

DEVELOPMENT OF THE MEWAR SCHOOL MINIATURE PAINTINGS

***Rakesh Kumar Chaudhary**

Assistant Professor, Room No. 116, A-Block Faculty Resident, Amity School of Fine Arts, Amity University Haryana, Panchgaon, Manesar, Gurgaon, Haryana

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ABSTRACT

Indian Paintings can be broadly classified as the murals and miniatures. Murals are huge works executed on the walls of solid structures, as in the Ajanta Caves and the Kailashnath temple. Miniature paintings are executed on a very small scale on perishable material such as paper and cloth. The Mughals brought the art of Miniature painting to the land of India from Persia. The Mughal ruler Humayun brought the specialists of miniature painting from Persia. An atelier was built by the succeeding Mughal Emperor, Akbar to promote the rich art form. These Persian artists then trained the Indian artists who produced the paintings, inspired by the lavish and romantic lives of the Mughals, in a new distinctive style. Indian artist also produced few miniature paintings in their own unique style which is now known as Rajput or Rajasthani Miniature. The collection depicts the melodic nature of these paintings glorifying the romantic love of Radha and Krishna.

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INTRODUCTION

The colorful state Rajasthan has a rich inheritance in its paintings. Beautiful and bold, these paintings depict the rich historical past of the state of Rajasthan. The style and varieties of these paintings are as diverse as the state itself. From the point of view of historical traditions in Rajasthani painting the Mewar School occupies first place. Mewar School of paintings is one of the most important schools of Indian miniature paintings of the 17th and 18th centuries. The preliminary and original form of Rajasthani painting, which had emerged from a synthesis, is visible in the Mewar school. Some artists and Guhil rulers of Vallabhipur came to Mewar and applied the Ajanta traditions with tremendous success. This tradition, after having assimilated a local feature, maintained its original identity and was known as the Mewar School of painting.

Colour & style of Mewar Painting

This style has acquired distinctiveness on account of the use of thick and well-balanced lines. The works of the school are characterized by simple bright colour and direct emotional appeal.

*Corresponding author: Rakesh Kumar Chaudhary

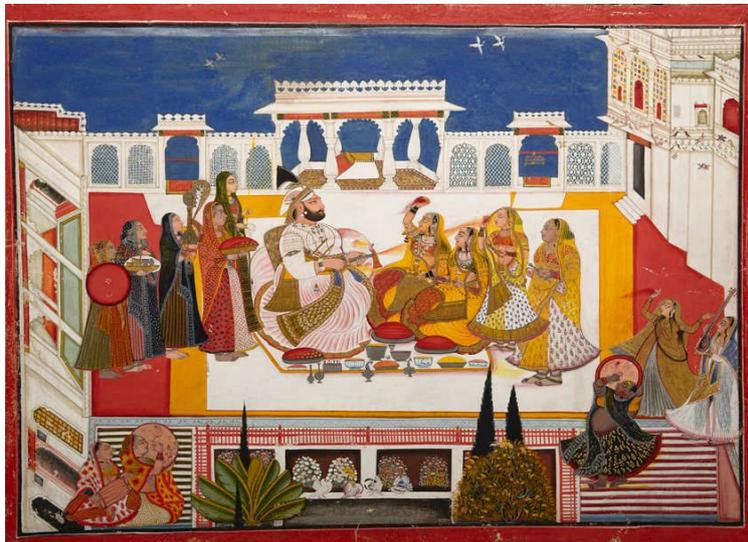
Assistant Professor, Room No. 116, A-Block Faculty Resident, Amity School of Fine Arts, Amity University Haryana, Panchgaon, Manesar, Gurgaon, Haryana

Paintings from Mewar assume a great variety for the use of a wide range of colors such as saffron, yellow, ochre, navy blue, brown, crimson etc. The backgrounds usually have stylized architecture consisting of domed pavilions and small turrets. The treatment of trees only partially naturalistic and the foregrounds are decorated with flowers and the birds. The Radha-Krishna Lila was the main contribution of the Mewar style.

