

RECIPROCAL BOND BETWEEN SIKH MINIATURE PAINTING AND KANGRA MINIATURE PAINTING

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Abstract

The study focuses on Indian miniature paintings. Although there have been many studies on miniature paintings in India, the lesson: Very little attention has been paid to miniature paintings.

India has made its mark through Kar, a traditional type of intricate miniature painting, which is hidden in every region of India. The history of Indian miniature paintings is extensive. Those identities should be tied together like a garland. Although there are many traditional and miniature paintings in India. I need to trace Kangra miniature paintings to find out why this tradition is still prevalent and to find out why no one is carrying forward the tradition of Sikh miniature paintings. I have spent a lot of time looking into this topic.

Keyword: Miniature paintings, Pahari, style, sub-schools, Hoshiarpur, Punjab, Chandigarh Museum, tempera technique, colors, Indian epics, subject matter, emotions

INTRODUCTION

The legacy of Indian miniature painting can be traced back to the 9th-10th centuries in the Buddhist Pala era palm leaf manuscripts of eastern India and the Jaina palm leaf manuscripts of western India. With the arrival of paper in India in the 12th century, pictures on paper manuscripts of greater format than the narrow palm leaf became popular. However, apart from such documents, India had no schools of miniature painting. During the Lodi period (1451-1526 AD), a Sultanate bourgeois manuscript school arose. The court style was depicted in the Sultanate illustrated text. When India came into close contact with Islamic civilization, the full blooming of miniature painting occurred.

The tradition of Indian miniature painting can be found in the 9th–10th century palm leaf manuscripts from the Buddhist Pala period of eastern India and the Jain palm leaf manuscripts of western India. With the invention of paper in the 12th century, illustration on paper manuscripts with a wider format than the narrow palm leaf began to become popular in India. But apart from these documents, the Lodi era 1451-1526 AD saw the rise of a Sultanate bourgeois school of manuscript. The courtly style was depicted in the Sultanate illustrated text. With the establishment of studios in the Imperial Court under 1526–1757 AD, Indian painting entered a new phase in its development. Since then, various types of paintings, including portraits, festival or genre scenes, album miniatures and ornate texts, spread across India. The Persians had a significant early influence on Indian miniature painting, but this was only temporary as Indian artists quickly recovered their independence and individuality.

The provincial governors of Rajasthan and the Pahari Kingdom, who reigned between 1700 and 1900 AD, were the new patrons of art following the fall of the Mughal Empire. While geographic classifications are employed to understand the evolution of Rajput painting styles. The miniatures, which were created as text illustrations or as

person portraits, were heavily influenced by Indian literature. They were intricate, miniature paintings that frequently gave a precise account of the social and cultural climate of the moment. Indian painters resorted to our epics, while Renaissance masters turned to the Bible, and both felt it as their responsibility to translate these tales into visual reality for others who might not be able to read. Only under the care and generosity of their sponsors did they flourish.

HISOTRY

The Kangra State, a former princely state of Himachal Pradesh that supported the art, is where the term "Kangra painting" (Hindi:) originates from. When the Basohli school of painting began to decline in the middle of the 18th century, it quickly gained popularity and soon produced so many paintings, both in terms of quantity and quality, that the Pahari painting school later became known as Kangra paintings.

Although Guler, Basohli, Chamba, Nurpur, Bilaspur, and Kangra are the principal locations for Kangra paintings. Later, this aesthetic also spread to Mandi, Suket, Kullu, Arki, Nalagarh, and Tehri Garhwal (represented by Mola Ram), and is today referred to as Pahari painting, which encompasses the aesthetic that Rajput kings supported during the 17th and 19th centuries.

Guler was a precolonial Indian hill state located in the Lower Himalayas. Its capital was the modern-day Himachal Pradesh town of Haripur Guler. Raja Hari Chand, a descendant of Kangra's ancient royal family, established the kingdom in 1415.

Guler State is famed for being the origin of Kangra painting in the first half of the 18th century, when a family of Kashmiri painters trained in Mughal painting sought refuge at the court of Guler's Raja Dalip Singh (r. 1695-1741). The rise of Guler Paintings or Guler style began during the early phase of Kangra style.

The Kangra School is characterised by the growth and modification of Pahari paintings, which were paintings created in the hilly regions of India, in the sub-Himalayan state of Himachal Pradesh, as their name suggests. It rose to prominence as the primary location for Pahari painting under the patronage of Maharaja Sansar Chand (c.1765–1823).

Visit the Maharaja Sansar Chand Museum in Kangra, Himachal, which was established by the former Royal Family of Kangra, which is located next to the Kangra Fort, to witness some of these masterpieces.

