MINIATURE PAINTING**

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### **UNIT:1: PAHARI MINIATURE PAINTING**

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#### **STRUCTURE**

1.0	Objectives
1.1	Introduction
1.2	Origin and Area
1.2.1	History of Pahari Painting
1.3	Schools of Pahari painting
1.4	Style of Pahari Paintings
1.5	Artists and Patrons
1.6	Material and Technique
1.7	Themes
1.8	Style and Aesthetics
1.9	Let us sum up
1.10	Aids to answers

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#### **1.0 OBJECTIVES**

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After studying this lesson the learner will be able to-

- Describe the background, region, contribution of Mughal court religions and literature.
- Describe the enlisted art-works with appreciation.
- Differentiate between the style of Rajsthani school and Pahar School.
- Explain the characteristic features of these paintings.
- Identify the medium, technique and style of Pahari School painting.
- State of the names of painter's and their paintings.

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## 1.1 INTRODUCTION

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Pahari painting (literal meaning a painting from the mountainous regions, pahar means a mountain in Hindi) is an umbrella term used for a form of Indian painting, originating from Himalayan Hill kingdoms of North India, during 17th-19th century.

Notably Basohli, Mankot, Nurpur, Chamba, Kangra, Guler, Mandi, and Garhwal was done mostly in miniature forms.

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## 1.2 ORIGIN AND AREA

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The Pahari school developed and flourished during 17th-19th centuries stretching from Jammu to Almora and Garhwal, in the sub-Himalayan India, through Himachal Pradesh, and each creating stark variations within the genre, ranging from bold intense Basohli Painting, originating from Basohli in Jammu and Kashmir, to the delicate and lyrical Kangra paintings, which became synonymous to the style before other schools of paintings developed, which reached its pinnacle with paintings of Radha and Krishna, inspired by Jayadev's Gita Govinda.

It gave birth to a new idiom in Indian painting, and grew out of the Mughal painting, though this was patronized mostly by the Rajput kings who ruled many parts of the region.

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### 1.2.1 HISTORY OF PAHARI PAINTING

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The tradition of Indian miniature paintings can be traced back a long way, although only a few examples of this art have been preserved from ancient times. The miniature paintings were evidently used as illustrations for religious books, but this art must have also touched other aspects of life, including the beauty and joy of the transient world.

Even in those ancient examples of Indian religious art, sensuous beauty mingles with spirituality, thus asserting the inseparability of form from spirit, the understanding of which precedes the ultimate stage of spiritual liberation.

A new trend, which was to have far-reaching effects on the technique and character of Indian painting, began to flow into Buddhist and Hindu India in the 13th century, with the impact of the cultural tradition of the Islamic Middle East, especially from Persia. Persian painters were invited to work at the Muslim courts in India, new techniques and new themes were then introduced, and a successful synthesis of cultural and artistic elements emerged. The art of miniature painting in India, using the new mediums and techniques, was further enriched by imported themes and visions, to reach an unprecedented standard of refinement under the patronage of the art-loving emperors of the Mughal dynasty during the 16th – 18th centuries.

From the imperial court, the new artistic mode spread to every corner of the Mughal empire, where feudal rulers and governors began to vie with one another in setting up their own workshop. The courts of the Hindu Rajputs, rulers of Rajasthan and the Punjab hills, became important working terrain, and subsequently became the asylum to the Mughal-trained artists who had to flee from the imperial capital due to the drastic reinforcement of Muslim orthodoxy in the second half of the 17th century, and again at the fatal Persian invasions of 1739. Various schools of miniature paintings then began to flourish in the Rajput states of the Western Himalayan foothills. Basohli and Chamba became important centres by the middle of the 17th century, but this art reached its highest peak of splendour under the patronage of the powerful Raja Sansar Chand of Kangra (1775-1823), whose political power and artistic taste dominated a large region of the Western Himalayas. A rapid decline set in after the reign of Sansar Chand, but some of its former glory lingered on throughout the new era of Sikh supremacy and through the British rule.

