

Development of Miniature Paintings in India:

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ABSTRACT:

Miniature art or **painting** in little is a genre that focuses on art (especially **painting**, engraving and sculpture) with a long history that dates back to the scribes of the medieval ages. **Miniature** art societies, such as the World Federation of Miniaturists (WFM), provide applicable definitions of the term.

Miniature' generally stands for a painting or illumination, minute in size, meticulous in detailing and delicate in brushwork. Indian Miniature Painting has its widespread history of over thousand years and highlights a wide-ranging documentation of the spiritual and emotional images of the Indian people. Fundamentally, miniatures artists applied bright colours with tempera effect and exhibit an extraordinary perceptive of colour combinations. Indian miniatures are in the art world class art.

Company school painting is broadly the nomenclature of Indian paintings rendered by indigenous artists under the patronage of the officials of the East India Company. This class of painting pursued idiom of Western art and sought for themes which its new connoisseurs liked. Essentials of Western art, the technique of colour shading, texture and visual accuracy, no matter even if it was achieved by simply colouring a photograph for giving it a portrait's look, or a portrait, even if idealised, was based on a camera photo, became the most required stylistic features of this new class of painting in India.

KEY WORDS: *Culture, Colours, India, History, Development, Miniature, Paintings.*

INTRODUCTION:

Miniature art traditions made its presentation in the 10th century. The very earliest of miniatures are found painted on palm-leaves and their themes connecting to Jainism and Buddhism. The palm-leaf paintings seem to have progressed flanked by 10th to 12th centuries. In the 14th century, palm leaf was restored by paper and to previous colours were added novel mineral colours and pigments. The identity towards Indian miniature paintings at different echelons is an important study for research.



INDIAN ART PERSPECTIVE:

Indian Art is the art shaped on the Indian subcontinent starting in relation to the 3rd millennium BC to modern times. A well-built cleverness of drawing is a trait of Indian art and can be experimented in its contemporary and traditional forms. Indian art can be classified into specific periods which reflecting particular regions, religions, political and cultural developments.

1. The Ancient Period (3500 BCE-1200 CE)
2. The Islamic Ascendancy (1192-1757)
3. The Colonial Period (1757–1947) 28
4. Independence and the Postcolonial Period (Post-1947)

PERCEPTION OF MINIATURE PAINTING:

1. Factual miniature art is a genre that highlights on art particularly painting and sculpture with its extended history.
2. A proper miniature art glorifies the identity of the medieval ages.
3. Miniature painting is a traditional method of art that is extremely comprehensive, over and over again referred to as painting or functioning “in miniature”.

Indian Miniature Paintings have its significant components and wide identity for socio-cultural identity. It is also the colour of identity. Since there is different research on Indian Miniature paintings, but the study is based on the different phases and levels of Indian miniature paintings and in its historical development.

RELATED LITERATURE:

A lot of literature on Indian Miniature Paintings has been carried out. A number of studies have been presented on the particular topics for the Indian Miniature paintings. In order to justify the statement of the problem the following literature reviews have been done.

- (i) The Mughal Emperors and their candid 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 the important literature in this arena.
- (ii) The History of Indian Costumes has its significant value relating the book Indian Costumes and Textiles from the Calico Museum of textiles by B.N. Goswamy, 1993.
- (iii) Relating to the Marwar Miniature painting, book Marwar Painting by R. Crill, 1996 and its comparable sources from the journal Marg by H. Goetz, 1958, Vo. XI are of immense value.

OBJECTIVES OF THE STUDY:

1. To study about the concept of Indian Miniature Paintings.
2. To be familiar with the impact of Indian Miniature Paintings.
3. To highlight the different levels of miniature paintings in India.

HYPOTHESES:

1. There are history and historicity of Indian Miniature Paintings.
2. There is valuable historical impact on Indian Miniature Paintings.
3. There are different echelons or position of Miniature Paintings in India.

RESEARCH METHODOLOGY:

The research paper is based on descriptive and analytical study and is based on secondary sources like books, research papers, research articles, news papers, paper clips, periodicals and journals.

RESEARCH DESIGN:

- (i) **Study Type:** Descriptive cum analytical study.
- (ii) **Locale of the Study:** The study is based on India.
- (iii) **Study Sample:** Different phases of Indian Miniature paintings.

