CHAPTER II

FOLK PAINTINGS AND LINEARITY IN INDIAN SUBCONTINENT

2.1 Introduction

India, a land of over 2000 ethnic groups, has a wide variety of visual art forms and every state in India exhibits a variety of art forms. Most of the people of rural India create attractive artistic pieces from the most basic and rudimentary materials which are easily available to them.

India has a great treasure of folk and traditional art forms right from Kanyakumari to Kashmir and Maharashtra to Northeast. Folk art is an ornament of our cultural heritage. These show its socio-religious and philosophical dimension woven artistically and aesthetically into a life experience, presented in a creative and innovative manner. India is a land of innumerable folk / traditional arts. Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs.

The origin of folk art goes back to the art of primitive society, while its persistence is attested by the survival of Indian tribal communities, which have succeeded in the preserving, their respective cultural identities in the very heart of the developed Hindu community of today (Jahan: 2008). Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, patachitra paintings from the state of Orissa and Bengal, the Nirmal
paintings of Andhra Pradesh, *Phad* of Rajasthan and other such folk art forms (Mago:2007).

Folk art is however not only restricted to paintings, but also stretches to other art forms such as pottery, home decorations, ornaments, cloths-making, and so on. In fact, the potteries of some of the regions of India are quite popular among foreign tourists because of their ethnic and traditional beauty. Moreover, the regional dances of India, such as the *Bhangra* dance of Punjab, the *Dandiya* of Gujarat, the *Bihu* dance of Assam, etc, which project the cultural heritage of those regions, are prominent contenders in the field of Indian folk art. The government of India, as well as other societies and associations, have therefore made all efforts to promote such art forms, which have become an intrinsic part of India's cultural identity. Folk art widely known for its simple, bold, symbolic and elemental forms became the best source for abstraction for both eastern and western artists. In India this source was first exploited by Jamini Roy, Nandalal Bose.

In India there are so many types of folk paintings namely scroll painting, mural, miniature, manuscript, wall painting, floor decoration, *patachitra* etc. from different region.

These paintings were often infused with a warmth and attractive simplicity that more than made up for any lack of formal grace or technical brilliance. And in some ways, it is the widespread penetration of the folk idiom into courtly traditions that has been the outstanding hallmark of Indian art, and gives it its highly characteristic flavour.
2.2 *Patachitra* of Bengal

The tradition of Bengal *pata* or manuscript cover painting originated from Buddhist palm leaf manuscripts of Pala Sena period (9th-12th century A.D). In around 15th century folk style was popularized by rural artist of Bengal. In 1592 A.D Moni Sing, the king of Jaipur conquered Bengal and was appointed as Subahdar of Bengal and Bihar by Akbar (Basu: 2007). Consequently a cultural intercourse took place between Rajasthan and Bengal. At that time some land lords, officers, traders, artists, sculptors came to Bengal from Rajasthan and other parts of northern and eastern India. Thus artists carrying Rajasthan, Pahari and Mughal style of painting which assimilated with the style of Bengal art.

The most impressive of the living traditions of painting are the narrative scroll painting or *patachitra*. *Patachitra* is a vital combination of music and dance. *Pata* is a product of a traditional society, rooted in village based culture. Classical Sanskrit literature refers to picture showmen as *yama pattikas* ("carries of yamas scroll of death") which depicted hell-punishments. In Sanskrit, the word *pata* means cloth and *chitra* means painting. It is assumed that in the early 17th century a *patachitra* was collected from Kashmir which is now preserved in Chestor Batty Library. This *patachitra* (15th century) depicted the story of Bhagavata- Purana. Historically speaking the *pattachitra* may be divided on the basis of shapes into two different types; *jarano* and *chauka*. The *jarano* type is one which could be both vertically and or horizontally extended. The type is wrapped around a stick which is to be opened panel after panel to narrate the story in succession. *Chauka* is a
single panel representation which is either square or rectangular in shape (Dutta: 1990).