- In these paintings, bright and brilliant red, orange, green, bright-blue colours have been profusely used.
- Male and female figures have long noses, oval shaped faces, elongated fish-like eyes. This is the influence of the Apbhramsa style.
- The female figures have been drawn relatively smaller than the male.
- The males use loose fitting garments embroidered Patka and Turbans and the females use loose long skirts, choli and transparent odhnis (veils).
- The paintings of the birds, animals and trees are ornate, the flowers drawn in bunches, and the Hills and Mountains depicted in Persian style. Small hillocks and mounds have been inserted into the paintings.



When a Hindu ruler commissioned a Muslim painter to recreate the Ramayana



Portrait Of Rawat Gokal Das Celebrating 'Holi'



Krishna in the Mewar School of Indian Miniature Paintings

Theme of Mewar Painting: The main theme of these paintings was the traditional text that ranges from the Ragamala, Nayika-bhada, Krishna Leela, the Ramayana and the Bhagvata Purana. The scenes from the Krishan Leela came to be known for their amorous quality. One of the first definitive sets of Ragamala paintings of 1605, and executed by painter Nasiruddin, can be still seen in the collections at Udaipur.

Technique of Mewar Painting

Paintings were executed in the traditional tempera technique. After mixing colours in water along with a binding medium they were applied on the drawing. First, the sketch was freely drawn in red or black over which a white priming was given. The surface was thoroughly burnished till the outline showed clearly through it. Then a second outline was drawn with a fine brush. First the background was coloured and then the sky, buildings and trees, etc. Figures were painted last of all after which a final outline was drawn. When copies were made from perforated sketches by rubbing- charcoal powder, the dotted outline took the place of the first drawing. Colours used in paintings were obtained from minerals and ochres. Indigo was the vegetable colour. Lac-dye and red carmine were obtained from insects. Burnt conch shell and zinc white (*safeda*) were used as white colour. Lamp black and burnt ivory (*Kajal*) were used as black colour. Red ochre (*geru*), red lead (*sindhura*), lac-dye and red carmine were used as red colour, indigo and ultramarine were used for blue. Yellow ochre, orpiment and *peori* (extracted from urine of cows fed on mango-leaves) were used for yellow. Silver and gold were also used. Terraverte, malachite and verdigris (*Zangal*) were used as green colour which was also obtained by mixing other colours. Gum arabic and *neem* gum were used as binding media in colours. Brushes were made of animal's hair. Fine brushes were made from squirrel's hair, the finest being of a single hair. Apart from palm leaf and paper, wood and cloth were also often used as materials for painting.

Collection of Mewar Painting

Mewar painting is a series of the *Ragamala* painted in 1605 A.D. at Chawand, a small place near Udaipur, by Misardi. Most of the paintings of this series are in the collection of shri Gopi Krishna Kanoria. Another important series of the *Ragamala* was painted by Sahibdin in 1628 A.D.

Some paintings of this series which previously belonged to the Khajanchi collection, are now in the National Museum, New Delhi. Other examples of the Mewar painting are the illustration to the third book (*Aranya Kanda*) of the Ramayana dated 1651 A.D., in the Saraswati Bhandar, Udaipur, the seventh book (*Uttara Kanda*) of the Ramayana dated 1653 A.D. in the British Museum, London and a series of the Ragamala miniature of almost the same period in the National Museum, New Delhi. An example from the *Ragamala* series painted by Sahibdin in 1628 A.D.

Conclusion

After analysis of mewar miniature painting style and popularity of Rajasthani miniature painting. But the question is that why mewar painting not more development in art market. Creative industries thrive on creativity and autonomy is our conclusion. This unique nature of art galleries and cultural enterprises has some lessons from the organizational perspective. This is particularly beneficial to knowledge intensive organizations in general. The nature of command and control that needs to be broken to become more innovative in such organizations is what makes the application of this analysis particularly useful. As my opinion if painting style, drawing use in different industry like fashion industry, advertising and many more places for economical and promotional development for mewar miniature paintings.

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