4.1 Madhubani Paintings – Origin and Development

Each nation has its own indigenous culture, heritage and tradition and also has its own way of expression. Madhubani painting is regarded as the traditional painting of Bihar which was flourished in 60 decade. At the present time 99% people are practicing their traditional art form in Mithila region of Bihar. Madhubani painting can be classified into many categories like floor painting, wall painting or mural paintings, canvas painting and so on. They express their love of nature, spiritual concepts and knowledge of epic through these paintings.

No one can say when this bhiti chitra actually begun. But symbolic representations are very similar to the design of the Harappa potteries and motifs and punch marked coins (Thakur, 1982). Archer, an eminent scholar, for the first time looked upon these paintings as art pieces. In this regard Rekha noted that "A scholar administrator and art lover with an interest in discovering primitive arts, he started looking for popular paintings after his first posting in the province of Bihar. He could not find any such paintings till his posting as the Sub-Divisional Officer of Madhubani when an earthquake in the year 1934 gave him a chance to discover some brilliant murals made in Maithil households. Interested in photographing and collecting some specimens of this tradition, he made an extensive survey of the floor and wall
paintings made in various parts of Mithila in his later postings. After discovering and photographing wall paintings in Purnea district, he visited Darbhanga and Madhubani districts later in 1940 as the Provincial Census Superintendent”.

This art is said to date back to the times of the Ramayana when it is believed Janaka who ruled Mithila, commissioned artist make painting on the occasion of his daughter Sita to Rama (Jha, 2002).

Origin of this continuity may be traced to the continuous spell of Hindu role in Mithila from 1097 AD to c1550 AD under the Karnatas and the Oinavaras which continued uninterruptedly under the Khandavala dynasty (Darbhanga raj) till the present day (Thakur: 1882). In one of the interview conducted regarding the history of Madhubani painting, artist Rajkumar Lal mentioned, “In around 1964 the place Madhubani was attacked by a big earthquake. That time few members of the All India Handicrafts Board, Delhi came to Madhubani for survey. At that time they were attracted by the wall painting of Madhubani. They gave suggestions to some local artisans to paint on cloth and paper in their traditional way. They also encouraged the women of Madhubani for commercial sale”. Since then the wall paintings were replaced on handmade paper (which was of poster size) and gradually it praised for other mediums and design like greetings cards, bed sheets, saris, wooden crafts and other materials.

Painting is generally done in three ways: wall-painting (bhitti chitra), canvas-painting (pata chitra) and floor-painting (aripana). Among these the wall-painting and the floor-painting are very ancient tradition in Mithila region
Madhubani is a district of North Bihar, a place where art and crafts have reached its stage of fineness. This part of the country is renowned for its indigenous tradition or dying art those are wall paintings, floor paintings, canvas painting and decorative crafts like wooden toys, Pottery toys and papier-mache products. The tradition of Madhubani painting of Bihar has continued unbroken to the present day and has yet evolved with the times and changing more. These paintings are practised by the women folk, which is an entirely feminine school of folk painting. But at present some educated male artists involve in this pictorial tradition. The canvas paintings seen at every house in Madhubani are very attractive, whether painted with colours or ink painting.

This ethnic art tradition is practised till date in the village of Jitwarpur, Ranti, Rasidpur, Simri, Bacchi, Rajangarh, etc. It is not only limited to the artists of the villages of Madhubani but also cannoscisser of art living beyond all over the country as well as abroad. Madhubani is a district of North Bihar situated at a distance of 190 kilometers from Patna city. The village Jitwarpur is around two/three kilometers away from Madhubani Railway station. Madhubani paintings are traditionally practised by different community artist like Bramhana, Kayastha and scheduled caste in this village.