Thematically patas are two types; religious and secular. Subject matter of religious patas is mythological stories of different religions and secular patas are mostly deal with secular themes connected with socio-cultural and political life of the people. The village people could earn their money by showing these patachitras like Chandi pat, Durga pat (Plate.2.1 & 2.2), Manasha pat, Krishna-lila pat, Rash-lila pat, Ram-lila pat (Plate.2.3), Gajir pat, Shib-pat, Dashabatar- pat etc. The artists have attempted to explain and elucidate the inner significance of pictorial sequences through their songs. That is why early Buddhist literatures may be mentioned as picture showmen.

The treatment of pata is dominated by the belief that there is no space which is empty and void thus the figures arranged for near or distant viewing, all made in the same normal sizes unless the figure in the narrative itself is more value than the other. In pata paintings finishing lines were drawn mostly in black which is the final and the most important aspect of the painting. Before painting this final black line and several lines of different contrasting colour are given. The red lines are painted over yellow surfaces to bring out details of ornaments and costumes. The dedication and sincerity with their art is shown in every piece of their work. The painting of patachitra represents a particular style marked by simplicity of expression, meticulous draftsmanship leaving for angularity in the delineation of figures defined by bold contour. Spontaneity, playful line is used in patachitra painting.
Figural forms are looking graceful in the painting. Outlines of the figures are wiry and flowing with the energies to create some animated forms. Heavy bold lines of white colour depicted the clouds, rain decorative motifs of trees, plants and other details. The figures are generally painted in tempera in flat colours drawn by strong brush line.

(a) **Pata Painting of Midnapur**

Midnapur is also one of the famous places for its own indigenous art practices. In Midnapur, a traditional caste community of artists, called *patuas*, paint colourful scrolls. The subject matter is connected with historic, current, religious and cultural events. The artists applied bright colours to arrest the interest of the spectator. These were developed from materials in the environment like plant and vegetable extracts.

Traditionally, the cloth was first smeared with cow dung to smoothen the surface, white washed and then used for painting. Smoothness and plastic quality of line are seen in Midnapur painting. The quality of line in the *pata* which is generally shows straight linear formation, exhibit at times modelled forms a possible legacy of the miniature painting of Bengal (Dutta: 1993). Singh argues *patuas* of Midnapur produced scroll on the Ramayana, the Krishna lila, and the *mangal kavyas* or medival Bengali epics that celebrate local Goddesses. She further states, "*the scroll from Midnapur, the most 'folkish' style had a plethora of simple figures filling the field, with little reference to architectural or background elements*'.

The use of diagonal lines can be seen in the figure of Ramayana *pata*. The skill of delineating the figures in depth with the help of line and colour has
been well integrated with the traditional Indian style of showing time which is continuous. This type of character can be found in Indian Buddhist narrative school of Sachi, Amarabati and Mathura.

(b) Murshidabad Pata

*Patua* painters of Murshidabad inspired from the traditional art style of India. They also followed the style of Sultanate court and regional Rajasthani style. Their scroll paintings (*Pata*) are made on paper or cloth illustrating scenes from the Ramayana and Bhagavata-Purana and other popular Hindu mythological stories – playing an important part in the oral transmission of tradition. Studies of birds, animals, snakes and fishes have also been very commonly depicted in the paintings.

Compositions of Mushidabad *pata* are well balanced. The figures are mostly in profile. Broad forehead, steady eyebrows, pointed nose, small chin, elongated finger tips are main features of the human figure of Murshidabad *pata*. It is also noticeable that in the *patachitra* the figure of Rama is painted in green, while Sita is red, Laxman is yellow and Ravana is blue.

