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To determine significance of architectural space occupied in paintings

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Abstract

Rajasthan has a huge geographical area. In terms of the stylistics of art and architecture, each region of the state has its own individuality. These originated as a regional style and had an influence on the areas around them, giving rise to numerous sub-styles. Every location shares the idea of a palace or haveli, but each has its own unique representational style. Tiny paintings have the same sense of originality. Rajasthani painters were completely free to depict whatever remark in their own unique way. As a result, architectural depictions in paintings can differ from actual buildings. The art of wall paintings gradually vanished after the Ajanta classical period, giving rise to a new tradition of decorated manuscripts on palm leaves. Subsequently, the same started with paper, which began when Muslim monarchs arrived in the subcontinent. It's arguable, nevertheless, why wall/mural paintings have vanished. It can be the shift in building construction trends. It used to be rock-cut caverns, but block-patterned structures eventually took their place. The enormous flat surfaces given by the rock-cut caves are ideal for painting. In contrast, block building was compact and reduced the amount of available flat area. Therefore, it's possible that artists looked for a substitute. Because there was no other surface that could be used, painting was done on the palm leaf. Another cause for transformation could be the need for mobility, which a wall surface cannot offer. In various locations where devotees gather, the scrolls are chanted in front of them as a form of worship. Apart from a few minor variations in style, the subjects of paintings have not changed substantially.

Keywords: Geographical area, paintings, classical period, manuscripts

1. Introduction

India developed several regional painting styles after Ajanta. The Jain community in Gujarat's western region carried on the painting tradition by creating manuscripts, or pandulipi. Paintings in that region of Eastern India evolved during the Pal dynasty. The majority of the oldest Buddhist manuscripts on palm leaves were illustrated in monasteries located in Bengal and Bihar, including Nalanda and Vikramasila. The paintings had beautiful lines and depicted religious and realistic themes.

The painting tradition was carried on after Ajanta, but with a new format that ushered in a new chapter in Indian art history. Indian artists began drawing on palm leaves or paper instead of using the wall or ceiling as their canvas. An additional accomplishment of India's medieval era is the execution of such a task on paper or palm leaves. Even though manuscript drawing, particularly for Buddhist manuscripts, had a long and continuous history in India, it was at this time that the practice gained new vitality and

popularity. Greater than at any time in history. In a similar vein, numerous other old Indian skills were brought back to life in succeeding eras and have continued to thrive ever since.

Prior to the arrival of Muslim rulers in the subcontinent, the themes of the paintings were primarily based on Buddhism in the eastern half of India and Jainism in the western part. The purpose of manuscript painting was primarily religious. Gujarat and Rajasthan were the principal centers of the Western Indian manuscript painting tradition.

Though it differs from Buddhism in that it recognizes multiple unique gods, Jainism has a dedication to nonviolence. The community's nonviolent principles have spread so far that even agriculture is taking into account the slaughter of microscopic insects and animals. For this reason, Jains have historically preferred careers in business. Prosperous Jain merchants were (and still are) pious supporters of devotional art; many of the most exquisite texts and pre-Mughal temples were ordered by them. The

Jain community in Western India, which was primarily composed of merchants, was becoming increasingly prosperous, which made it possible to commission manuscripts, temple structures, and metal symbols. The primary ritual practice at temples was the veneration of the books of knowledge. The life stories of Tirthankaras, or masters, are still recited and worshipped today through the recitation of the Jain manuscripts Kalpsutra and Kalakacharyakatha, which are chanted by Svetambara saints during the monsoon season. The two main Gujarati locations for the manufacture of Jain manuscripts were Patan and Ahmedabad. Delhi, Gwalior, and Jaisalmer were among the other centers. The majority of the donors were Svetambara Jains, who saw commissioning illustrated books and donating them to Jain temple libraries (bhandars) as significant acts of merit.