Jitwarpur village is surrounded by lush green fields, long palm trees, and picturesque mango gardens of North Bihar. Walls of small brick huts are decorated with ritual design. Well natured date trees and mango trees the village is unique one with exquisite natural and artistic beauty which capture viewer's imagination and an ideal atmosphere for research purpose (Das: 2013)
The artisans of Jitwarpur are playing vital role to develop their own cultural creativities. Their tradition is going on from generation to generation. In Mithila region the women of all communities are practicing these paintings, but the paintings of the women of the Brahmana and Kayastha communities are unique. Their subject matter and technique is different from schedule caste painters. Some artisans of Jitwarpur who are still practicing this tradition, they are Siban Paswan (Plate.4.7), Shanti Devi, Rajkumar Lal, Kamalesh Korn (Plate.4.5), Mahasundari Devi, Biva Lal Das, Rekha Das, Satya Narayan Korn, Joy Narayayn Lal Das and so on. Plate 4.6 shows researcher with some Madhubani artisans of Jitwarpur. It is notable that they already have made their place on the market field in India and abroad. Some artisans have participated in so many workshops in India as well as abroad. Such as Bangalore, Delhi, Calcutta, Bhopal, Hyderabad, Denmark, Dubai, Germany, Mauritius and other places. Among them some artists are national awardees and state awardees. Some non living women artists of Madhubani are; Jagadamba Devi, Ganga Devi, Sita Devi, Yoshoda Devi, Bua Devi who have made their contribution in Madhubani art history.

Madhubani painting is a symbolic expression of day-to-day experiences, feelings and thought. The symbols, those are used by Maithili painters, have their specific meanings. For instance, fish symbolize fertility, procreation and good luck, peacocks are associated with romantic love and religion, and serpents are the divine protectors. The paintings are characterized by vibrant use of colour, natural and geometric motifs, religious and secular figures.
According to stylistic point of view Madhubani paintings can be classified into different categories like bharani, kachani, geru, gobar, godna and tantric. Among these bharani (Plate.4.1), kachani and godna styles are very popular in Mithila region. Line paintings or kachani (Plate.4.9) are done by Kayastha women. In those paintings artisans use maximum lines rather than colours. They depict village or religious scenes in their paintings. The godna painting (2.10) which is done by Harijan women came forward in the 1980s. The women of the Dusadh and the Chamar are doing all forms of traditional paintings and art forms for ritual purposes and also for decorating their dwellings. Their pictorial alphabet began to include lines, waves, circles, sticks and snails, opening the way to stylization and more abstraction. Thematically, Madhubani paintings are mostly based on religion and mythology. In the paintings of little tradition, local deities like Raja Salesh, Buddheshwar, Jutki Malini, Reshma, and the likes occurs in abundance. Great tradition is a tribute to the Hindu Gods like Krishna-Radha, Shiva-Parvati, Ganesha, Maa Durga, and the likes (Thakur:1982). However, natural scenes of villages, everyday life, flora and fauna which are so much a part of life of this school of painters also entered the domain of godna paintings. Everybody knows that Mithila is the birthplace of Sita and so that the artisan visualizes several scene of Ramayana in their canvas (Plate.4.2). Besides abstract human figure the motifs and design are seen in Madhubani painting such as; flora and fauna, curve linear devices, circle in series, series of short lines, peacock, fish (Fig.4.3a-c), flower (Fig.4.6), birds, animal and other natural life. The central theme the Madhubani paintings is the Hindu Gods and Goddesses (Plate4.16). In one of the interview conducted regarding the
subject matter of Madhubani painting artist Nagar Kishor remarks that Bihari people are very close to worship of Rama and Sita. A large number of paintings reveal the life incident of Rama and Sita. The artists follow the following line as the subject of painting.

“Kali Durga Radhe Shyam Gouri Shankar Sita Ram”

Plate.4.12 and 4.13 depict the scene of Ramayana. Plate.4.12 shows Rama, Lakshmana and Sita going to forest. Here artist has used primary colours. It is notable that here border depicted by red colour and it is free from linear designs. The background is decorated by linear motifs of flower and foliage. Plate.4.14 also displays the scene of Ramayana. The figural motifs have been arranged in symmetrical manner. The painting is characterized by careful line drawing and mature treatment of colours. Black out lines gives a rhythmic feeling in the painting.

Sometimes the outline of the painting is usually left uncoloured in order to create a visual depth and aesthetical taste. It can be noted that while religious painting include various God and Goddesses, secular and decorative paintings contain various symbol and prosperity and fertility such as elephant, horse, lion parrot, turtle, bamboo, lotus, flower, purania leaves, pana flower, creepers, swastika, sankha etc. The human figures are mostly abstract and linear in forms and the animals are usually naturalistic and are invariably depicted in profile. Plate.4.15 exhibits this unique style and characters. In one of the interview conducted artist Kamalesh Korn expresses his view that “at first we make line drawing of different image with water proof ink on handmade paper. We make several linear paintings near about 100/150 nos. of different size (small size). Many foreigners come to the village of
Madhubani for research purpose and they purchase these painting and also give commercial order to us and then we apply colours on these linear paintings on the spot and sale”. Here it must can be mentioned that all the artists of Madhubani use natural and synthetic colours and now days they make painting according to customers demand.