Outlines are finally drawn in the painting to create delicate and steady form. About line Dutta tells the red and white borders are sometimes alternately used in the painting. The sloping lines in black are occasionally used. The border lines are drawn at times in red and yellow, running parallel to each other and are decorated with red flower and lead motifs (1993).
(c) Significance of Line in Alpana Drawing in Rural Bengal

A remarkable feature of the folk art is *alpana* painting. Not only in Bengali culture but also all over the country *alpana* painting is popular because of its linear design. These *alpana* are painted by the women folks. Basically *alpana* design is based on line (Plate.2.4). The village women unconsciously made the drawings of different symbols which create the multiple effects of lines like bold, thin etc. It is very important to continue the drawing as long as possible without any pose. This fluency of line is achieved by the artist only from experience. It shows the freehand drawing skill of the artist. Different symbolic forms like *purnakalasha*, lamps, footprints, swastika, and coconut trees and different geometrical symbols are applied in *alpana* drawing.

It is very difficult to trace the origin of any kind of art work. But some literary text state that *alpana* painting was started from pre- Aryan times. One can also find detailed mention of *alpana* paintings in the later works like *Kajalrekha*. Materials used to decorate the designs are coloured chalk, vermilion, flower petals, grains, etc. *Alpana* is a ritualistic drawing made on the floor during a festive or religious occasion. As has been observed earlier the *alpanas* are connected with the *bratas* which performed by the village women. The *alpanas* are painted as the pictorial representation of the desire objects in symbolic form. The women of rural Bengal learn this traditional skill from their elders therefore girls pick up their skill from their mothers or other women of their family. This unbroken tradition of beautiful floor decoration has been going on one generation to other form pre-history period in Indian subcontinent.
It is very interesting to note that this art has been changed with innovative forms and design of various motifs according to time. Every motif has its own symbolic significance. The linear treatment of every form gives a natural feeling of rural agricultural life. In *alpana* drawing they create white lines with rice paste (Plate.2.4). According to their occasion they use distinct motifs and symbols. The symbols like *purna kumbha*, foot prints (Plate.2.4 & 5) *purnakalasha*, *stalk of paddy*, *swastika*, moon, sun, dots, geometrical symbols, lines and various motifs of flora and fauna (Plate.2.10) etc. are used in *alpana* drawing. It can be noted that for *alpana* painting there is no need of initial sketch, they directly make design with the help of rice paste. In different place this floor painting known by different names; *rongoli* in Maharashtra, *sathia* in Gujarata, *mandana* in Rajasthan, *aripana* and *quapon* in Bihar and Orissa, *chawk* in Uttar Pradesh, *kolam* in Tamilnadu etc (Mago:2007). In Bengali culture, this *alpana* is drawn on special occasions like Lakshmi *brata*, *Maghi purnima*, *Makar sankaranthi*, *vijaya dashami* (Durga Puja), marriage ceremony, *surya brata*, these festival are very important for *alpana* painting. Motifs are illustrated by very thin line. Repetitions of lines are very prominent here. Squares, dashes, triangles, straight lines and zigzag lines from endless innovative variation are the styles of *alpana* art. *Alpana* paintings are mostly dominated by unbroken lines. Big circles type linear motifs arranged by rounded position in the painting. All drawing is drawn with great precision and fineness of line. Combination of distinct categories line with colourful effect paintings became more harmonious.
2.3 Folk Paintings of Orissa