OBSERVATIONS:

The very objects for the study cover the importance and visions of the Indian Miniature Paintings at different levels which are of huge value of historical developments. The results of the present study have been presented under following headings:

1. **Mughal Miniature Paintings:** The Mughal paintings were void of eroticism. In actual fact, when Islam reached India by the twelfth century, Muslim administrators made it their precedence to spoil erotic representations from the walls of Hindu Temples. Most of the Mughal paintings display the portraits of administrators, rulers and dignified men wearing tailored garments. The Mughal painting is a scrupulous method of South Asian painting, commonly restricted to miniatures either as book illustrations or as single works to be kept in albums. Women's symbols and identity in the Mughal paintings were negligible, and ultimately misplaced. The theme became more highlighted on men's depictions, stressing the rulers and the court topics in addition to hunting prospects and heroic actions.



2. **Deccani Miniature Paintings:** The Deccani paintings with Ahmednagar, Golkonda, Bijapur and consequently Hyderabad as its hubs, developed during the later half of the 16th century. A good number of the painters working at these courts were migrants of Turkey, Iran and Europe and had carried with them their art facets and cultures that their lands had acquired by then. In reality, the Deccani art achieved its substantial development of form with the Mughal paintings.
3. **Rajput or Rajasthani Miniature Paintings:** Rajput painting furthermore recognized as Rajasthani Painting is an approach of Indian painting which developed and flourished throughout the 18th century in the imperial courts of Rajputana, India. It is without a doubt that the Rajput paintings represent a number of images, themes and events of epics in the vein of the Ramayana and the Mahabharata. The cultures and colors were extracted from minerals, plant sources, conch shells, and were even derived by processing precious stones. That's why, Gold and silver were used. The grounding of preferred

colors was a long-lasting procedure, occasionally taking weeks. Brushes used were very superior and excellent in quality. Rajasthani paintings have a number of artistic styles and sub-styles.

4. **Golconda and Hyderabad Schools of Miniature Paintings:** An exploration of miniature paintings in Golconda and Hyderabad School of paintings throughout 17th and 18th Centuries provides source on how they were historically developed under the support of Qutb Shahis and Nizams. This ideological, nature based, instructive and metaphorical traditions are forever comparative to the times focusing a variety of traits, skills and facets.
5. **Pahari Miniature Paintings:** The central idea of Pahari paintings is figure based. Though Pahari art thrive at places of immense natural backdrop, the performers were not enthused to paint the sceneries just for the sake of representing the loveliness of environment. In the time-honored Indian art and paintings counting Pahari paintings, environment provides as a background for creature sentiments and delicate changes of moods were often focused from side to side natural world as the surroundings.
6. **South Indian Miniature Paintings:** The Miniature paintings are the paintings made on tiny canvasses of cloth and paper. Dash of Colour, complicated plan and delicate brushwork scratches the miniature painting, a descriptive identity of the Indian painting. The variety Indian miniatures schools in the vein of the Pala, Orissa, Jain, Mughal, Rajasthani and Nepali did not cultivate after segregation. The 11th century Pala miniatures were the first to arrive. This category of art mostly developed in the medieval age principally describing the imperial and majestic existence and this form of art is well-liked till date.
7. **Bengali Miniature Paintings:** The patachitras of Bengal similar to Midnapur, Murshidabad, ground paintings are of great value. The conventional Bengal art of alpana, raising Gods with finger-painted designs are of immense importance. Handed down from side to side ages of women, Bengal folk art, where the finger is the brush and a paste encompassing mostly rice powder is the paint, once adorned the walls and floors of houses. The gorgeous and beautiful designs are based on ritualistic images from legends, folklores and scriptures.
8. **Assamese Miniature Paintings:** The manuscripts paintings of Assam are of great value. Consequently, we have to talk about the importance of Sankari age paintings. The significant facets of the paintings of Bhagavata-purana, Gita-govinda and Hasthividyanabva manuscripts are the cornerstones of historical developments. The Manuscripts of Assam like Kirtana and Anadi-patana manuscripts are really vital for historical research.

CONCLUSIONS:

- (i) The research paper has highlighted the Culture and Colours of India on the background of Indian Miniature paintings because the sources of Indian Miniature at different levels are immensely indispensable.

- (ii) Special treatments for judgment of Indian Miniature of different communities are undoubtedly huge impact.

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