After visiting Madhubani region it can be noted that some training centers are playing vital role to develop the cultural tradition of Bihar. One interview is conducted regarding this matter Carpet training officer Bipin Kumar Das (son of renowned Madhubani artist Mahasundari Devi) states that there are 38 training centre in Bihar state. 21 centre in North Bihar and 17 in South Bihar are located. The main objectives of these kinds of centers are to develop the skill of artisans belongs to different places of Bihar to give assistant for capacity building and to conduct awareness cum training workshops, seminar for artisans etc. Office of the Development Commissioner (handicraft) ministry of textile, Government of India located in Madhubani, is working under government of Bihar state and give chances to express artisans own cultural activity in the different places. The center is undertaking different type of scheme like design and technology, up gradation, training and extension, Marketing support and service, Babasaheb Ambedkar Hastasilpa Bikash Yojona etc.

A training center namely Upendra Maharathi Handicraft Institute is located in Patna. Here students are trained by skilled artists of different crafts. Artist Nagar Kishor Das express his view that the institution bearing a six months course of Madhubani painting under the scheme of Indian government. Regarding the materials of painting he states that the materials
which uses for painting are hard board, paper, fabric colours and enamel colours. He further states, as it is short term course so organic colours which takes long process and time are replaced with readymade colours. The Government of India is also paying its tribute by starting training programs educating people on Madhubani paintings.

4.2 Analysis of the depiction of different Linear Motifs in Madhubani Painting

(i) Depiction of mythological figure: Mythological figures like Goddess Durga, Kali, Saraswati, Shiva-Parvati, Rama-Sita and Radha-Krishna are depicted in the painting. The mythological scenes like Rama hunts the Golden deer, Krishna subdues Kaliya, Krishna the Cowherd, Krishna resting in a Tree, marriage of Rama and Sita etc are illustrated in those paintings (Archer, 1998). Clothing is highly decorated with geometrical, floral patterns. Head dresses are decorated with very stylized pattern (Plate.4.15). Sometimes floral motifs and dotted lines are used in head dresses. For beautification, the figures are fully ornamented with different ornaments. To depict ornaments artisans apply fish motifs (nose pin), circles (ear ring) etc. They also give halo behind the head of religious figure.

(ii) Depiction of human figure: It may be mentioned here that among the elements of Madhubani painting, figurative motifs play an important role. Secular figures and religious figures are the central theme of the painting. The human figures are mostly abstract and linear in shape. The figures are two-dimensional in nature. The faces usually include sharp noses with bulging eyes (Fig 4.5). Single line as well as double lines are used to draw the shape
of figures then filled with designs of various motifs. The designs of costume are made with intricate lines and no shading is required.

(iii) Depiction of Lotus: In the painting of Madhubani the most common flower motifs that is the lotus. In Mithila Painting, lotus flower is symbolic of female. Sometime it is seen as pedestal of mythological figure and some time it is used as design of the painting. This flower also represents the sexual organ of bride. In the *kohbarghar* the most prominent image looming largest on the walls are the bamboo-tree and the ring of lotus, called *purair KJhakux*, (Thakur, 1982). One thing is noticeable that as a central theme they apply double lines in the flower and as a border design they used single line. Fig.4.6 exhibits the example of different types of stylized flower motifs depicted in Madhubani painting.

(iv) Bamboo tree: Bamboo tree symbolizes male figure. In the painting of *kohbar* the bamboo trees are stylistically painted complete with birds.

(v) Leaves: There is no empty space seen in Madhubani painting. The gaps are filled with paintings of flowers and various types of foliage. The stylized foliage are played important role in Madhubani painting. It is very interesting to note that one part of the foliage is designed with straight lines and other is left plain (Fig.4.4a, b and c).

(vi) Fish: Fish is a very auspicious theme of Mithila Painting. According to artisans fish is symbol of good luck and holiness. Fish also symbolize water. It is very popular and common theme of Madhubani painting. In the painting of *kohbar* they also apply fishes. They believe that it is the emblems of fertility and holiness. The fishes are drawn in a very decorative manner. There is extensive use of geometric linear designs in the entire body of fish. Those are curve line, straight line, and zigzag lines. To depict scale of fishes curved
lines are used. Plate 4.3.c shows eight stylized fish motifs arranged with circular pattern. Here fine, intricate and rhythmic lines applied in the painting reveal the skill of artist. These stylized curved lines create a textural effect on the entire body of fishes. It can be noted that this type of design are found in manuscript painting of Assam and miniature painting of Rajasthan. It is very interesting to note that while they decorate one scale with vertical or horizontal line then other scale left plain or filled with colours.