(a) *Patachitra* of Orissa

The *patachitra* painting of Orissa are over the piece of cloth known as *pata* which is first painted with a mixture of chalk or gum. Over the prepared surface colourful and intricate picture of various Gods and Goddesses and mythological scene with ornamentation of flowers, trees, and animal are then painted. The lines are bold, clean, angular and sharp in character. We do not find landscapes, perspectives, and distant views in these paintings. All the incidents are seen in close juxtaposition. The dress style has Mughal influences. The background, on which the figures are represented, is delineated with decorations of flowers and foliages and is mostly painted in red colour. Decorative borders are common feature of Orissa *patachitra* painting. The whole painting is conceived in the form of a design on a given canvas. The painters or *Chitrakaras* are largely found in the district of Puri, more specifically the crafts village of Raghurajpur. The tradition of *Patachitra* is closely linked with the worship of Lord Jagannath, stories from the Mahabharata, Ramayana etc. There are three deities seen together in the *patachitra* painting which also seen in the inner sanctum of the Jagannath temple in Puri (Plate 2.6). On the right is the principal deity, Jagannath, on the left is his brother Balabhadra and in the center is his sister Subhadra. The *pata's*, from silk or cotton, were prepared by difficult process that took the women at least 5 days to complete. It involved several applications of a paste of tamarind seeds and powdered clay on the *pata*, drying it and then polishing with stone. The painting itself follows an elaborate method. Borders are first drawn on all four sides of the paintings. Next, figures are outlined with white
colour. Body colours are added, and garments are designed with fine brush strokes. White and yellow colours are used to beautify the images. More distinctive motifs are created with thick black lines. Some other floral and geometrical motifs are also sprinkled across the painting. Interestingly, the *chitrakar* begins and ends his painting with bright colour. Although most *Patachitra*’s are painted with myriad colours, but exquisite paintings are found in black and white. The artist’s palette comprises white, black, red, yellow, green and blue, derived from natural sources.

The *Srimad Bhagavata Purana* tells the story of how Krishna subdued the serpent Kaliya who was poisoning the water of the Yamuna River that ran through his village of Vrindavan. This scene nicely depicted in the *patachitra* of Orissa (Plate.2.7). Here Krishna dances on the head of the snake, while two of Kaliya’s seven wives beseech him to spare the life of their husband. Krishna does so on the condition that Kaliya leaves the river and goes to the ocean. The painter used red blue green, white, black and yellow colour. Border is decorated by linear motifs of flora and fauna as usual. Except Krishna two figures are depicted in profile. The costumes of Krishna are beautifully designed by artist. Designs of ornaments fully based on line drawing with bright colour.

The double border is a common feature of Orissa *pata* painting. The outer border includes a branch, leaf, and flower motif. The inner border is a finely detailed drawing on an ochre ground of flowers on either side of a wavy line.
(b) Tasser Painting

Tasser painting is a one type of painting of Orissa which is made on tasser silk cloth. According to artists of Raghurajpur, tasser painting is very easier process than pata painting. Tasser cloth is one kind of silk fabric which woven by Orissa weavers. This type of cloth is easily available in Orissa region. According to artists pata painting takes long time than tasser painting. At first tasser silk is fixed on a board with gum then image are drawn with pencil. Then handmade colours are applied over the drawing and finally they again drawn the outline of objects and decorate it with fine brush. Border is integral part of the painting. At first they complete the border design. Various decorative motifs of flora and fauna are applied on the border. Double lines are also used on the border like patachitra painting. Simple linear design is also applied on the border. Figures are drawn with thin line then bright colours are added. Decorative designs are drawn with white colour. This colourful linear design gives a dimensional appeal in the painting. They use very bright colour. Costume and ornament are decorated with fine lines. Sometime lines are depicted vertical sometimes it is horizontal.

(c) Palm Leaf Painting

One of the most popular art forms of Orissa is palm leaf painting (Plate.2.8) which is practised in the village of Raghurajpur till date. The artists of Raghurajpur, Orissa, first burnish the dried palm leaf and then cut it into long strips. These are stitched together to form a flat vertically oriented rectangular surface. Artists draw their required image on this prepared leaves strips by their iron tools (iron pen). Etching is done within lines. Ink is rubbed
on lines and then wiped it or washed. Vegetable and mineral colours are applied in this painting but paintings are done mostly in black colours. The themes of these engravings are based on Hindu religious epics – stories of Krishna (Plate.2.9), scenes from the Ramayana, image of Gods and Goddesses. Beside these flora and fauna, flower, animal, birds all are depicted in these paintings. Jagannath cult is very popular theme for this painting. Stories of Ramayana and Mahabharata are also depicted in this painting. Instead of colour it is also seen in black and white medium.