Pahari paintings have been widely influenced by the Rajput paintings, because of the family relations of the Pahari Rajas with royal court at Rajasthan. One can also see strong influence of the Gujarat and Deccan paintings. With the emergence of Bhakti movement, new themes for Indian Pahari paintings came into practice. The Shaiva-Shakta themes were supplemented by argot poetry and folk songs of Lord Krishna and Lord Rama. At the same time, the themes of the paintings revolved around love and devotion also. There was also illustration of great epics, puranas, etc. The depiction of Devi Mahatmya manuscript painted at Kangra, in 1552, has been much acclaimed.

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### 1.3 SCHOOLS OF PAHARI PAINTING

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- Guler School
- Kangra School
- Basohli School
- Chamba School
- Garhwal School

Various schools of miniature painting collectively called Pahari, flourished between the 17th and 19th centuries in the sub-Himalayan states towards the end of the Mughal rule in India. Rajput kings or chieftains who were all great connoisseurs of art ruled the hilly region, comprising of 22 princely states, extending from Jammu to Almora. With the infusion of new ideas and techniques these schools attained a level of maturity and sophistication, which made them worthy successors of the Mughal tradition. This art dwelt largely on the themes and symbols from literature and mythology. A typical Pahari composition consists of several figures skillfully grouped and full of movement, and each is distinctive in terms of clothing, hairstyle and even pigmentation, which may be blue, white, pink or grey. Pandit Seu of Guler and his sons Manaku and Nainsukh were

among the greatest of the Pahari painters. The Pahari paintings can be classified into two groups: a northern series called the Jammu or Dogra school and the southern series called the Kangra school.

The early Pahari paintings of the mid-17th century were in the Basholi style,

Which developed in the hill states of Jammu and Punjab. The town of Basholi is located on the northeast and is about 130 kms from Jammu. The Basholi paintings were characterized by strong use of primary colours (red, mustard yellow and blue) and by faces with receding foreheads and great expressive eyes, shaped like lotus petals. Apart from clothing, which was borrowed from the Mughal paintings, the Basholi paintings had adopted new and individual styles and themes. The most popular theme of Basholi painting was from Bhanu Datta's Rasamanjari, which was profusely used by the renowned Basholi artist Devi Das in 1694-1695 AD. Other favourite themes include love of Madhava-Malati, Radha-Krishna episodes and the Bhagavata Purana. The artists also had a fondness for the portraits of the local rajas in plain white garments. The prominent portraits of many-headed Shiva and many-armed Durga reflect a strong Indian elements. These paintings bear resemblance to the Rajasthani and Malwa paintings. This style of painting spread to the other hill states of Mankot, Nurpur, Kulu, Mandi, Suket, Guler and Kangra. A good collection of Basholi paintings is found in the Dogra Art Museum, Jammu.

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## **1.4 STYLE & SCHOOLS OF PAHARI PAINTINGS**

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### **1.4.1 STYLE OF PAHARI PAINTINGS**

- Pahari paintings of India can be divided into two distinct categories, on the basis of their geographical range, namely:
- Basohli and Kulu Style (Influenced by Chaurpanchasika style)
- Guler and Kangra Style (Based on cooler colors and refinement)

### **1.4.2 SCHOOLS OF PAHARI PAINTINGS**

#### **Basohli Paintings**

The town of Basohli is situated on the bank of the Ravi River in Himachal. This town has produced splendid Devi series, magnificent series of the manifestations of the Supreme Goddess. Apart from that, it is also known for the magnificent depiction of the Rasamanjari text. Artist Devidasa painted it under the patronage of Raja Kirpal Pal. Gita Govinda of 1730 is also believed to have Basohli origin. Geometrical patterns, bright colors and glossy enamel characterize Basohli paintings.