Manuscripts painted on palm leaves, paper, fabric, and other materials are estimated to have existed from the eleventh to the sixteenth centuries. The manuscript era is separated into two periods by art historian Moti Chandra: the palm leaf era (1100–1400) and the paper era (1400–1660). Additional proof of palm leaf manuscript drawings has been found in various regions of India, suggesting that the early tradition is still being practiced there.

The first illuminated Jain manuscripts are painted and inscribed on palm leaves that have been prepared, and they are fastened with ropes that go through holes in the folios. The folios have wooden cases, covers that frequently feature historical or religious imagery. Later centuries saw the ongoing creation of book covers. Although it has long been customary, there is no proof that wooden covers for manuscripts were used before the eleventh century. Following the 12th century, when paper was brought from Iran to western India, Jain scriptures were written more and more on this new, more flexible medium. While keeping the palm-leaf manuscript structure, the use of paper allowed for larger compositions and a wider range of ornamental elements and borders. Larger manuscripts on paper were created by the end of the 14th century, and they were exquisitely decorated with gold, silver, crimson, and a deep ultramarine color that came from imported lapis lazuli. Several 13th-century Kalpasutra and Kalakacharyakatha images depict building arrangements with thin, painted landscapes in flat hues. The Jain Gods are arranged in a variety of meditation stances and can be viewed from both the interior and exterior of the construction. The 13th and 14th centuries saw an increase in the production of landscape-based compositions, and this is a significant period in art history as paper began to replace palm leaf tradition.

Since the invention of paper, manuscript illustrations have undergone significant alteration as painters now have greater room to create pictures of nature and architecture. Other manuscripts besides Kalpasutra and Kalakacharyakatha include Uttardhayansutra, Chandraprabha Charitra, and others that were depicted on paper using thin, flat lines and flat colors to depict human figures, clothing, furniture, and architectural elements. The emergence of Islamic art was the most significant development during the paper's time of observation. For 320

years, a Muslim monarchy centered mostly in Delhi ruled over a sizable portion of Western India (1206–1526). The Delhi Sultanate was ruled by five different dynasties in turn. Following Mahmud of Ghazni, Muslim monarchs resumed their wave of attacks, pillaging kingdoms in north and western India. The limits of their Islamic kingdoms were not established nor extended by the incursions. In 1173, the Ghurid Sultan Mu'izz al-Din Muhammad launched a methodical campaign of conquest into northern India. The capital, Delhi, was surrounded by Muslim-ruled regions of middle, western, and eastern India. Manuscripts such as Kalpasutra and Kalakacharyakatha, which are said to represent a cultural interchange between two distinct religions, show the influence of Islamic art. As per Dr. Atigownson's statement,

“Persian influences of the Timurid period appear also in the western Indian of Jainpainting of the 15th century; more recently, it has been observed at Malwa owing to the splendid discovery of the Nimatnama which was executed during the rule of Nasirshah Khalji (1500-1510). In this case the prototypes belonged to the so called Turkman School of Painting which existed particularly around Shiraz. However, the human figures, garments, jewelry and the rather crowded composition have already a fully developed Indian character”.

The overall composition of illustration maintained old style but objects like decorative trees, dresses and architecture got resemblance with Islamic style. During the period of transformation, secular manuscript like *Vasantavilas*, *Panchatantra*, and *Chauripanchasika* became very famous. *Balgopal Struti* and *Bhagawat Puran*, two Hindu sacred texts that regularly illustrate architecture, deserve special attention. In northern India during this period, Hindu painting mostly focused on religious and mythological themes. One of Lord Vishnu's incarnations was depicted as an extraordinary rural lad who performed a number of remarkable deeds. The paintings' use of color was vivid and flat; there was little use of perspective or shading to depict architecture.

2. Objective of the study

1. To determine significance of architectural space occupied in paintings.
2. To establish the basis of traditional Indian art as highly developed and progressive.