2.4 Folk Paintings of Bihar
(a) Madhubani Paintings

Madhubani Painting is one of the finest art form in India's rich artistic culture. This art pattern has its roots in the Mithila region and surrounding villages in Madhubani district of Bihar. It is practised in the region since ages and has drawn attention of artists, art lovers and historians across the world. It is believed that Madhubani art originated since the times of Ramayana.

Traditionally this art was practised by women of the village. But now man and woman both are practicing these art forms. During any festival of ceremonial occasion, the women decorate the walls of the houses and huts with these paintings.

There are different communities who are doing these paintings in different styles and patterns. The Brahmins draw their inspiration from the sacred texts with stories of Krishna, Rama, Shiva and Durga with bright colours. The Kayastha also paint similar subjects but only in black and red colours. The Brahmin's and the Kayastha's pictorial styles are generally
known as “Madhubani or Mithila painting”. The third style is the Dusadh’s variation. Their style is commonly known as Tattoo or Godna painting (Plate 2.10) (Takur: 1982). The Godna art appears repetitive and simple in design, marked by line drawings in several horizontal margins. It possesses an inherent charm and sophistication with its intricate patterns in just black or with few basic colours.

The traditional base of freshly plastered mud wall of huts has now been replaced by cloth, handmade paper and canvas. Themes of the Maithili painting of Bihar revolve around Hindu deities like Krishna, Rama, Lakshmi, Shiva, Durga and Saraswati. The natural motifs like the Sun, the Moon and the religious plants tulsi are used in those paintings (www.google.com). Takur argues “the motifs or the designs include conventionalized flora and fauna, circles in series, spiral or curve linear devises, series of short lines, footprint of fragmentary pictures illustrating legends and stories, giving glimpses of environmental and natural life”.

Thakur further states the Mithila painting contains various symbols and prosperity and fertility such as elephant, horse, fish, lion, parrot, turtle, bamboo, lotus, flower, creepers, swastika, samkha etc. One can also find paintings based on scenes from the royal court the Mithila paintings and social events, like weddings. If any empty space is left after painting the main theme, it is filled up with the motifs of flowers, animals and birds or geometric designs. The paintings of Madhubani are characterized by rhythmic expression, directness, freshness, a refined sense of bright colours and have used lively wiry line (Plate 2.13). Plate 2.14 also displays such type of characteristics of Madhubani paintings. The brush used for Madhubani
paintings of Bihar are made of cotton, wrapped around a bamboo sticks. The artists prepare the colors that are used for the paintings. Black color is made by adding soot to cow dung; yellow from combining turmeric (or pollen or lime) with the milk of banyan leaves; blue from indigo; red from the kusum flower juice or red sandalwood; green from the leaves of the wood apple tree; white from rice powder and orange from palasha flowers. There is no shading in the application of colors. Double lines are drawn as border and the gap is filled with either cross or straight tiny lines. The linear Maithili paintings do not even require application of colors; only the outlines are drawn. It must be mentioned here that at present Madhubani painting is not restricted to paper. Now paintings are being done on jute bags, bedcover, sari and other useful products. Plate.2.15 displays bedcover design which is done with Madhubani painting style.

(b) **Godna Painting**

*Godna* painting is another popular piece of folk art of Mithila region. It is believed that this type of painting is done by lower caste people of Mithila. It is also called tattoo painting. It is not only done on human body but also done on paper (Plate.2.12). The medium of the painting is diluted cow dung. A German film maker and folklorist named Erica Moser visited Jitwarpur village of Madhubani and saw their works. She was very much impressed by these paintings and advised them to replace it on paper. At present artists of Jitwerpur use the handmade papers as their canvas. Generally folk artists use natural colours. Bark, leaf, seeds of plants, flowers are the main source of making the colours. Synthetic colours, powdered form are mixed with goat milk. The paintings are amalgamation of different linear motifs and symbols.
such as fish, lotus, foliage, sun and moon, human and animal figures. Plate 2.11 shows how the linear motifs are painted in godna painting with gobar colour.