(vii) Swastika: The swastika is very auspicious symbol in Indian culture. The Sarvatobhadra symbol of the Vedic literature later come to be known as swastika- a symbol which came to be adopted on a wide scale by the Indo-European families (Thakur: 1982). The word swastika signifies happiness, pleasure and good luck. Thakur explains that four sides represent the four arms of Lord Vishnu in His abhoyadana pose.

(viii) Birds: Painting of different types of birds is found in Madhubani. However the birds appeared to have been painted in very stylized manner without any realistic touch to. Fig 4.8a-b is shown examples of the depiction of such types of birds. Birds especially swan, parrot, peacock (Fig.4.7) etc. are usually depicted in the painting of Madhubani.

(ix) Parrot: Parrots symbolize love birds in this painting. Parrots are usually drawn with trees. The birds are also two-dimensional in nature. Out line drawn with thick brush and the entire body filled up with geometrical design of single lines.

(x) Snake: Snakes are very commonly painted across all Maithili dwellings. Maithili’s not only worship snakes as deity, but also consider them a fertility symbol (Rekha: 2010).
4.3 Depiction of Lines used in Madhubani painting

In addition to brushstrokes, the use of lines is an important factor to consider. Lines can define the edge of a shape or form, but they can also create patterns or an illusion of mass, volume, or movement (Borkar, 2013). In art, line is the continuous movement of a mark from dot to dot. A line is the visible tractable moving no parts. Line is very important elements for making a picture. It gives a shape of an object. Lines have positive emotional significance depending upon their direction and quality. Lines play an important role to create an aesthetical feeling in the painting. Lines can be divided in different class according to their shape, direction (www.linedrawing.com)

(i) Vertical line: Vertical lines can go from up to down or from down to up. Vertical or upward line expresses forcefulness. Vertical lines express activity (Ray, 1992). Floral motifs and geometrical motifs are decorated with vertical lines. It can also be noted that one motif filled with colour and other is designed by vertical line. So this kind of style gives sense of volume in the motifs.

(ii) Horizontal: Horizontal lines can go from left to right or from right to left. Horizontal line suggests response and relaxation. Horizontal lines suggest calmness. That type of linearity is found in garments, borders of Madhubani paintings. Plate.4.10, Plate 4.11 and Fig.4.1 provide the picture about this linear treatment.

(iii) Dotted line: To depict water artisans use dotted lines. Sometimes they also apply it as motifs of saris and head dresses (Plate.4.15).
(iv) **Straight line:** Straight lines express force. The fact that a line has no curves or bends in it indicates a forcefulness and strength necessary to keep it straight. To depict design of cloths straight lines are used.

(v) **Curved line:** Curved lines express different moods and ideas. They seem gracious and flexible. Scales of fish motifs and various decorative designs are created with these types of lines (Fig.4.3 a & b).

(vi) **Diagonal line:** Since the angle or the direction of the oblique line may take on many variations, this type in that it carries the eye more forcefully (Borkar, 2013). Diagonal line is mostly used in border.

(vii) **Wavy line:** Waving line or line of beauty, varying still more being composed of two curves contrasted become more ornamental and pleasing. Horizontal line, vertical line, diagonal line etc are found in Madhubani painting. An aesthetical taste of painting not only depends on treatment of colour and subjects. It also depends on proper arrangement of object within a particular space. This quality found in Madhubani painting of Bihar.

**4.4 Border**

Borders are done with single lines and with double lines. Designs used for border are mostly linear pattern which are seen as unbroken continuity from one side to other side. The border may be done with single linear design or may broods with several lines of design. Geometrical motifs like triangle, square, circle (Plate. 4.11) etc. and natural motifs like fruits (Plate. 4.10), and fishes are used as border design. Some of these motifs are filled with colour, others simply drawn in black.
4.5 Colour