In the early part of the 18th century, a family of Kashmiri artists schooled in Mughal painting style found refuge in the court of Raja Dalip Singh (r. 1695-1741) of Guler. The advent of Guler Paintings began during the early era of Kangra Kalam. The newcomers mixed with the local artists and were significantly impacted by the hills' ambience. Instead of painting appealing portraits of their masters or love scenes, the artists chose to depict Radha and Krishna's undying love. The paintings were naturalistic in style and used cool, bright hues. The colours were derived from minerals and vegetables and had an enamel-like sheen.

During the reign of Maharaja Sansar Chand Katoch (r.1776-1824), a major supporter of Kangra art, this style achieved its pinnacle. Because he was a generous patron, the painters who worked at his atelier obtained significant contracts, while others accepted permanent settlement in the form of estates. Maharaja Sansar Chand was a devout Krishna follower who used to employ artists to paint topics based on Krishna's loves and life.

Guler-Kangra art is a drawing art, and the drawings are precise and fluid, lyrical and lifelike. Faces in these styles are so carefully sculpted and shaded that they have an almost porcelain-like delicacy.

Legend has it that Raja Hari Chand founded the Guler empire at an undetermined time between 1405 and 1450. He fell into a dry well while hunting one fateful day. Because no one could find him, the Raja was considered dead, and his brother was appointed Raja of Kangra State in his place. When Raja Hari Chand was eventually rescued from the well, instead of fighting for his kingdom, he established the town of Haripur in the valley below the fort by the Banganga River.

Guler state was annexed to British India in 1813, following a brief spell of Sikh sovereignty under Maharaja Ranjit Singh. The last governing king was Bhup Singh (1765-1826). In 1826, he took a jagir in Nandpur. The British government recognised the jagir in 1853. His son Shamsher Singh died without male successors in 1877, and the state fell.

GULER STYLE ART

Figure1: Portrait of a Prince, Guler Style, about 1773 CE, Himachal State Museum, Shimla



Kangra paintings made the Guler state famous. Kangra Kalam's early phase was characterised by Guler style painting. Around the mid-eighteenth century, some Mughal-trained Hindu artists sought the patronage of the Rajas of Guler in the Kangra Valley.

Guler has the longest tradition of painting among the hill states. Artists worked at Haripur, Guler, during the reign of Raja Dalip Singh (1645-1743). However, a flourishing school of painting flourished at Haripur, Guler during the reign of Govardhan Chand (1743-1773). The Chandigarh Museum houses various portraits of the ruler.

Prakash Chand (1773-1779), Govardhan Chand's son, continued his father's encouragement of artists. Bhup Chand (1790-1826), his son, had artists working for him. Painting in Guler persisted until the end of the nineteenth century. [citation needed]

Guler style painting thrived in families with distinct styles and techniques, the most notable of which were those of Pandit Seu of Guler, who died in 1740, and his sons, Nainsukh and Manaku. Nainsukh thereafter moved to Jammu while Manaku worked at Guler.

Figure2: Guler Style 18th century, housed at Himachal State Museum, Shimla



SIKH AND PUNJAB ART

Figure3: Sikh Miniature Style, There is strong doubt that painting in these sections' dates back at least to the 16th century, when the "Suba" of Lahore flourished under the Mughals, despite the fact that most people associate Punjab painting with 19th century artwork produced in "Sikh Punjab."



The mighty Maharaja Ranjit Singh conquered the last monarch of Kangra and controlled the Punjab highlands in the early nineteenth century. A large number of Pahari painters accepted the Sikh master's patronage. Several sets of paintings were produced in the plains of Punjab in Lahore, Patiala, and Amritsar, which clearly showed signs of continuation of Pahari paintings. Patiala became a major patronage centre after Ranjit Singh. We have evidence of Pahari artists relocating to Patiala, such as Nainsukh's great grandson, as well as painters from Alwar and Jaipur. Apart from Sikh subjects, Hindu mythology was frequently painted in Patiala, as the overall attitude was broad.

Numerous holy manuscripts were painted, with the Janam-Sakhi being the most well-known. Janam-sakhi is a collection of episodes from Guru Nanak's life written in simple prose in response to popular demand and the needs of the common man. "A quiet dignity, restraint combined with deeply felt emotion, radiates through them," says the author (Dr. B.N Goswamy). Some depict Guru Nanak wearing a simple 'chola' (cloak) and a 'Seli topi' (cap) with Bala and Mardana (the rababi). It was a difficult effort for any painter to imagine a great being, such as Nanak, and portray his or the other Gurus' essence. Additional concerns were the lives of the ten Sikh Gurus,

particularly the tenth guru, Gobind Singh, who made a lasting effect on followers of the new religion via his valour and unmatched sacrifices.