According to artists usually they use three types of brushes.

1. Bamboo twigs for intricate detail and fine lines.
2. Small piece of cloth are used for filling the space.
3. At present some village artists use readymade brushes and holder pen for more detail design.

(c) **Floor Painting of Mithila**

Like other region of India floor paintings are also famous in Mithila region. Floor paintings are known as *aripana* painting in Mithila region of Bihar state. Takur states, there is not a single house in Mithila in which ceremonies are held without *aripana*. The main characteristics of *aripana* painting are linearity and mythological symbols. *Aripana* painting based on line drawing which is done on floor with white rice paste (Plate.2.16). At present artists apply different colours like red, green, yellow, blue etc. *Aripana* painting are also connected with tantric cult. This *aripana* painting is very famous and auspicious painting in Mithila region. It is done in the various auspicious occasions like brata, puja, marriage ceremony.

*Aripana* is painted on the courtyard, residential room, door, main entrance gate of a house. The subject matter is divided into five main groups-

(i) image of human beings birds and animals including fish, peacock, and snake along with natural phenomena (Plate.2.17), (ii) flora and fauna, (iii)
tantric symbols *yantras, bindus* etc; God and Goddess such as Sīvā, Parvati, Ganesha, Vishnu Laksmi etc. including footprints of Lord Vishnu and Laksmi. It is very decorative in character. Various symbols and geometrical motifs, flora and fauna are drawn with only line. The square, circles made inside the drawing are known as *mandalas*. They belong to two main groups: (I) the *mandala* drawings and hieroglyphs of *tantra* and magical rituals and (II) the *brata mandalas* more commonly known as *aripana*. They use their finger as brush.

The material used is powdered rice made into paste with water, which is called *pithara* in Maithili. One thing interestingly can be said that this rice powder is very popular as medium of floor painting in every region in India. But sometimes dried powder is also used. Beside this natural white colour, turmeric, is mixed to produce the yellow effect and *sindura* for the red is also used. The ground or the surface of *aripana* painting is first of all prepared by cow dung plaster. The shapes of various motifs are stylized in character.

### 2.5 Manuscript Painting of Assam

Before the arrival of paper in India, an early book form was the palm-leaf manuscript in Indian subcontinent, known as *puthi*. It had a long and narrow horizontal format and was hardly ever more than 60 cm long and 6 cm high. Manuscripts were illuminated with miniature images of deities to whom the text was dedicated. This delicate and stylish art form comprises fine line drawings etched with a steel stylus on rectangular strips of palm leaves that are carefully strung together. These manuscripts served as standard books before the use of paper gained predominance (Neog: 2004). Manuscript
painting is a very ancient tradition of Assam. Assamese manuscript painting is considered as the traditional painting of medieval Assam. In medieval Assam, the art of manuscript illustration was flourished with the emergence of three major distinct school of painting. These are: (1) Tai-Ahom school, 2. Satriya School and 3. Ahom court style/ Royal school.

These manuscripts were prepared on sachi-pat (bark of sachi tree) and on tula-pat (handmade paper) during the period of medieval Assam. The Satriya style of paintings is the product of Srimanta Sankardeva. As the indigenous school of painting in Assam the Satriya style is the earliest. The style of the paintings shows Mughal, Rajput and Pahari influences.

