A STUDY ON INDIAN ARTS

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Abstract

The vast majority of these early wall are painted in red, yellow and green ochres however green copper carbonate and both white and red lead additionally include in the palette. In the eighteenth century, under the support of Rajput rulers and Vaishya traders, various and chhatris were luxuriously brightened with allegorical. A few strongholds additionally contained painted rooms. Once more, ochres framed the general palette and the figures were to a great extent drawn from the Hindu pantheon. Among different subjects picked are stylised pictures.

Keywords: Sanctuaries, Paintings, Compositions.

Introduction

Great illustrations are in little c1700 sanctuaries east of Sri Madhopur at Bagriawas, Nathusar and Lisaria, both Sikar locale, in the chhatri (1750) and sanctuary (1742) at Parasrampura, Jhunjhunu area, the 8-column chhatri (1776) in Churu and, maybe by a similar hand, the Bihari Temple in Jhunjhunu (1777). Such painting proceeded into the nineteenth century in fortifications, similar to those at Mandawa, Nawalgarh and Mahansar, all in Jhunjhunu locale, and in addition sanctuaries and chhatris, frequently utilizing a wealthier palette.

Aside from a couple of sanctuaries and chhatris, vendor landmarks originating before a 1818 settlement amongst Jaipur and the new British administration were daintily painted remotely with flower themes and arabesques.

The immense vendor period of support started around 1830 when Shekhawati dealers, settled in Calcutta and somewhere else, started to pour cash back to the places where they grew up, quite a bit of which was swung to obvious building. By at that point, under British assurance, they were never again short of attracting regard for their riches. The most evident blooming of divider compositions in Shekhawati is on late nineteenth and mid twentieth century havelis. They intended to develop five structures: a haveli, a sanctuary, a commemoration chhatri, a well and a caravansarai.

Review of Literature

Dramatic concepts: Greek and Indian, A study of poetics and Natyashastra’ (New Delhi: D.K. Print world, 2004). The Rasa Lila has likewise had broad social and religious acknowledgment, especially inside certain bhakti or reverential customs of Vaishnavism. Though energy about the Gita Govinda has been essentially moved in eastern districts of India, for example, the conditions of Bengal and Orissa, the Rasa Lila has had a dish Indian nearness. Maybe the most convincing contention for asserting the Rasa Lila to be India's tune of tunes would be the capably strong scriptural settings in which every content is found.

The story line of the Rasa Lila, then again, is a continuation of prior occasions from inside the more prominent Bhagavata story, and there is eminent material earlier and consequent to the Rasa Lila that envisions or reflects upon its story. In addition, a great part of the religious substance of...
the Bhagavata and references to a considerable lot of its encompassing stories are locked in inside the Rasa Lila itself. It is based on this reliance on setting that the beautiful romantic tale of the Rasa Lila picks up, as does the Song of Songs, its holy atmosphere and religious specialist.

Bhagavata. A. K. Majumder (2009) states: "the most recognizing highlight of the Bh.P is the tenth canto which manages the life of Krśna, and incorporates the rasa-līlā, which is one of a kind in our religious writing." Western researchers have likewise recognized the manufactured idea of the content. Daniel H. H. Ingalls states: "The Bhagavata draws from all classes, as it does from the greater part of India's scholarly customs. It does this without being at all keen on social inquiries and inspired by scholarly inquiries just so far as they may delineate or brace its tenet of affection. Calderwood, James. L and Harold. E. Tolver, ed. 2009, Forms Of Drama, New Jersey Prentice Hall Inc,These entries might be a solitary verse (inside and outside of the tenth book), or halfway and even entire sections (inside the tenth book), preceding or following the five-part story. No other scene in the Bhagavata has gotten this sort of expand confining. In addition, the characters of the legend and champions are produced preceding the story, and their associations inside the scene achieve statures not accomplished before or following the Rasa event.

**Potrays Based on Nayika Bhead**

The first reference on “Nayika Bhead” is found in Natyashatra by Baharat Muni. Many sagas of Sanskrit also wrote books on “Nayika Bhead” like Dhananjayakrit, Dasroopak, Vishvanathkirit, Sahityadaran, Bhanuduttakrit, and Rasmanjuri etc. Kraparamkirit’s “Hittarangni” is the oldest creation based on Ritishaitya and Nayika Bhead. It has written in Brij language. “RasikPriya” by Kasheavkrit is the matchless of ritikaal. Wall portrays of Rajasthan also depicts the importance of Nayika Bhead. Before depicting them we should know thoroughly about the Nayika Bhead.

According to Aacharaya classification of Nayika is countless, but for our convenience they are divided into 5 major groups that are summarized as below:

1. **JATYANUSAR** - Padmini, Chitrini, Shankhini and Hastini
2. **DASHANUSAR** - Garvitaanyasambhog, dukhita and manvati
3. **DHARAMANUSAR** - Swakiya, Parkiya and samanya
4. **AVASTHANUSAR** - Swadhheenpatika, Vasaksajas, Uththamnitha, Abhisarika, Vipralabdha,
   a. Kalhaantrita, Aagatpatika, Khandita, Proshiptapatika, and Pravatsyapatika
5. **GUNANUSAR** - Uttama, madhyama and Adhama

According to the convenience of Rajasthani art of painting we found the potrays of ASHATNAYIKA and DASHNAYIKA:

1. **SWADHEENPATIKA** - The Males have Potrayed in Females Make Up
2. **VASAK SAJJA** - Woman has Potrayed to Attract her Beloved with her
   a. Make-Up and Bed Decoration
3. **UTTKANTHITA** - The Potray of Eagarly waiting of a Woman for her
   a. Loved one who was indulge in his remembrance
4. **ABHISARIKA** - The Potray of Nayika going to meet her loved one at
   a. Pre-decided place
5. **VIPRALABDHA** - Arrival of Nayika on Pre-Decided Place and Throwing
   a. Her jewels finding the bed empty

Although we found less potrays based on Nayika Bhead still they were painted hither and thither on the walls of Sekhavati’s and across the Rajasthan.

**Conclusion**

Indian art is imbueded with many figures of speech to express its beauty. Diety and Human activities are used as a medium to reveal the different aspects of art through figures of speech. Therefore the bare walls of Shikavati are painted in various bright and light colours to express the anger, joy, happiness and sad mood of the deities and humans. In Shikavati we found the expansive and prosperous tradition of the art of wall potrays.

In the wall portrays of Shikavati we also found the contribution of animal and birds along with human. We also found the wall portrays of bull, cow, dog, deer, lion, and tiger etc. rather than elephant, horse and camel. Here, we found more portrays of horse, camel and elephant. The birds like kurja, peigon, peacock, duck etc. are painted as the companion of female in her gay and sad mood.

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