A number of folios from the Janam Sakhi set, as well as a few romanticised pictures of the great Gurus, are cherished components of the collection on exhibit.

The Miniature Paintings Museums of the Academy of Fine Arts and Literature house a diverse collection of Indian miniature paintings and other artefacts, line-drawings, stencils, photographs, litho and prints of antique value - all registered with the Archaeological Survey of India - representing some form or another of Indian painting. Dr. Makhan Singh Bajaj, a man of outstanding academic calibre and spiritual bent of mind, previously owned the majority of this collection. Dr. Bajaj, endowed with remarkable aesthetic taste and the ability to determine the worth of an artefact or work of art, could pluck a gem from rubbish, as seen by this large and rich collection. Dr. Makhan Singh Bajaj acquired the majority of these items in pre-independence India during his residence and travel in western Punjab (now part of Pakistan). The collection was eventually passed on to Ajeet Cour, a prominent Punjabi writer and cultural patron. She had custody of the collection until her daughter Arpana Caur established a museum at the Academy of Fine Arts and Literature, feeling that this invaluable resource ought to be exposed because of its power to inspire, benefit, and pleasure many artists, art aficionados, and scholars. There aren't many private collectors, individuals, or institutions who have such a one-of-a-kind treasure in their collection, on display, or documented.

MUGHAL INTERFERENCE IN MINIATURE PAINTING

Figure4: In the lap of hills, he sits cross-legged. He exudes a calm, knowing demeanour. A brush with fine bristles is held in his safe hand, and the contours of something lovely that will transcend time gradually become obvious. The hilly backdrop, the trees, the rivers, the birds, the sounds, and the voices all contribute to the painter's vision.



A group of women, beautiful maidens; firm, shapely bosoms, lustrous skins, chiselled faces, fish shaped eyes, full lips, slim and curved; flawlessly merging into one of those gorgeous snow crowned curves in the pure hilltop backdrop.... Their long hair, their beautiful attire, fluid and translucent; just enough to reveal their well-formed figures, their ornaments; of gold and colourful gems, adding regale to their understated beauty... They are all looking for their playful lover -Krishna, who appears to be up to his tricks again.... This, along with many other stories from the Bhagavat Purana or Jaidev's Gita- Govinda, serves as the inspiration for the paintings being created in the lovely Kangra valley. The miniatures appear to be a natural result.

The patronage of Maharaja Sansar Chand, a Krishna devotee, saw commissions pour in, sustaining and flourishing the art. A artwork currently on display at the Chandigarh Museum depicts Raja Govardhan Chand of Guler relaxing on the terrace, listening to music. It represents the art form's move to Mughal style....

Following that, the Mahabharata, Ramayana, and the lovely Radha Krishna discovered new brush strokes. The colour tones softened, the palette was simplified, and the experience was magnificent. The hills, Himalayan dwellings, trees, and expanse of the valleys served as the setting for Radha and Krishna's relationship. Krishna's turban and Radha's Ghaghra were imbued with Mughal energy.

The narratives are vibrant and rich, detailed and intricate, and have a distinct sense of playfulness. Women with refined and subtle lines, extraordinary beauty, like the flower blossom she would hold in her hands. The transition from dramatic to realistic was not subtle.

The preliminary sketch is followed by the application of Khadiya, a white paste, to fill any gaps that the paper may have. When an agate stone is used to polish the paper before applying the brush, the colours begin to play with shadows, lines, forms, and purpose.

THEMES AND COMPONENTS

To return to Kangra Painting techniques, its main characteristics are delicacy of line, brilliance of colour, and minuteness of decorative details, similar to Ajanta art.

Kangra art is mainly a line art. The apparent delicacy and smoothness of the line were obtained by using fine brushes manufactured from squirrel hair.

Kangra painters used clean colours like yellow, red, and blue, which have preserved their brilliance even after two centuries. Kangra painting's major theme is life, and its thoughts are represented in a lyrical style full of rhythm, elegance, and beauty.

The love of man for woman and woman for man is a reoccurring motif in Kangra painting, whether it depicts one of the six seasons or styles of music, Radha and Krishana or Siva and Parvati.

Guler, Nurpur, and Tira-Sujanpur are the three primary Kangra painting centres.

Painting depicts ideals and principles that guided society's life, sentiments and passions portrayed in the language of brush and colour, enriching our experience and sharpening our perceptions.