There are so many types of illustrated manuscripts in Assam, namely Hastividyarnava, Gita-govindha, Bhagavata-purana, Anadi-patana, Ananda-lahari, Kirtana etc. The stories of the Bhagavata, the Puranas, the Ramayana, the Mahabharata, and the epics were generally illustrated in the manuscripts of Assam. Many manuscripts contain pictures of Lord Vishnu and of his incarnation according to Hindu conception. These large numbers of illuminated and illustrated manuscript of different schools, many of which are unique for their calligraphy, delicacy of lines, elegance of composition and charming colour schemes. Each painting is divided into two major sections. The background part is always monochrome red free from any detail. The rest of the 'ālekhya-sthāna' is painted in flat green or sometimes other colour on which the actual painting appears superimposed. The most characteristic features of these miniatures are that each human, animal or any other figure is depicted in profile. Barua (2011) states "The top portion of the background is always of irregular shape, following the contour of the arch or series of
arches if the panel is a longer one. The entire area is never broken into foreground, background or horizon, either by changes in their respective colors or by the introduction of symbolic and significant motifs like grass, plants or clouds. The entire composition appears to be in eye level view, all other perspectives being absent here”. The beautiful paintings of costumes are also found in the manuscript painting. Dhoti and scarf have been painted and mostly the garment worn by male figure. Mekhala, sari and riha are found as female garments which are decorated with fine linear work.

(a) Kirtana Manuscripts

Paintings of Kirtana Manuscripts are not only rich in pictorial vocabulary but also remarkable for careful drawings with a bold brush strokes, lyrical draughtmenship and sumptuous rhythm. The artists excel in the treatment of lines which are superb in the entire repertoire of Satriya paintings. Border brush strokes in the sash and garland and in the border of the dhoti have enriched the form of Krishna with free movement in space. The long flowing arches with lines of uniform dimension again stand in contrast with the sash (Kalita: 2009).

The figures are depicted in very small in size in the painting. Those are corpulent and squat in character. The style presents slovenly draughtmanship of a degenerated brush belonging to the 20th century folk generation. The painting (Plate 2.21) depicts the two incarnation of Vishnu as matsa and kurma and birth of Brahma from the navel lotus of Vishnu. Here also depicts king Satyabrata is sitting on a calpira. Except Brahma all figure depicts profile. On the right border of painting black demon standing who is behind devote sitting. Outlines of every figure are prominent. They used black
Kalita said, “Line plays significant role in the manuscript painting. Lines create in and out depth in the contours. The artist under discussion handles his brush without being much steady and hard. Rather he handles his brush summarily”. These all qualities of lines are strongly reflected in the paintings of kirtana (2009). Plate 2.19 depicts Mahesha and garden scene. Various types of linear motifs are seen here. Artist applied white colours to highlight the linear design of painting. Outlines of trees are clearly evident here. The painter has laid emphasis on the narrative aspects of linear motifs like trees, birds, foliage etc.

(b) Anadi- patana Manuscripts

The paintings of Anadi-patana were followed by Satriya style. Figural forms are very elegant in character. Animal forms are naturalistic and artists show maximum freedom of movement. According to Kalita outline of the figures are wiry and flowing with the energies to create some animated forms in the painting of Anadi-patana. The circular eyes of human figure are similar to Ratnabali group of paintings executed between 1683 AD and 1732AD.
Thematically *Anadi-patana* presents the same angularity of draughtsmanship which was seen in the paintings of *Chitra-bhagavata* and other manuscripts of the late 17th century. *Anadi Patana* manuscript is the amalgamation of two styles. In this context Kalita said, the artist discarding some conventions of the earlier period evolves new conventions to give to his own.

The painting of mount meru (Plate 2.20) a folio from *Anadi-patana* manuscript looks like a water sprout defined in a schematic manner. The oceans are semi circular and are equally schematic in their design (Kalita: 2009). The figures are depicted with sharp pointed nose a mannerism of hand gesture in each figure outstretching his single arm in to space. They are squat and sway in exaggerated posture. Drawing is mostly perfunctory for which the compositions appear languorous in the context of the overall visual effect. In manuscript painting architecture played an importation role like other elements of the painting. The pattern of architecture in the composition sometimes reflects the style of Mughal architecture. The artist of manuscript may be inspired by Mughal painting. In this regard Kalita says there is rationality in the architectural frame. Few architectural chambers look like a *khatala* with the designs of *magara* at both end of the horizontal bar. These different painting styles have grown from earlier folk styles.

