

# A Review on History of Miniature Paintings to Ragamala Paintings

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## ABSTRACT

This study and the accompanying project aim to investigate and analyse the qualities of Indian miniature paintings as a traditional art form in a modern, time-based medium. These are lovely, beautifully drawn paintings with rich, intricate designs and vibrant colours. They employ an alternate means of representation, distinct from a traditional lens-based viewpoint, intricately and carefully drawn. The perception of space in most 3-dimensional visual media is informed by either a real or a virtual camera. In this project, I break from tradition to develop a modern animation visual style. The project shows how modern technologies can create a consistent yet distinct visual look that preserves the richness and visual language of conventional painting styles.

*KEYWORDS: Culture, Colours, India, History, Development, Miniature, Paintings.*

## INTRODUCTION

Indian art heritage is Indian people's history. The history of the Indian people is very well reflected in paintings and sculptures. Miniature painting covers the second stage of the historical chronology of Indian painting. In the first stage, we see Pithalkora, Bagh, Ajahta, Ellora, Badami, Sittanvasala, Bhim Baithka, Brhadesvara Kanheri, Tanjavur (the city's main township), Jogimara, and a variety of frescoes in temples and royal palaces. The second process starts with the manuscript drawings, which are less than 3 inches wide and one foot or more in length, on a thin horizontal script of palm leaves. The leaf of the palm had to be painted as small, exceedingly small images. It was composed of Jain manuscripts, Buddhist and Hindu and wooden books. This includes the paintings of Kalpasutia and Kalkacarya Katha. The paintings in Western India have been created in abundance. It has a five-centuries past and has been referred to as the Apabhramas school. The most noticeable features are the corner faces in three-quarter profiles, pointing eyebrows, eyes protruding beyond the face lines, several accessories and basic red-dominated coloured patterns, reflecting the earlier portraits. At the same time, the latter display a luxurious use of blue and gold. Taranath, a famous Tibetan historian, cites Srngadhara, a Western Indian painter who created a modern painting style. We see the name of this Srngadhara in other evidence. We can conclude that, despite his birthplace of Marwar, he was patronised by Siladitya, a Maitraka ruler of Valabhi in Saurashtra. This Maitraka King ruled from 590 A.D. to 615 A.D., which provides an essential clue to Tibetan historian Taranath's statement. We find palm leaf and decorate wooden book covers portraying the Pala school of Bengal in Eastern India, Buddha's subject matter, and his early lives (9th to 12th century A.D.). They were crafted over three centuries at monastic centres in Bengal and Bihar, most notably Nalanda. The Pala tradition's influence permeated Nepalese and Tibetan paintings in North India, where they still exist today, and it spread to South-East Asia, especially

Burma, Siam, and Java. Simple compositions of sensuous lines and muted tones represented the deep commitment that emerged in the later era of Mahayana Buddhism.

## OVERVIEW OF RELATED LITERATURE:

There has been a lot of research done on Indian miniature paintings. A variety of articles on specific topics for Indian miniature paintings have been presented. The following literature reviews were conducted to support the issue argument. The Mughal Emperors and their direct contribution are of great value for historical developments on Miniature paintings. Hence, *The Great Moghuls* by Pringle Kennedy, 1933; *The Grand Mogul Imperial Paintings in India* by M.C. Beach, 1978, etc., are essential literature in this arena. The book *Indian Costumes and Textiles from the Calico Museum of Textiles* by B.N. Goswamy, published in 1993, has an essential significance in the history of Indian costumes. The book *Marwar Painting* by R. Crill, published in 1996, and its comparative references from the journal *Marg* by H. Goetz, published in 1958, Vol. XI is extremely valuable.

The film "The Tale of How," directed by the Blackheart Gang, a group of musicians and performers, was critically acclaimed and screened at several film festivals and exhibits. This animation comprises many layers of 2D drawings, video footage, and 3D artefacts that combine to form a stunning composition. These musicians used an artistic approach that was close to mine. They started by drawing characters and atmosphere elements in pen and ink, then painting them. To build the setting, several layers were removed and composed together. The goal was to develop a distinct style inspired by Oriental art and painting. They used video clips for foamy sea waves in the compositing stage and many textures for the aged and worn-out appearance. Tentacles, dodos, and other monsters were developed as 3D models. The shaders and textures used on these models were close to the illustrations' drawing style, so they were expertly composited together. Each scene has approximately 300 distinct layers in the final composition (Blackheart Gang 2007). This animation's visual style is inspired by traditional Asian art. The creators collaborated on the graphics based on the lyrics and songs, rather than the other way around, as used in this study. The artists use a traditional editing style to transition from one scene to the next in this animation, which features a vast area in which much of the action occurs. The world will be depicted in a continuous composition in my art. The second example is Guilherme Marcondes' animated short film "Into Pieces," which premiered in SIGGRAPH's Electronic Theatre in 2006. The illustration is also used as a starting point for the animation in this film. The artist starts with black and white sketches that are then transformed into hand-cut paper cut-outs. Multiple layers are formed in an Adobe Photoshop TM file, and these 2D layers are put in a 3D environment. After that, the layers are animated. The final piece comprises 2D layers, sketches, and a few images (Marcondes 2004). This is a way of working that is close to mine. The artist has his distinct drawing style and does not seem to be influenced by any conventional techniques. "Spreading the flat cut-outs in 3D space gave the film its so-called 2.5D look," says the maker (Ogden 2004). The animated film "Printed Rainbow," produced by