Miniatures are immersed in religious conviction because they show in minute detail Puranic tales and stories from the Ramayana and Mahabharata. Rasik Priya, Sat Sai and Rasmanjari, Geet Govinda, and other literary works show people's awareness in sensitive ways.

The incidents are lyrical, and the colours are bold, brilliant, and delicate. The brush is soft. Nature is portrayed as wonderful. Animals and birds take up residence wherever they are required.

Radha is the most beautiful woman on the planet, characterised by feminine grace and porcelain delicacy, and Nayak is none other than the blue God Krishna. The hill Rajas are also seen modelling for the Nayak. Portraits of hill Rajas provide insight into their personalities, interests, and characteristics. Without the generous sponsorship available, this art would not have reached such heights of perfection.

STYLE

Kangra art combines Rajput, Mughal, and Punjabi folk influences. As Aurangzeb expelled his court's Hindu artists from the state, they sought refuge in neighbouring states. This work has evolved into a variety of styles as a result of them.

KANGRA MINIATURE PAINTING CHARACTERISTICS

The beautiful foliage depicted in Kangra paintings is a striking feature. The style is naturalistic, with a strong emphasis on detail. The foliage represented is extensive and diverse. This is highlighted by the use of different colours of green. Flowering plants and creepers, leafless trees, rivulets and brooks are depicted in the Kangra paintings.

Kangra painters employed delicate and fresher hues as well as different tones of the fundamental colours. For example, on the upper slopes, they utilised a pale pink to denote distance.

Kangra paintings show feminine beauty in a very delicate way. Soft and polished facial features. The feminine figurines are particularly lovely.

Later Kangra paintings included scenes of the night, storms, and lightning. The paintings were frequently enormous and complicated, with many individuals and elaborate landscapes. In the distance, towns and home clusters were frequently shown.

Kangra painters employed vegetable and mineral compounds to create their hues. They used cool, fresh colours. Kangra paintings are distinguished for their poetic combination of form and colour.

MOTIVATION

The Kangra artwork is unique to the region in which it was created. The images are motivating for the hills. The wooden bins reflect the hue of that location. The plot is reminiscent of folk stories. Kangra is significant due of its vivid background.

ACCESSIBILITY

Souvenir stores and trinket vendors along the way from the main square to the Dalai Lama temple in McLeod Ganj. There was a time when these enterprises sold things that were distinctive to the region, but most of their wares now have a pan-national flavour to them.

Objects harking back to centuries-old tradition can be difficult to sell in the chaos of modern commerce, but this is precisely the challenge that the Kangra Arts Promotion Society (KAPS), an NGO, has been quietly working on for the last decade. Exquisite paintings in the 300-year-old Kangra painting tradition adorn the walls of its McLeod Ganj gallery, an open place with windows affording beautiful views of the valley below.

RELETED WORKS





CONCLUSIONS

Scholars believe that painters' ancestors went to the Punjab Hills from the Punjab Plains or Delhi. It is apparent that the painters of the Punjab Hills were aware of Sikhism, which was a significant social reformation for the low caste society, especially since the artists belonged to the tarkhan caste, which is also considered low caste. Guler painters understand the way of life of ordinary Sikhs.

from the start of the Punjab Plains Prior to Maharaja Ranjit Singh's annexation of the Hills in the first decade of the nineteenth century, the impression of Punjabi culture was hazy and not precise in Guler paintings. Since the Sikh takeover of Guler in 1809 A.D., Sikh influences have increased.

are accurate about Guler's courtly life and art When two separate cultures were involved, a type of transformation occurred in two fashions that impacted each other. The paintings' overall atmosphere is Rajput in origin, but the air of Sikh influence makes it Sikh on the outside.

Even after multiple adjustments by Rajputs, the Sikh effects are precise. External Sikh influences could not completely transform Rajput civilization, but after different modifications and continual changes from person to person, Rajputs adopted external influences and amalgamated in their life, losing their own.

Rajput identity from the outside. Guler monarchs and courtiers preferred the Sikh appearance not only in everyday life but especially on ceremonial occasions. People have long followed the court fashion. After the Sikh takeover of Guler, the common natives of Guler remained under Sikh influence. Guler's final series of paintings was fully dominated by Sikh influences (figure 20). Although the Sikh regime ended with the annexation of Punjab by British rule, the art of miniature painting continued in practise in the Punjab Hills due to royal patronage until the last quarter of the nineteenth century, but it remained under Sikh influences, and images of Maharaja Ranjit Singh evoke the grandeur of the Sikh Lahore court as well as the grand appearance of the Sikh Maharaja can be found.

Scholars' hearts and minds have never been the same since.

REFRENECEC

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