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225en03

HISTORY AND APPRECIATION OF ART FROM 13th CENTURY AD TO 18th CENTURY AD

After the decline of the powerful ruling dynasties in different parts of India, there were hardly any patrons to support a large scale project of art during 12th Century A.D. except few constructions of temples in Rajasthan, Bengal and Orissa. It was mainly restricted to building forts and Maqbaras by the Muslim rulers who did not patronise sculptural art, but this period enriched Indian art with treasure of illustrated manuscripts. The manuscripts of this period belonged to different religious sects like Hindus, Jains and Buddhists. The main centres of these illustrated manuscripts (Punthis) were in Bengal, Gujarat and Bihar. The manuscripts were made in Bengal and Bihar under the patronage of **Pala** dynasty and it shows a distinct style called "**Pala style**". On the other hand Jain religious manuscripts were written and illustrated in Gujarat. These "**Punthis**" or manuscripts are done on palm leaf. The scripts are written in beautiful calligraphic art leaving some space for illustration.

Temple architecture was also developed in some parts of India in this period. Among these, the marble temple complex of **Dilwara** at **Mount Abu** and terracotta temples of Bengal and Orissa are very beautiful.

Rajput paintings and Mughal paintings flourished from the 16th Century A.D. to 19th Century A.D. The Rajput paintings were combination of folk paintings and Ajanta paintings while Mughal paintings were combination of Persian and Rajput painting. After the 18th Century, Indian art started to decline.



OBJECTIVES

After studying this lesson, the learner will be able to:-

- describe the art scene of India during 12th Century A.D. to 18th Century A.D;

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SRINGAR

- write the reasons for the decline of Indian art;
- explain the manuscript illustration of this period;
- describe one of the most important Rajput schools of paintings;
- write on terracotta and terracotta temples.

3.1 SRINGAR

TITLE – SRINGAR

Style – Guler school

Period – 18th Century A.D.

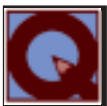
Artist – unknown

Medium – Tempera

Guler was a small state near **Kangra valley** and one of the most important centres of the **Pahari School of paintings**. This style flourished between 1450 A.D. to 1780 A.D. under the different rulers of this kingdom. **Guler miniature** went through different stages of development under the influence of Folk art to **Mughal miniature** style. **The Guler painting** reached its maturity in the 18th Century A.D. According to some scholars, the **Pahari School** had its origin in **Guler** which influenced many other **Pahari Schools like Kangra**. Guler paintings are characterised by genuine romanticism of the myth of **Krishna** and **Radha** which is still a living symbol of divine love. Stories of **Ramayana** and **Mahabharata** were also used as the themes of **Guler** paintings along with royal portraits and court scenes. The painting “**Sringar**” is a typical **Rajput painting** with such a theme.

A bride is being adorned for her wedding. The figures are placed in perfect harmony and balance against an architectural setting. A maid is preparing sandal paste in the foreground. Another woman is tying an anklet on the foot of the bride. There are two standing figures. One is holding a mirror and other one is making a garland of flowers. A lady is busy in combing the brides' hair with an assistant. An elderly woman is supervising the whole procedure.

The painter's mastery in infusing the essence of shyness and elegance in the posture of the bride is noteworthy. The exquisite faces, graceful attitudes and soft harmony of colours are characteristics of **Guler school**.



INTEXT QUESTIONS 3.1

1. Name the places of origin of **Pahari painting**.

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JAIN MINIATURE

2. What is most favourite themes of **Guler painting** ?
3. What are the two figures in the foreground of painting **Sringar** doing ?
4. Write one characteristic of **Guler School**.

3.2 JAIN MINIATURE

- Title – **Kalpasutra**
- Artist – unknown
- Style – Jain Manuscript painting
- Period – 15th Century A.D.
- Medium – Tempera on palm leaf.

Jain miniature paintings were developed all over India from 7th Century A.D. and reached its maturity during 10th Century A.D. and 15th Century A.D. Jain scriptures like “**Kalkacharya Katha**” and “**Kalpasutra**” are illustrated with images of **Tirthankaras** like **Parsvnath, Neminath, Rishabhath** and others.

Most of the Jain miniatures were done during 10th Century A.D. The important centres of these paintings were Punjab, Bengal, Orissa, Gujarat and Rajasthan.