## **Bilaspur Paintings**

Bilaspur town of Himachal witnessed the growth of the Pahari paintings around the mid-17th century. Apart from the illustrations of the Bhagavata Purana, Ramayana and Ragamala series, artists also made paintings on rumal (coverlets) for rituals and ceremonies.

## **Chamba Paintings**

Chamba paintings are quite similar in appearance to Mughal style of paintings, with strong influences of Deccan and Gujarat style also. The late 17th century witnessed Chamba paintings of Himachal being dominated by Basohli style, which ultimately gave way to Guler painting tradition.

## **Garhwal Paintings**

Garhwal Paintings originated in Himachal and were first dominated by the Mughal style. Later, it started reflecting the cruder version of Kangra traditions.

## **Guler Kangra Style Paintings**

The nature Guler Kangra style of Himachal developed somewhere around the year 1800. It was a more naturalized version of painting, with visible difference in the treatment of eyes and modeling of the face. Landscapes were also commonly used as themes. Along with that, this style also accentuated the elegance and grace of the Indian women.

## **Jammu Paintings**

Jammu paintings of the late 18th and early 19th century bear a striking similarity to the Kangra style. Shangri Ramayana of the late 17th and early 18th century was produced in Jammu itself.

## **Jasrota Paintings**

Jammu paintings of the late 18th and early 19th century bear a striking similarity to the Kangra style. Shangri Ramayana of the late 17th and early 18th century was produced in Jammu itself.

## **Jasrota Paintings**

Jasrota paintings are mainly found in Jammu and Kashmir and revolve around court scenes, events from the life of the kings, allegorical scenes, etc.



## **Kulu Paintings**

The paintings of Kulu style include a Bhagavata Purana, two Madhumalati manuscripts, etc.

## **Mandi Paintings**

Mandi, situated in Himachal, witnessed the evolution of a new style under Raja Sidh Sen (1684-1727). During that time, the portraits depicted the ruler as a massive figure with overstated huge heads, hands and feet. Other works were characterized by geometric compositions and delicate naturalistic details.

## **Mankot Paintings**

Mankot paintings of Jammu and Kashmir bear a resemblance to the Basohli type, with vivid colors and bold subjects. In the mid-17th century, portraiture became a common theme. With time, the emphasis shifted to naturalism and subdued colors.

## **Nurpur Paintings**

Nurpur paintings of Himachal Pradesh usually employ bright colors and flat backgrounds. However, in the later periods, the dazzling colors were replaced by muted ones.

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## **1.5 ARTISTS AND PATRONS**

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Pahari painting was essentially a court art, depending on the patronage of the ruling chiefs of the Himalayan hill states. Following the mode of the imperial Mughal court, the hill rajas strove to have their own collections of paintings, or even an atelier of renowned artists. Profiting from the gradual dissolution of the Mughal Empire, Sansar Chand of Kangra and other hill rajas asserted and increased their political power, to rise to the position that enabled them to become liberal patrons of art. Names of artists and families of such artisans are now known, largely through genealogical records kept by priests at the centres of pilgrimage. The best among them were those trained at the Mughal court, who later sought refuge and new patronage among the hill rajas. Some travelled from court to court, receiving large commissions at each, while others accepted a permanent settlement in the form of lands from their satisfied patrons. With the collapse of Sansar Chand's power, and with it the prestige and wealth of most of the hill rajas, the artists lost their principal means of subsistence. The militant Sikhs, who subsequently became the dominant power in the Punjab, had their own religion and a more sober way of life. Many court-painters and their descendants became impoverished craftsmen. Commissions were already scarce, when the disastrous earthquake in 1905 brought a deathblow to the economy of the hill countries. Some of the versatile artists, nevertheless, managed to maintain their traditional crafts, working on the satisfactions of the new patrons, namely the Sikh chieftains and the British officers of the new Indian empire.