3. Research Methodology

The research is descriptive in nature, hence the material includes primarily tiny paintings from various locations in Rajasthan. Images of paintings were gathered and documented from museums (National Museum, New Delhi, Indian Museum, Calcutta), royal palaces (Umaid Bhabhan palace Jodhpur, City palace Jaipur, City palace Udaipur, and Chittorgarh palace, among others), and private collections. The lack of original photographs is the research's primary restriction. Some of the works are in international art galleries and museums' collections. As a result, the images contained in miniature painting books are a significant learning resource.

3.1 Literature as resource

Libraries, literatures, and published journals, among other things, are secondary sources of information. The National Museum in New Delhi and the Indian Museum in Calcutta, both of which have a large collection of literature, were visited to gather information. Manuscripts, in addition to books, are analysed to extract valuable information.

Personal interviews with traditional miniature artists (Primary Resource) Because all of the data needed for the research may not be available from secondary sources, personal interviews with traditional miniature artists were done to fill the hole. During trips to various locations in Rajasthan, personal interviews were performed.

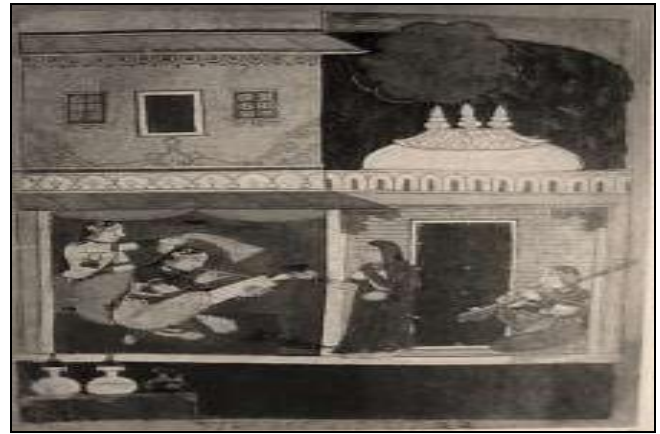
4. Results and Discussion

Marwari paintings from the 17th century clearly show Mughal influence. The Mughal art is undoubtedly responsible for the realism and ornamentation found in architectural compositions. According to academic Andrew Topsfield, Pali ragamala's patron, Bithal Das, served under Mughal emperor Akbar. As a result, Marwari paintings began to adopt the Mughal style at that period. One half of the page is covered in intricate architectural arrangements found in the compositions of the paintings. The Pali ragamala illustration's ornamental features take the place of the powerful Rajput motifs. The superstructures of the buildings, the pavilions, and the arabesque forms of embellishment all show signs of Mughal influence. The paintings' composition took on a vertical structure, and intricate architectural forms-particularly domes and chhatris (pavilions)-were included. According to Rosemary Crill, the Marwari style was being influenced by the Popular Mughals. During the 17th century, the Mughal style played a crucial role in shaping the traditional Rajasthani painting style. The Mewar artist Shibdin was arguably its most accomplished practitioner, successfully fusing regional and Popular Mughal aspects in his artwork.

It was most likely the approach taken by Mewar artists, who had prior close ties to the Mughal court.

4.1 Influence of me war painting

Paintings depicting architecture have a strong connection to the Mewar style. The page's vertical layout and the way additional architectural features are treated to fill the added height demonstrate how two regions' artistic approaches have been exchanged. Gaur Mallar Ragini, for instance, is depicted with a symmetric composition and a single architectural element. Two images, Ragini Vilaval and Ragini Malasri, deserve special attention for their depictions of the architectural style that is frequently featured in Mewar paintings. The arrangement and arrangement of the buildings evoke the Ragamal series by Shabdin. In actuality, there existed a tight artistic style exchange relationship with Mewar in the 17th century. Commentary by Rosemary Crill:



-Although several pages from Sahibdin's Gita Govinda of 1629 found their way into the Jodhpur royal collection, it is not known when they acquired, but were done so almost certainly too late to have any influence on the contemporary local painting style^[4].