Till date the artisan of Madhubani paintings use colours directly from nature. Lamp soot served as a source of black, white from powdered rice, green was made from the leaves of the apple tree and *tilcoat* (Plate.4.17.a), blue from the seeds of *sikkot* (Plate.4.17.d) and *indigo*, yellow is drawn from the parts of *singar* flower (Jasmine) (Plate.4.17.b & c), bark of pipal is to be boiled to make a part of saffron colour, red is made from *kusum* flower and red sandal wood. To make the painting last long as well as take brightness they mixed gum with colour. Artist Shanti Devi says that the use of synthetic colour and modern round brushes are replacing the cotton tipped bamboo sticks and stiff twigs that used to serve as brushes till a few years back. A living artist Gouri Shankar interpreted that at first he made rough sketch then detail drawing of subject matter is completed with bold straight and curve lines. Finally, the drawing is filled with different colours whenever it is required. The colours in the paintings are applied flat and the figures are rendered with double outlines with the space in between filled with thin crosshatchings or slanting lines. Over a period of time distinct style evolved with practitioners from different social background bringing their own word view and aesthetics understanding into their paintings.

4.6 Process of the Paintings

At first borders are made with straight line in all side then they make design of motifs with curve horizontal line in between the outer line. Double lines are always used as outer line. Human faces are drawn with elongated nose and bulging eyes. Those are seen always in profile. *Dhotis* are seen as male garments and saris are seen as female garment in these painting
These garments are very carefully designed with linear motifs or straight and curve lines by Madhubani artisans of Bihar. After that all empty space are filled with nature and geometrical motifs such as trees, snake, flower, foliage etc.

Handmade paper is taken as surface to make the painting. Paper should be yellowish and brownish to create cow dung coated wall illusion of mud houses. Marker, ink, nib, thin bushes are used by artisans as readymade tools of the market.

Table 4.1 Analysis of Religious, secular and animal Figure Depicted in Madhubani Painting

<table>
<thead>
<tr>
<th>Religious figure</th>
<th>Human Figure</th>
<th>Animal figure</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ram-Sita:</strong></td>
<td>Human Figure</td>
<td>Cow:</td>
</tr>
<tr>
<td>It is very common and popular theme of painting in Mithila region.</td>
<td>The human figures are mostly abstract and linear in form. The figures are two-dimensional in nature. The features usually include sharp noses with bulging eyes.</td>
<td>As a domestic animal cow is clear visible in the painting of Madhubani.</td>
</tr>
<tr>
<td><strong>Radha-Krishna.</strong></td>
<td></td>
<td><strong>Elephant:</strong></td>
</tr>
<tr>
<td>Radha Krishna series is Krishna lifting goverdan, Kaliya demon etc. scenes are depicted in the painting.</td>
<td></td>
<td>As a very popular animal motif Elephant are found abundantly in Madhubani painting. The sketches are done with double line and then filled with intricate lines and designs</td>
</tr>
<tr>
<td><strong>Durga:</strong></td>
<td></td>
<td><strong>Lion:</strong></td>
</tr>
<tr>
<td>Goddess Durga, her body looks like a veritable lotus with her eight hands stretched out like eight tender petals. The eyes look directly at the viewer although the Goddess faces towards a different direction.</td>
<td></td>
<td>Lion is depicted as vehicle of Goddess Durga</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tortoise:</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tortoise also considered as animal motifs in the painting. It is depicted in abstract manner consisting lines and design.</td>
</tr>
</tbody>
</table>
Table 4.2 Analysis of Birds, Flora and Fauna and Geometrical Motifs Depicted in Madhubani Painting

<table>
<thead>
<tr>
<th>Birds</th>
<th>Flora and fauna</th>
<th>Geometrical motifs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parrot</strong></td>
<td>Parrots represent love birds in Madhubani painting. Parrots are usually drawn with trees.</td>
<td></td>
</tr>
<tr>
<td><strong>Bamboo tree</strong></td>
<td>Bamboo tree indicate male figure. In the painting of kohbar the bamboo trees are stylistically illustrated.</td>
<td></td>
</tr>
<tr>
<td><strong>Leaves</strong></td>
<td>Background of paintings is filled with paintings of flowers and various types of foliage.</td>
<td></td>
</tr>
<tr>
<td><strong>Lotus</strong></td>
<td>In Mithila Painting, lotus flower is emblematic of female. Sometime it is seen as pedestal of religious figure and some time it is used as design of the painting. This flower also represents the sexual organ of bride.</td>
<td></td>
</tr>
<tr>
<td><strong>Fish</strong></td>
<td>Fish is a very auspicious theme of Mithila Painting. Fishes are known to bring good luck. It is very popular and common theme of Madhubani painting. The fishes are drawn very decorative manner.</td>
<td></td>
</tr>
<tr>
<td><strong>Snake</strong></td>
<td>Snakes are very commonly painted across all Maithili dwellings. Maithili's not only worship snakes as deity, but also consider them a fertility symbol.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Circle, squire, triangle and other geometrical symbols are applied as decorative motifs of border design</td>
<td></td>
</tr>
</tbody>
</table>
Table 4.3 Natural Colours and their Sources