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## 1.6 MATERIAL AND TECHNIQUE

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Paper was the principal material used by the Pahari painters. Hand-made paper was evidently known in North India before the Muslim period, but became commonly used for illustrations from about the 14th century and after. Indian miniatures then began to abandon the limited space and framework of the traditional palm-leaf proportions, to acquire new formats. Gradually, dimensions of 30 by 10 cm became fairly regular, providing more space for meaningful details. Machine-made paper began to be introduced during the end of the 19th century, but paper apparently remained scarce in many areas. A great number sketches and preliminary drawings of the early 20th century Punjab have been drafted on the backs of used sheets.

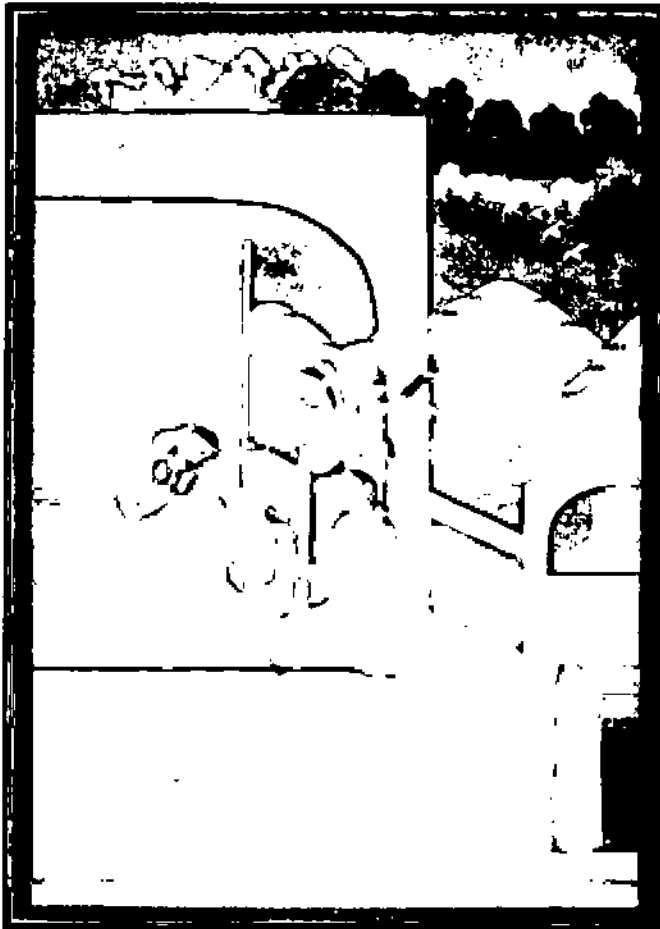
In the early and the best periods of production, colours were obtained from mineral dyes, which required months of carefully grinding. Black, as an exception, was collected from burning oil-lamps. Synthetic dyes came into usage later in the 19th century, producing harsh tints in contrast to the mellow colours of the natural pigments of the earlier times.

The paper employed in the best examples of Pahari miniatures was usually hand-made, which were carefully prepared and burnished smooth. The drawings were first sketched in outline, using red or ochre-yellow, and then corrected and finalised in firm black lines. The pictures were then covered with a thin priming of white, the outlines retraced and the colours applied. Uncoloured drawings are actually unfinished paintings in various stages of production, or trial sketches made by apprentices or by the masters themselves.

Frequently, the finished product has obviously been the work of more than one person, or even of a group. Unfinished paintings tell us much of the artist's talent and his work-process. These consist of trial sketches of varying qualities as well as those satisfactorily worked out models for the real picture. Dabs of colours and written words stating the colours and designs to be used, presumably served as a memory aid for the original maker of the drawing, and as well as a guideline for his associates, his professional successors, or whosoever it was to complete the picture. Such drawings, in many cases, would have been kept as prized possessions by successive generations of artists, to be copied or used as models time and again. Tracing, employing transparent paper or pouncing, were common techniques, as well as re-drawing by hand. Numerous drawings and paintings exist which could be ultimately traced back to the same model or parallel duplicates. In each case, the original compositions were retained, while modifications and fresh details were appended to create the desired effects and the right atmosphere.