These manuscripts are mainly made of palm leaf. So the paintings are also done on it along with the scripts. The colours are made from locally available pigments. Red and yellow are the most predominant shades along with gold and silver colours. The human figures show some special characteristics in these paintings. The faces are in profile showing both the eyes in frontal view. Thus one of the eyes has gone beyond the outline of the face. The torsoes of the figures are also in frontal pose. Interestingly female figures show lot of ornaments and jewelleryes on them. Lines are given almost emphasis in these paintings.

Here is a painting from “**Kalpasutra**”, a Jain book of rituals. The composition of this painting space is divided into few squares and rectangles. The figures of men, women and animals are set against red background. Each segment of format is outlined with yellow colour. Each segment narrates different sequence of story of **Kalpasutra**. The gold and ultramarine are derived from gemstones. The style is full of folk elements like flatness of the form, stereotyped expression and lack of perspective. In spite of that the artist's observation of architectural patterns and textile design is very interesting.

The fluent lines for contour and use of decorative dots enhance the beauty of this painting.

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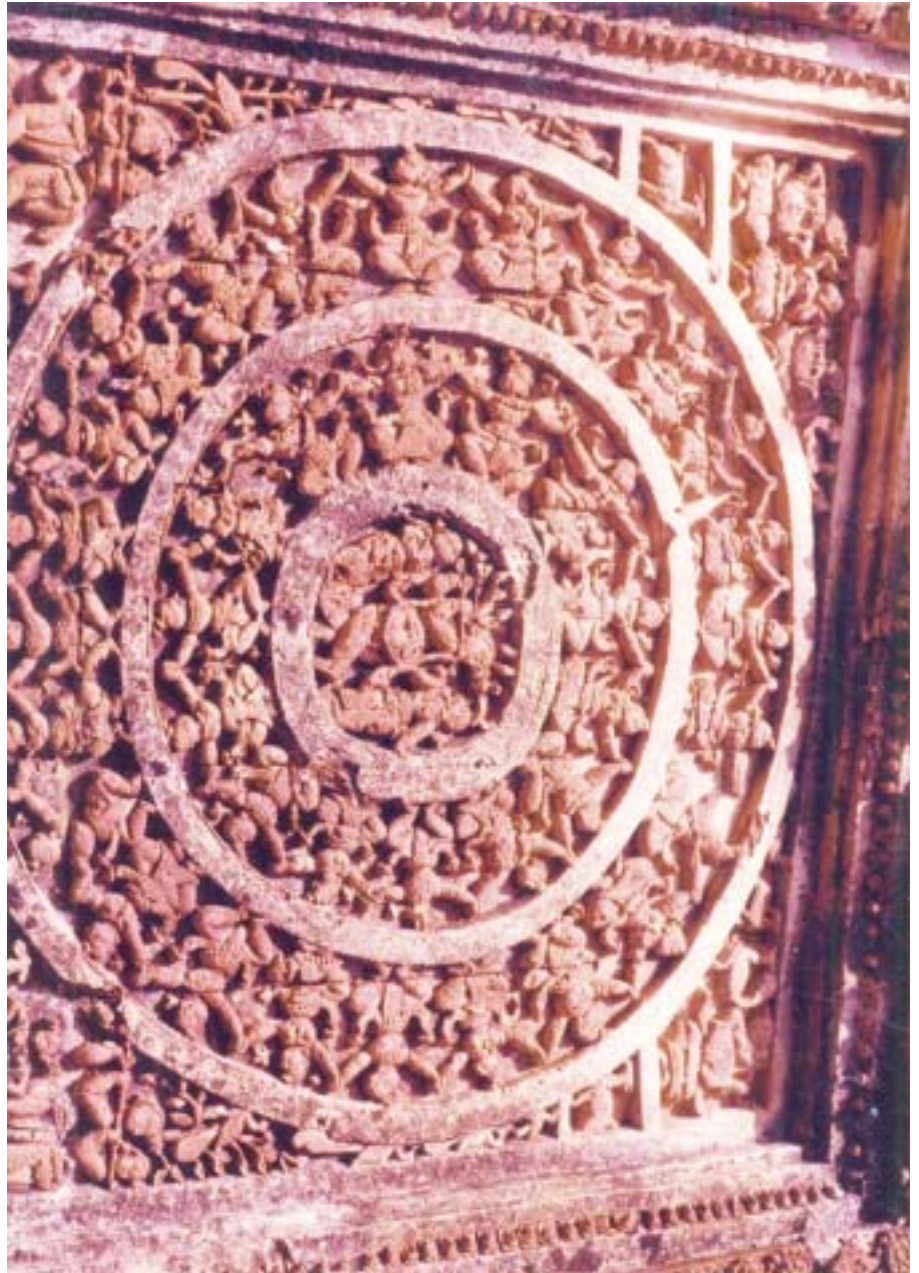
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RASLILA



INTEXT QUESTIONS 3.2

1. When did **Jain miniature paintings** develop?
2. What are the illustrations in **Jain miniatures**?
3. Name the predominant colours in a **Jain miniature painting**.
4. What are the special characters of human figures in these paintings?