4.2 Jodhpur style

There was never a smooth relationship between the Mughal monarchs and Jodhpur. In the end, Akbar succeeded in establishing relationship stability in the 16th century. The Mughal imperial touch has been acknowledged in the paintings produced during this period. As a result, Mughal influences were regularly seen in artworks depicting buildings. Maharaja Jaswant Singh is depicted in an artwork enjoying music in a garden with women surrounding him. The painting's background is a blend of palace building and landscape. The drawings of pots and the carper on the ground, in particular, are identical to Mughal court scenes in the design of the wall and parapet.

A large number of paintings from the early 17th century are associated with the Jodhpur architectural style.

The Baroda Museum and Sangram Singh's collection both have miniatures created in the Jodhpur style around the middle of the 17th century, based on poems by Sursagar. They gracefully convey sentiments that are poetic. Painted at the same era is Rashikapriya, which is also on display in the Baroda Museum. It is especially noteworthy for the quantity of embellishments and the striking color combination.

The artistic zenith was attained during the reign of Maharaja Jaswant Singh. During his rule, Marwar developed into a significant hub for the Krishna Bhakti movement, which is the subject of numerous paintings that depict various architectural configurations. Because Jaswant Singh was Aurangzeb's commander in chief, the influence of Mughal art was expected. The original Mughal architectural pattern has left its mark on the paintings of this era in the Jodhpur style. These paintings stand out for their well defined edges, elaborate wall patterns, dome-shaped superstructure, and

color scheme. At this period, the Krishna Bhakti Cult was a highly popular painting motif. Research is needed to determine how folk art has affected Jodhpur schools. The Jodhpur style was characterized by a regular use of folk painting traditions.

5. Conclusion

It is a known fact that Indian traditional painters have a distinct perspective on cubic shapes. The way in which the paintings' architectural parts interpret cubic shapes. Several kinds of representations from the previous works can be discovered. Architecture drawings frequently have a fairly flat appearance, similar to elevation drawings. In order to depict third dimension in building, several of the paintings demonstrate a grasp of cubic shapes. There are several methods used for displaying the structural drawings. It's possible that the artist used these methods to convey their own opinions rather than a realistic portrayal. It demonstrates the complete flexibility the painters had to depict solid forms in their own unique ways. Nonetheless, there was a psychological connection between the observer and the artists. According to Percy Brown, an examination of Eastern art indicates that each eastern artist had their unique perspective system and chiaroscuro techniques. But in these two areas of his work, the oriental artist was entirely in sync with his oriental audience; they were communicating with each other through the same visual language and fully understood one another. 60

One way to characterize the essence of miniature painting is as a kind of narrative or mood portrayal. Frequently, a single picture served to communicate a whole narrative or plot. As a result, a certain figure made many appearances in the picture. Maybe as the tale goes on, the activities alter. In addition, a painting's general composition is made up of a variety of items, such as human people, landscapes, and buildings. Every single thing shown in a stylistic manner. As a consequence, with that specific character's movement, the same architecture has been observed from several angles. The old artists' use of multidimensional architecture in their paintings was incredibly spontaneous. Thus, explaining a certain mood with a single perspective may not be possible, but a picture with a narrative would almost certainly depict it in several dimensions. The truth is exactly the same as "Cubism" in Europe. Picasso and Braque both produced paintings with several dimensions.

"Artists depict subjects from a multitude of viewpoints to represent the subject in a greater context-instead of depicting objects from one viewpoint-in Cubist artwork, objects are analyzed, broken up, and reassembled in an abstracted form." 61

These portrayals' surroundings, meanwhile, differed from the Indian setting. In the West, the influence of economic revolutions, philosophical conjectures, and cultural variety gave rise to the idea of cubism. Artists want a new perspective on the items compared to their previous perceptions. The cubism school of thought held that the paintings created by Renaissance painters could be replicated by a camera. They investigated many perspectives on solid things as opposed to viewing them from a single perspective. Cubist painters assume that an item is transparent and that each perspective is seen in a single frame.

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