## 1.7 THEMES

Pahari painting is predominantly religious by nature, having its main contents adhering to sacred themes, namely representations of Hindu gods and goddesses, and scenes from Hindu mythology. Its most favourite subjects are drawn from the life of Krishna, the cowherd god and the incarnation of Vishnu, the divine protector of the Universe. Poets and painters dwell above all on Krishna's frolic sports and love-plays with the milkmaids that have become impregnated with mysticism. Episodes from the puranas, especially those that glorify Devi or Durga, the consort of Shiva and the personification of the female principle, frequently occur, side by side with events drawn from the national epics the Ramayana and the Mahabharata. Moreover, Pahari paintings fondly illustrate every aspect of medieval Hindi literature, epic, lyric, musical and erotic. Scenes of valour, unfolding either legendary or local and historical deeds of heroism, enjoyed special favour among the valiant Rajput clans, as much as idealised portraits of the ruling Rajas and their illustrious ancestors. Configurations of musical modes, of various sentiments of love, ballads and romances taken from ancient and contemporary tales, formed part of the rich content of this art. Krishna subjects, known commonly as Krishna Lila predominate while the themes of love, inspired by the nayakas and nayikas.





Ramayana scene, Rama giving ring to Hanuman, Kangra style, ca. 1775-1800

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## **UNIT 3: RAJASTHANI PAINTING**

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### **STRUCTURE**

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Rajasthani Painting
- 3.3 Let us sum up
- 3.4 Aids to answers

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### **1.0 OBJECTIVES**

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The Rajasthani paintings covered a wide area including Malwa, Bundelkhand, Mewar, Bundi, Kota, Jaipur, Bikaner, Sirohi, Sawar, Kishangarh and Marwar.

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### **3.1 INTRODUCTION**

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What is interesting to note is that each centre developed its own individual characteristics. In Rajputana, painting was already in vogue in the form of Western Indian or Jain Style. This had provided a base for the growth of various schools of paintings under the influence of the popular Mughal School from circa 1590-1600. Nevertheless the Rajasthani kalams developed their own styles in the years that followed.

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### **3.2 RAJASTHANI PAINTING**

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One striking feature of of Rajasthani Paintings is the arrangement of figures as even small figures are not are not obscured in the composition. the background,.

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### **3.3 LET US SUM UP**

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the flora and fauna and the symbols help the composition to express an intensity of feelings and emotions. Architecture usually painted in the background, is used as a device to create perspective and depth.



KRISHNA AND GOPIS, Bihari Sat Sai, Mewar, Rajasthan, circa A.D. 1700,  
National Museum, New Delhi



LAILA MAJNU, Kota, Rajasthan; circa A.D. 1760-1770,  
National Museum, New Delhi

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## UNIT 3: MUGHAL PAINTING

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### STRUCTURE

30	Objectives
3.1	Introduction
3.2	Mughal Painting
3.2.1	Babur
3.2.2	Humayun
3.2.3	Akbar
3.2.4	Jahangir
3.3	Artists
3.4	Modern Mughal Art
3.5	Technique Of Making Mughal Miniature Painting
3.6	Let us sum up
3.7	Aids to answers

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### 3.1 INTRODUCTION

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Mughal painting is a particular style of Indian painting, generally confined to illustrations on the book and done in miniatures, and which emerged, developed and took shape during the period of the Mughal Empire (16th-19th centuries).

Mughal paintings were a unique blend of Indian, Persian and Islamic styles. Because the Mughal kings wanted visual records of their deeds as hunters and conquerors, their artists accompanied them on military expeditions or missions of state, or recorded their prowess as animal slayers, or depicted them in the great dynastic ceremonies of marriages.