3.3 RASLILA

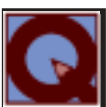
- Title – **Bishnupur Terracottas**.
- Artist – unknown
- Site – Panchmura Temple, Bishnupur, West Bengal
- Period – Around 17th Century A.D.
- Medium – Terracotta Tiles

Bishnupur is a small town in west Bengal. Once it was the capital of the Kingdom in the Bankura district. There are many small temples which are decorated with terracotta tiles. This terracotta art reflects various cultural and religious currents of 18th and 19th Century A.D. Most of the temples are dedicated either to **Shiva** or **Vishnu**. The theme of these terracotta tiles reflect divergent religious traditions. Figures of **Shiva - Durga** and **Radha - Krishna** are seen along with characters from **Ramayana** and **Mahabharata**.

The artist took keen interest to depict the contemporary social life as well. They represent various subjects relating to human, animal and bird life.

The temple architecture is based on the design of Bengali thatched hut type in single or double storeys. The walls are decorated with small pieces of terracotta tiles by sticking them on the wall with mortar. These clay tiles are made from mould almost like clay bricks. These are burnt to make it permanent in the form of terracotta.

Raslila is a celebration of divine love of **Radha** and **Krishna** with their friends **Gopis** and **Gopiyan**. This beautiful panel is composed of three concentric circles within a square space. The middle circle is occupied by the figures of **Radha Krishna** along with a **Gopi**, other two circles show rows of figures holding each other's hands. The four corners of the square are decorated with human figures, animal figures and birds.



INTEXT QUESTIONS 3.3

1. Where is **Bishnupur**?

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2. How are the temples of **Bishnupur** decorated?
3. What do the figures show in these works of terracotta?
4. Mention the period of development of this style.



WHAT YOU HAVE LEARNT

Lack of patrons definitely affects the growth of art, but it cannot diminish the creativity in an artist. The art scene in India from 12th Century A.D. to 18th Century A.D. proves this. There were lots of changes in the art style of this period. Paintings became small in size like the **Jain, Buddhist** and **Hindu illustrated manuscripts**. The **Rajput** and **Mughal** paintings are also small in format. In spite of its reduced size, the aesthetic and technical quality are of very high standard.

Besides miniature paintings, relief works in terracotta became very popular in the eastern part of India, particularly in West Bengal. Many temples were decorated with these tiles.



TERMINAL EXERCISE

1. Trace the development of art after 12th Century A.D. in India.
2. What is terracotta? Describe a temple which is embellished with terracotta tiles.
3. Write a note on a selected school of miniature painting of India.
4. What are the main characteristics of **Jain miniature painting**?



ANSWERS TO INTEXT QUESTIONS

- 3.1**
1. (c) Guler
 2. (a) Radhakrishna (c) Ramayana
 3. (b) Tying the anklet and Pasting sandalwood
 4. The exquisite forces, graceful attitudes.
- 3.2**
1. 7th C.A.D., during 10th C.A.D. to 15th C.A.D.
 2. Images of **Tirthankaras** like **Parshavanath, Neminath, Rishabhath** etc.

3. Red, yellow, gold, silver
4. The faces are the profile, eyes in frontal view, one of the eyes go beyond the outline of the face.

3.3 1. West Bengal

2. Decorated with terracotta tiles
3. Figures of **Shiva-Durga, Radha-Krishna** and stories of **Ramayana** and **Mahabharata**.
4. 17th, 18th C.A.D.

GLOSSARY

- **Manuscript** – Books, Documents, etc. are written by hand.
- **Ajanta** – Buddhist caves in Maharashtra. Famous for wall paintings and sculptures dated 2nd Century A.D. to 6th Century A.D.
- **Tempera** – A technique of water colour in which white is mixed.
- **Jain** – A religion preached mainly by **Mahavira** and other **Tirthankaras**.
- **Treasure** – Wealth
- **Calligraphy** – Style of handwriting. Pahari school of painting – Miniature painting

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