Gitanjali Rao in 2006, is the third example. This film has played at over 60 film festivals worldwide, including the Cannes Film Festival and Slamdance Film Festival. It incorporates Mughal miniature paintings, Bengali Kalighat paintings, street art, truck graphics, and matchbox cover drawings into conventional animation with a heavy Indian folk-art influence. The energy expertly blends all diverse art styles into a visually stimulating experience (Rao 2006).

### **OBJECTIVES OF THE STUDY:**

1. To learn more about Indian miniature paintings.
2. To understand the significance of Indian miniature paintings.
3. To bring attention to the various levels of miniature painting in India.

### **METHODOLOGY**

This study aimed to develop a particular visual style for animation by working with Indian miniature paintings. The first move was to focus on storyboarding to produce a one- to two-minute preliminary animatic. Sketches and storyboards were used to decide the scenes, and sketches for the final animation could be made.

The research paper is focused on secondary references such as books, research papers, research documents, newspapers, paper clips, periodicals, and magazines, and is descriptive and empirical in nature.

### **RESEARCH DESIGN:**

- (i) Kind of study: descriptive/analytical.
- (ii) Research Location: The study is in India.
- (iii) Study Sample: Indian miniature paintings in various stages.

### **ANALYSIS**

#### **Rajasthan**

Rajasthan is one of India's largest states. The Eastern frontier of West Pakistan marks the Western and Northern borders. At the same time, the remainder of the North, East, and South boundary is occupied by other Indian nations bound to the north and north-east by Punjab and Uttar Pradesh east-south-east by Madhya Pradesh, and the west by Gujarat. It has been owned and ruled primarily by Rajput princes since its inception. Locally, it was known as Rajwada, which was later renamed Raet'nam and, later, Rajputana during the British era. Rajasthan was comprised of nineteen princely states before 1956 A.D. and became known as Rajasthan after the state reorganisation act of 1956 A.D. Rajasthan's rulers were known as Rajputs. Rajputs

were members of the martial tribe of Ksatriyas, who are well known for their patriotism. Rajasthan is a desert and dusty country. Forests, forested valleys, mountains, and water bodies, on the other hand, are well represented in the paintings.

A specific hereditary Rajput dynasty ruled the numerous Rajasthan states. Those who refused the throne were given a land (e.g., a Thikana, equivalent to a barony) within the family territories. At the same time, they may try to assert domains elsewhere and establish a new state. The rulers of these states commissioned painters, but by the 18th century A.D., everyone with property and title feels compelled to hire painters. As a result, a variety of types and substyles emerged.

The following Rajasthan districts have Ragamala painting schools, Marwar, Sirohi, Jaipur, Pali, Mewa, Bundi, Amer, Kota, Bikaner, Malpura, and Uniara. Understanding the Ragamala paintings can be aided by understanding the political and cultural backgrounds of these states.

Udaipur, also known as the "Town of Sunrise," is the largest town in the Aravalli area and has the most picturesque lake resort. It is situated in the Aravalli depression, west of Udaisagar Lake. The city is located at an elevation of 577 metres, on the slopes of a low-lying hill overlooking Pichhola Bay's waters. The invasions of Delhi's Muslim rulers continued to disrupt Udaipur's historical past. The rulers of Udaipur have made many sacrifices for their motherland. They were all members of the solar empire. Through their courts, they also patronised singers, painters, and dancers. Udaipur experienced a great epoch in the art of Rajasthani painting at the start of the 18th century A.D., according to history. Since the Vallabha sect of Vaipavism influenced the Udaipur school's painters, the Kpma theme remained popular. They also represented Bhakti Srngara's tender feelings. Incidents from Pahcatahtra, Bihari Satsai, Prthvirajaraso, Kadambari, Rasikpriya of Kesavdasa, Gitagovinda, Madhumalati, Kavipriya, Nala-Damayanti, and others are depicted in the pictures of Udaipur college. Udaipur painters have depicted each Doha of Bihari.