Akbar's reign (1556–1605) ushered a new era in Indian miniature painting. After he had consolidated his political power, he built a new capital at Fatehpur Sikri where he collected artists from India and Persia. He was the first monarch who established in India an atelier under the supervision of two Persian master artists, Mir Sayyid Ali and Abdus Samad. Earlier, both of them had served under the patronage of Humayun in Kabul and accompanied him to India when he regained his throne in 1555. More than a hundred painters were employed, most of whom were Hindus from Gujarat, Gwalior and Kashmir, who gave a birth to a new school of painting, popularly known as the Mughal School of miniature Paintings.

### A folio from the Hamzanama

One of the first productions of that school of miniature painting was the Hamzanama series, which according to the court historian, Badayuni, was started in 1567 and completed in 1582. The Hamzanama, stories of Amir Hamza, an uncle of the Prophet, were illustrated by Mir Sayyid Ali. The paintings of the Hamzanama are of large size, 20 x 27" and were painted on cloth. They are in the Persian safavi style. Brilliant red, blue and green colours predominate; the pink, eroded rocks and the vegetation, planes and blossoming plum and peach trees are reminiscent of Persia. However, Indian tones appear in later work, when Indian artists were employed.

After him, Jahangir encouraged artists to paint portraits and durbar scenes. His most talented portrait painters were Ustad Mansur, Abul Hasan and Bishandas.

Shah Jahan (1627–1658) continued the patronage of painting. Some of the famous artists of the period were Mohammad Faqirullah Khan, Mir Hashim, Muhammad Nadir, Bichitr, Chitarman, Anupchatar, Manohar and Honhar.

Aurangzeb had no taste for fine arts. Due to lack of patronage artists migrated to Hyderabad in the Deccan and to the Hindu states of Rajasthan in search of new patrons.

## 3.2 MUGHAL PAINTING

Mughal painting is a particular style of South Asian painting, generally confined to miniatures either as book illustrations or as single works to be kept in albums, which emerged from Persian miniature painting, with Indian Hindu, Jain, and Buddhist influences, and developed largely in the court of the Mughal Empire (16th - 19th centuries), and later spread to other Indian courts, both Muslim and Hindu, and later Sikh. Padshahnama is the most famous book of mughal miniature painting. There was already a Muslim tradition of miniature painting under the Sultanate of Delhi which the Mughals overthrew. Although the first surviving manuscripts are from Mandu in the years either side of 1500, there were very likely earlier ones which are either lost, or perhaps now attributed to southern Persia, as later manuscripts can be hard to distinguish from these by style alone, and some remain the subject of debate among specialists. By the time of the Mughal invasion, the tradition had abandoned the high viewpoint typical of the Persian style, and adopted a more realistic style for animals and plants.

### 3.2.1 BABUR

No miniatures survive from the reign of the founder of the dynasty, Babur, nor does he mention commissioning any in his diaries, the Baburnama. Copies of this were illustrated by his descendents, Akbar in particular, with many portraits of the many new



animals Babur encountered when he invaded India, which are carefully described.[3] However some surviving un-illustrated manuscripts may have been commissioned by him, and he comments on the style of some famous past Persian masters. Some older illustrated manuscripts have his seal on them; the Mughals came from a long line stretching back to Timur and were fully assimilated into Persianate culture, and expected to patronize literature and the arts.

Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were also more realistically shown. Although many classic works of Persian literature continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles.

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### 3.2.2 HUMAYUN

When the second Mughal emperor, Humayun (reigned 1530–1540 and 1555-1556) was in exile in Tabriz in the Safavid court of Shah Tahmasp I of Persia, he was exposed to Persian miniature painting, and commissioned at least one work there, an unusually large painting of Princes of the House of Timur, now in the British Museum. When Humayun returned to India, he brought with him two accomplished Persian artists, Sayyid Ali and Abdus Samad. His usurping brother Kamran Mirza had maintained a workshop in Kabul, which Humayan perhaps took over into his own. Humayan's major known commission was a Khamsa of Nizami with 36 illuminated pages, in which the different styles of the various artists are mostly still apparent. Apart from the London painting, he also commissioned at least two miniatures showing himself with family members, a type of subject that was rare in Persia but was to be common among the Mughals.