<table>
<thead>
<tr>
<th>Colours</th>
<th>Natural Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green</td>
<td><em>Tilcoat</em> leaves, wood apple tree leaves</td>
</tr>
<tr>
<td>Black</td>
<td>Blending soot and cow dung</td>
</tr>
<tr>
<td>Yellow</td>
<td><em>Singhar</em>, turmeric pollen, lime, milk of banyan leaves</td>
</tr>
<tr>
<td>White</td>
<td>Rice powder</td>
</tr>
<tr>
<td>Orange</td>
<td><em>Palasha</em> flowers</td>
</tr>
<tr>
<td>Blue</td>
<td>Indigo, <em>Sikkot</em></td>
</tr>
<tr>
<td>Red</td>
<td><em>Kusam</em> flower juice or red sandalwood</td>
</tr>
</tbody>
</table>

4.7 Conclusion

After visiting Jitwarpur village and observing the Madhubani paintings it is found that abstract figures of deities or human being are the main theme of Madhubani painting. Natural and geometrical symbols, lines and patterns are supporting the main theme. The faces of the figures have large bulging eyes and a jolting nose emerging out of the forehead. They use pure natural colours but at present they use readymade materials from the market. The media of pictorial expression of painting are mainly colour and line.

The repetition of same kind of linear motif confers a harmonious unification of elements. These types of element are mostly depicted in Madhubani painting. Figurative motifs, bird motifs, animal motifs are arranged in circular way where repeated motifs create a visual rhythm in the painting. One of the most important features of Madhubani painting is double outlines. The outline is usually left uncoloured, in order to create a visual depth and harmony. Sometimes outlines can be filled with vertical lines or
have more outlines for a grander impression. Borders can be narrow - for small paintings and wide - for big paintings. In most border designs a double outline is drawn from the sides and the middle part is filled with repeating motifs. It is concluded that artists of the Madhubani are influenced by the epic scenes, religious events and the daily life events including flora, fauna, trees, birds and animal motifs. But their style and technique is purely indigenous.

Traditionally, this art is practised in Mithila by women of the Brahmin and Kayastha castes, each of which has its own distinctive style. The Brahmin women's paintings exhibit bright colours applied in flat areas which are called *Bharni* style. Kayastha women produce drawings in black, and sometimes red, the outlines of which are not coloured in which are called *Kachani* style. But at present Kayastha women also follow the *Bharni* style.

One of the major aspects of Madhubani painting is that artisans do not left any empty space in a painting. After drawing the main theme, they make several linear designs of natural and geometrical as well as specious motifs in the background.

Distinct lines are used to outline coloured forms and create abstract patterns that fill the background. Crosshatch lines cross over one another forming a pattern that looks like a grid. Curvilinear lines are smooth and round, bending in all different directions. Parallel lines all run in the same direction, never crossing each other.
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Plate 4.3.b
Plate 4.3.c

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(Kachani style)

Plate 4.4.a
Plate 4.4.d

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Figure 4.8.a, b Depiction of Stylised Bird Motifs in Madhubani Paintings
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2. Internet sites-

www.mithilaart.com

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3. Contact person-

a. Researcher has got maximum necessary information for this documentation from

Sri Vinay Kumar, BAS, Director (Cultural Affairs), Youth Art and culture Dept. Government of Bihar

Bipin Kumar Das, Carpet Trg Officer, Office of the Development commissioner Ministry of Textile, Madhubani, Bihar

b. The researcher interviewed with some artisans of Jitwarpur village (Madhubani). They are:
I. Nagar Kishor Das

II. Rajkumar Lal Das, Village-Jitwarpur, Madhubani

III. Kamalesh Karn, Village-Jitwarpur, Madhubani

IV. Gouri Shankar Lal Das, Village-Jitwarpur, Madhubani

V. Siban Paswan, Village-Leheriganj, Madhubani

VI. Shanti Devi, Village-Leheriganj, Madhubani

VII. Nirmala Devi, Village-Jitwarpur, Madhubani