All these paintings are preserved in the Saraswati Bhandara, Udaipur. The painted manuscripts preserved in these Bhandaras have contributed to Rajasthani culture and Indian culture in general. In depicting the female figure's beauty, Udaipur painters have expressed delicate emotions of women's heart. Birds and animals, seasons, and festivals of Rajasthan in their paintings have been depicted. The synchronisation of line and colour is desirable and impressive.

### **Sirohi**

Sirohi is in Rajasthan's southwest corner. Jodhpur borders it on the northeast and west, Palanpur, Data, and Idar on the south, and Udaipur on the east. The area is made up of hills and the Rocky Mountains, the most prominent of Mount Abu. Sirohi's chiefs are Deora Rajputs, a branch of the illustrious Chauhan clan that saw the last Hindu King of Ajmer, Prthviraja, a true patriot. The town is said to get its name from Saranwa hill,

located on the western slope. Rao Sains Mai founded it around 1425 A.D. to replace the old capital, which had been demolished after the site was unsafe.

### **Marwar**

Marwar is a district in the Indian state of Rajasthan. It is a corruption of Maru-war, also known as Marusthala or Marusthan and Marudesa. The unintelligible Mardes of the early Muhammadan writers is derived from this. The term means "death zone," so it is used to describe a desert. This is how Abul Fazl described it in 1582 A.D.

Pali is an abbreviation for Pali (or Marwar Pall). Pali is a region of Rajasthan with the same name as its headquarters. It is located on the banks of the Bandi River and the Jodhpur-Bikaner Railway. Before Rao Siahji became the Master of the Authors in Kanauj (about 1212), Pall was owned by a tribe of Brahman by the Rajputs of Paramara and Parihara.

### **Mewar**

Mewar is bordered on the north by Ajmer, on the northeast by Jaipur and Bundi, and the east by Kota and an outlying district of Tonk, but Central India forms most of the border. Several states in Central India or the Bombay Presidency border it on the south, while the Aravalli Hill separates it from Sirohi and Jodhpur on the west. Rana Sangramsimha, Jagatsimha, and Harisiriha, the rulers of Mewar, encouraged painting and founded workshops. The Cawand Ragamala from 1605 A.D. is the first known Mewar Ragamala. Out of 42 folios, 26 have survived in various collections. Nisaradi, a well-known painter, produced it.

Another well-known Ragamala discussed here is the 1628 A.D. Ragamala painted by Sahibdin. The Bharat Kala Bhavan in Benaras, Cary S. Welch in Cambridge, the Museum of Fine Arts in Boston, and the National Museum in New Delhi all have 12 sculptures. One of the many exceptional and gorgeous sets, known as the "Gem Palace of Mewar Ca. 1650 A.D" in the National Museum

### **Jodhpur**

Jodhpur has remained an important political and cultural centre. A partially collapsed wall now covers the old city. Rao Jodha, the head of the Rajput Rathore tribe, established it in 1458 A.D.

The fort, which dominates the area, is founded on an elevated rock eminence. Jodhpur's numerous rulers patronised poetry, art, and music. The essential artists are Maladeva, Yaswantsimha, and Ajitasiihha. Gajasixhha, Abhaysimha, and Mansimha are three sisters. Painting achieved its pinnacle during the reign of Ajitasiihha. Bhati Kishandasa, Bhati Sivdasa, and Bhati Devadasa were prominent painters at the academy.

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### **Amer**

Kachhawahas' capital was Amer. It is about ten miles from Jaipur, the new capital. Jaisimha, the 'Mirza Raja' of Amer, held a prominent role at the Mughal court throughout his long rule under three emperors: Jehangir, Shah Jqjian Aurangazeb. The first Ragamala attributed to Amer was discovered in the Baroda region around 1640 A.D. and may have been painted during his reign.

The only Ragamala of Amer culture that has been dated is from 1709 A.D. Both Ragamalas were drawn between the middle of the 17th century A.D. and 1709 A.D.<sup>19</sup>. Since they are organized in Hanuman's tradition, the Ragamalas of Amer has a distinct iconography than those of Rajasthani tradition. Paida, the author, describes the Ragamalas, including the class, proper time of execution, and interpretation.