Mughal painting developed and flourished during the reigns of Akbar, Jahangir and Shah Jahan.

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### 3.2.3 AKBAR

During the reign of Humayun's son Akbar (r. 1556-1605), the imperial court, apart from being the centre of administrative authority to manage and rule the vast Mughal empire, also emerged as a centre of cultural excellence. Akbar inherited and expanded his father's library and atelier of court painters, and paid close personal attention to its output. He had studied painting in his youth under Abd as-Samad, though it is not clear how far these studies went.

Between 1560 and 1566 the Tutinama ("Tales of a Parrot"), now in the Cleveland Museum of Art was illustrated, showing "the stylistic components of the imperial Mughal

style at a formative stage". Among other manuscripts, between 1562 and 1577 the atelier worked on an illustrated manuscript of the Hamzanama consisting of 1,400 canvas folios. Sa'di's masterpiece The Gulistan was produced at Fatehpur Sikri in 1582, a Darab Nama around 1585; the Khamsa of Nizami (British Library, Or. 12208) followed in the 1590s and Jami's Baharistan around 1595 in Lahore. As Mughal-derived painting spread to Hindu courts the texts illustrated included the Hindu epics including the Ramayana and the Mahabharata; themes with animal fables; individual portraits; and paintings on scores of different themes. Mughal style during this period continued to refine itself with elements of realism and naturalism coming to the fore.

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### 3.2.4 JAHANGIR

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Jahangir (1605-27) had an artistic inclination and during his reign Mughal painting developed further. Brushwork became finer and the colors lighter. Jahangir was also deeply influenced by European painting. During his reign he came into direct contact with the English Crown and was sent gifts of oil paintings, which included portraits of the King and Queen. He encouraged his royal atelier to take up the single point perspective favoured by European artists, unlike the flattened multi-layered style used in traditional miniatures. He particularly encouraged paintings depicting events of his own life, individual portraits, and studies of birds, flowers and animals. The Jahangirnama, written during his lifetime, which is a biographical account of Jahangir, has several paintings, including some unusual subjects such as the sexual union of a saint with a tigress, and fights between spiders.

During the reign of Shah Jahan (1628-58), Mughal paintings continued to develop, but they gradually became cold and rigid. Themes including musical parties; lovers, sometimes in intimate positions, on terraces and gardens; and ascetics gathered around a fire, abound in the Mughal paintings of this period.

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### 3.3 ARTISTS

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The Persian master artists Abdus Samad and Mir Sayid Ali, who had accompanied Humayun to India, were in charge of the imperial atelier during the early formative stages of Mughal painting, but large numbers of artists worked on large commissions, the majority of them apparently Hindu, to judge by the names recorded. Mughal painting flourished during the late 16th and early 17th centuries with spectacular works of art by master artists such as Basawan, Lal, Miskin, Kesu Das, and Daswanth. Govardhan was a noted painter during the reigns of Akbar, Jahangir and Shah Jahan.

The sub-imperial school of Mughal painting included artists such as Mushfiq, Kamal, and Fazl.

During the first half of the 18th century, many Mughal-trained artists left the imperial workshop to work at Rajput courts. These include artists such as Bhawanidas and his son Dalchand.

A durbar scene with the newly crowned Emperor Aurangzeb in his golden throne.

Though he did not encourage Mughal painting, some of the best work was done during in his reign.

Aurangzeb (1658-1707) did not actively encourage Mughal paintings.

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### **3.4 MODERN MUGHAL ART**

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Mughal miniature paintings are still being created today by a small number of artists in Rajasthan concentrated mainly in Jaipur. Although many of these miniatures are skillful copies of the originals, some artists have produced modern works using classic methods to, at times, remarkable artistic effect.