2.6 Conclusion

After having study the folk paintings of Indian subcontinent it is found that folk painters have influenced by mythological scene along with geometrical and floral motifs. They have influenced by the scene of Ramayana, Mahabharata, Purana, Gita-govinda, God and Godesses like
Siva, Durga, Ganesh, Kali, Saraswati Gagannatha and daily life of human being. They also depict birds and animals figures in their paintings.

Village artisans use organic or natural colours which are easily available in the village. Lamp soot, leaves of different trees, flower etc are the natural sources of colours. Tamarind seeds, bel fruit are used for the purpose of binding the colours.

Indian is well known for various festivals and occasions. During the time of occasion Indian people make several linear designs on the floor consists of various religious and stylized natural symbols. These types of floor painting are particularly done by village women. Line is the basic elements of these paintings. Rice paste and powdered colours are used as medium of painting. They use finger as brush.

A thorough observation of the social, historical and cultural remaining of Indian subcontinent tells that folk art is the art form created by the rural people for the rural people, which are centered round different kinds of ritual, traditions and festivals.

The creation of folk art needs no grammatical understanding set up by any ancient author of folk art and culture. The art form that is created by the spontaneity of a rural artist in the simplest possible way with the help of natural colours and ingredients which may be considered as folk art.

Every region of India has its own indigenous style of folk paintings but common feature is the application of bright colours and bold lines. It is also noticeable that sharp and smooth lines are not found in all types of folk
paintings. *Patachitra* of Orissa and Madhubani paintings of Bihar are popular for their smooth linearity. Kalighat paintings are characterized by shaded lines. Folk artists are not applied light and shade. These paintings are two dimensional in character.

In Assamese manuscript the male and female figures are always conventional and except in the portrayal of Brahma, all figures are depicted in profile. To depict the male costume artists represent *dhoti* and a scarf hanging from the neck with its two ends freely falling over the shoulders on either side. The female costumes are shown draped in *(mekhala)* which is the traditional dress of Assamese women. Depiction of animals and birds are both conventional and naturalistic in character. Manuscript painters were used Red green and blue colours in their paintings.
List of Plates

Plate.2.1 Durga, *Patachitra* of Bengal

Plate.2.2 Durga, *Patachitra* of Bengal

Plate.2.3 *Rama* kills the Demon Taraka, *Ramayana* *pat*, gouache on paper, Murshidabad, West Bengal
Plate 2.4 *Alpana* Painting of Bengal with rice paste

Plate 2.5 *Alpana* Painting of Bengal with colour
Plate 2.6 *Patachitra* of Orissa, 
Lord Jagannath, Balabhadra and Subhadra

Plate 2.7 *Patachitra* of Orissa, Kaliya Demon
Plate 2.8 Palm Leaf Painting of Orissa

Plate 2.9 Palm Leaf Painting of Orissa
Plate 2.10 *Godna* Painting of Bihar, ink on paper

Plate 2.11 *Godna* Painting of Bihar
colour on paper
Plate 2.12 *Godna* Painting of Bihar, ink on paper

Plate 2.13 Scene of Ramayana, Madhubani Painting on paper
Plate 2.14 Women plucking flower, Madhubani Painting on paper

Plate 2.15 Madhubani Painting, Design on Cloth
Plate 2.16. Depiction of Religious and Natural Symbols, Aripana Painting of Mithila

Plate 2.17. Depiction of Fish Motifs, Aripana Painting of Mithila
Plate 2.18 Vishnu in Vaikuntha (heaven), Kirtana Manascript

Plate 2.19 Mahesha in the heavenly garden, Kirtana on Tulapat, Na-burka Satra
Plate 2.20 Mount Meru, Anadi-patana Manuscript

Plate 2.21 Folio from Kirtana Manuscript
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