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### **Jaipur**

Jaipur, also known as the pink district, is the state's regional centre and capital. Jaipur is named after Jaisimha II, also known as Sawai Jaisimha, who established the city in 1727 A.D. and relocated the capital from Amber. It is situated on the Aravalli plain as an outlier. Rugged hills surround the town in both directions except the south. Forts and towers adorn most of the hilltops. Astronomy, poetry, drawing, and music were all favourites of Sawai Jaisimha. He welcomed several scholars and artists from all over the world to his court and patronised them. Mughal influences can be seen in the paintings produced during his reign. He also influenced the Royal Palace of Jaipur's wall paintings, which are still on display today. Painting achieved its pinnacle during the rule of Pratapsimha, who reigned until 1860 A.D. He was a fine poet and a painter's connoisseur. He wrote devotional poetry in the name of Vrjanidhi that are still sung today. He belonged to Vallabha's Pusti sect and was a devout follower of Lord Krsna. Various other themes, in addition to Ragamalas, were painted during his reign. The colours used in these works are red, black, green, gold, and silver. Sahilarama, Lachchamanadasa, Lalanand, Murli, Hukumcand, Gahgabaksa, Mandalay, and Ramchandra were significant painters.

Apart from miniature sculptures, frescoes can also be found in and around Jaipur and Amber. Among the numerous themes, Ragamalas piqued the attention of the fresco painters and patrons. Many frescoes can be found in Galta (Jaipur), the Amer Fort, the Chhatris around Amer, Bairata Bhaopura, and other locations. Jaipur Ragamalas date from the 18th and 19th centuries A.D., and the number of sets painted in Jaipur is exceptionally high in contrast to other schools. They are organised into different groups and, with a few variations and peculiarities, are somewhat monotonous.

Jaipur's Ragamala style was inspired by Mewar, Marwar, Malwa, and Bikaner and was based on Rajasthani culture. The Jaipur of the nineteenth century A.D. is characterised by a monotonous repetition of Jaipur and Amber patterns. As a result, we see many Ragamalas being produced in Jaipur over two centuries, namely the 17th and 18th centuries A.D., with the quality of work varying from plain folk to fine and delicate. The size, inscriptions, and iconography remain the same; they were not done in a single studio; the quality of work produced bears witness to this. This mass production may result in groups of artists in one studio and groups of artists in another. There is historical evidence that musical experts' conferences were held on the occasion. They served as standard-setting institutions for Hindustani music, which hints at the subject's popularity and growth. The record of such a conference is Sangitasara, compiled by Jaisimha's grandson, Maharaja Pratapsiriha (1779-1804 A.D.). The norms it developed for Ragamala iconographies are an odd blend of Rajasthani and Amer styles and the painting style of Jaipur in the nineteenth century A.D. Surprisingly, the composition of these Jaipur Ragamalas was similar and monotonous. Still, they never influenced the paintings of other subjects. The figures occupy more room in the paintings found in Jaipur in the 19th century A.D. (early 19th century A.D. several Ragamalas are located), and architecture and scenery are simplistic and minimally detailed.

## CONCLUSIONS

This study's aim and the project that resulted is to demonstrate how the traditional art form of Indian miniature paintings can be adapted for use in a digital medium to create a new visual style for animation. The resulting project also shows how a consistent look can be accomplished without using traditional 3D perspective instead of drawing inspiration from Indian miniature painting techniques. The project's execution methods generated findings consistent with the research's priorities while also offering some valuable views in the development process. Indian miniature paintings inspired me because of their precise depiction, which differs significantly from the perspectival norms of photography or video. This study starting artistic process by adapting the pen and ink drawing style. This research took note of how trees, human beings, architectural features, and other elements were depicted. In terms of theme, pattern, and overall appearance, the sketches made for my creation were very similar to the paintings. In this research a unique painting, shading, and rendering system to distinguish the work from a clone of the original. Unlike the foremost painters, who used a collection of traditional instruments, used machine as my medium. My media was optical, while theirs was

painted on paper. By digitising the artwork, established a distinct aesthetic that was influenced by the painting's theme.

## IMPLICATIONS FOR FUTURE WORK

The research and project's consequences are limited to 2.5-dimensional animation. Since this research was referencing Indian miniature paintings, study able to attain this look. However, this type of work can also be achieved in other regional art forms such as Chinese paintings, Egyptian paintings, or African folk art. Future analysis need not be limited to 2D or 2.5D models. One may investigate using a painting style or the implementation of a stylistic vision for a 3D animation project. This would open up a slew of new opportunities and lead to some interesting outcomes. Studying paintings by artists such as Rembrandt, Goya, Manet, Hopper, or some other specific painting form is another choice for studies. An examination of the artist's methodology for creating his artwork can be applied to a multimedia output. To make their work realistic, artists often use a particular technique. Since any artistic activity's creative process is frequently overlooked, this approach should be studied and discussed. Other artists and developers can find this information helpful.

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11. 20 Klaus Ebling, Ragamala painting, p.