The skills needed to produce these modern versions of Mughal miniatures are still passed on from generation to generation, although many artisans also employ dozens of workers, often painting under trying working conditions, to produce remarkable works sold under the signature of their modern masters.

Of the modern Mughal masters recognized by India, the most prominent remains Rafi Uddin who is the recipient of a large number of artistic honours from India over the last several decades. His younger brother Saif Uddin, who ghost-painted for his famous brother for years, has since become the most recognized modern Mughal painter straying from traditional Indian scenes into themes well away from century old traditions with remarkable effect.

Other masters in Rajasthan include Kaluram Panchal, Ram Gopal Vijayvargiya, Ved Pal Sharma, Kailash Raj, Tilak Gitai, Gopal Kamawat, Mohammed Usman and Mohammed Luqman, Kishan Mali Sharma and the Joshi family.

Mushfiq, a sub-imperial Mughal painter

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### **3.5 TECHNIQUE OF MAKING MUGHAL MINIATURE PAINTING**

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The initial stage of an Indian miniature painting is the drawing. In the past, charcoal was used to outline the image and this was then traced over in somewhat feint watercolour, usually of a reddish-brown colour, using a fine brush. The neutral reddish-brown tint is suitable for most objects, and particularly good for outlining skin tones in figures. These days, a graphite ('lead') pencil is often easier to use than charcoal. A medium hardness 2B pencil, which is soft enough not to engrave the paper, but hard enough to keep a sharp point. For very fine drawing, a harder pencil may be required. While doing the brush drawing (tracing over the pencil lines with watercolour), corrections can be made to the pencil drawing if necessary. After the watercolour outline has dried, a soft eraser can be used to gently remove traces of pencil marks that are still visible. Drawing as lightly as possible with the pencil makes erasure easier. Graphite has a slight disadvantage over charcoal in that it is less absorbent and does not take the brush

drawing as well as charcoal. If the graphite line is too thick, the watercolour tends to bead on top of it.

During the next stage - blocking in colour within the outlines - corrections may be made if parts of the outline seem too heavy and thick, by slightly overlapping the outline with the body colour.

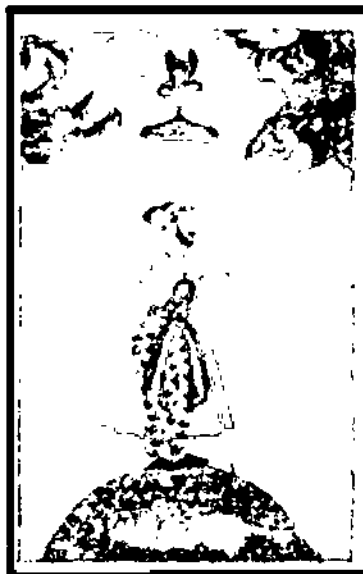
Finally, sometimes a third layer of outline, in a more saturated colour, is needed to sharpen up the image. Care should be taken not to be heavy-handed or the delicate life of the image may be destroyed - a very fine brush is used.

Varying the weight or thickness of lines, and even breaking them slightly here and there, adds energy to the outlines and allows the images to 'breathe'. Though miniature painting is a very precise artform, the calligraphic expression of the drawing should still be evident in the final painting to a certain extent.

The fine Mughal-style brush drawing above, from the Victoria and Albert Museum collection, is probably a study rather than an outline for a painting, as the paper does not appear to have been prepared for a coloured miniature.



Babur Receives a Courtier, 1589,  
by Farukh Baig Shahjahan  
on globe, mid- 17th C



17th-century Mughal painting

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### 3.6 LET US SUM UP

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The Mughal miniature paintings though date from 16 C – 18 C , still have the freshness in the technique and the interesting visual illustrations. The technique is extensive and also interesting to do. So lets start from line drawing – filling colors and finally outlining with fine brush.

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### 3.7 AIDS TO ANSWERS

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Reproduce the miniature nature study Painting by Ustad Mansur on cartridge sheet with poster colors in the technique of Mughal miniature paintings.

