

Study Of Shringar Ras In Rajasthani Miniature Painting

Swabhi Dixit¹, Dr. Ramkrishna Ghosh²

¹Research Scholar Visual And Performing Arts Department Of Humanities Mangalayatan University, Aligarh Uttar Pradesh.

²Associate Professor Visual And Performing Arts Department Of Humanities Mangalayatan University , Aligarh Uttar Pradesh.

Abstract

In India, art was used to make society beautiful. From prehistoric times till today, hundreds of examples have been found. Paintings on the roofs and walls of caves, paintings enhancing the beauty of Ajanta caves, folk paintings on the walls of villages, Madhubani, Patua paintings made on clothes, beautiful rangoli, Mughal style, Rajasthani style, Bengal style and paintings made on the walls of temples, all these are examples of beautiful art and these paintings were made to provide beauty. In Shringar Rasa paintings, the feeling of love is dominant and the figures have attractive radiance and beauty-filled sweetness. Deep, bright and attractive colors are used in their painting. In the subjects of love, the depiction of figures, their suitable environment, and especially the selection of colors in them, are all depicted in the paintings of Shringar Rasa. In the field of art, 'Rasa in Shringar', here the basic meaning of 'Rasa' is that the pleasure obtained through the senses is Rasa. Rajasthani miniature painting is celebrated for its vivid depiction of emotions, narratives, and cultural ethos. Among the nine rasas (aesthetic flavors) outlined in Indian aesthetics, Shringar Ras (the emotion of love and beauty) occupies a central place. This paper explores the manifestation of Shringar Ras in Rajasthani miniature painting, focusing on its themes, techniques, and cultural significance. Through an analysis of various schools of Rajasthani miniature painting, including Mewar, Bundi, Kota, Kishangarh, and Jaipur, this study highlights how Shringar Ras was depicted to convey divine love, human emotions, and aesthetic beauty.

Keywords : Shringar Rasa ,aesthetics of Indian paintings, costumes , glances, gestures, postures.

Introduction -

Rajsthani miniature painting, flourishing between the 16th and 19th centuries, represents a rich amalgamation of Rajput culture, Mughal influences, and local traditions. These paintings are known for their intricate detailing, vibrant colors, and thematic richness. Shringar Ras, associated with love and beauty, is one of the most frequently depicted themes in this art form. This paper examines how Shringar Ras was portrayed, the techniques employed, and its cultural implications in the context of Rajsthani society.

Understanding Shringar Ras

Shringar Ras is considered the king of rasas and is divided into two types:

1. Sambhoga Shringar : Depicting love in union.

2. Vipralambha Shringar : Depicting love in separation.

In Indian aesthetics, Shringar Ras often symbolizes the divine love between Radha and Krishna, but it also extends to human emotions and romantic relationships.

Schools of Rajsthani Miniature Painting and Shringar Ras

1. Mewar School

The Mewar school is known for its vibrant colors, bold lines, and focus on religious themes. The Shringar Ras is often expressed through depictions of Radha and Krishna in idyllic settings. The paintings emphasize nature as a metaphor for love, using lush landscapes, blooming flowers, and flowing rivers to heighten the romantic mood.

2. Bundi and Kota Schools

These schools are celebrated for their portrayal of nature and intricate details. Shringar Ras is depicted in royal court scenes, romantic encounters, and hunting expeditions. The use of blue and green hues enhances the emotional depth of these paintings.

3. Kishangarh School

The Kishangarh school is particularly renowned for its depiction of Radha and Krishna, especially through the lens of Shringar Ras. The iconic Bani Thani painting symbolizes idealized beauty and romanticism. Elongated figures, delicate features, and expressive eyes are characteristic of this school's portrayal of love and beauty.

4. Jaipur School

The Jaipur school combines Mughal influences with traditional Rajput aesthetics. Shringar Ras is depicted in detailed court scenes, with an emphasis on luxurious settings, vibrant costumes, and ornamentation that reflect the grandeur of Rajput royalty.

Explanation of Shringar Ras in Indian painting

India is a vast country, its antiquity is also different according to different historians. The history of the antiquity of India is traced from the wild state of man. When he used to live in the forests. At that time, away from society and social feelings, man used to live in caves. At that time, neither any language was developed nor any other medium through which they could express their feelings, at that time, man used to express his feelings only by taking the help of lines. From then till today, many political changes have taken place in India. (Read Herbert, 1961) Many dynasties ruled this land of India. From historical point of view, during the rule of different rulers, along with different traditions, painting also changed. In India, art was used to make the society beautiful. From prehistoric times till today, hundreds of examples have been found - paintings made on the roofs and walls of caves, paintings adorning the caves of Ajanta, on the walls of villages. The paintings made are folk paintings, Madhubani paintings made on clothes, Patua paintings, beautiful rangolis, Mughal style, Rajasthani style, Bengal style and paintings made on the walls of temples, all these are examples of beautiful art and these paintings were made to provide beauty. (Dr. Gupta Jagdish, 1988) If we talk about ancient examples of India in the field of art, then many interesting examples of paintings of the postStone Age can be seen in the oldest examples of India. By looking at them, the art of that time and the artistic tendency of those people are also known. For example, the utensils obtained from there on which beautiful artwork was done, ornaments, toys and different types of seals etc., on which the skilled craftsmanship of these people can be seen. The main examples of paintings of this time are found in places like Singhanpur, Bellary, Mirzapur, Hoshangabad, Harniharan, Raigarh etc. (Dr. Gupta Jagdish, 1988) By looking at all these paintings, it can be guessed that the troubled mind of man took the help of these line-drawings to express the feelings of his mind and to satisfy his mind. Therefore, it means to say that since prehistoric times, the expression of human feelings, happiness-sorrow, union-separation etc., the joyful emotions of life have been depicted in simple lines in stone inscriptions and caves. In Vishnu Dharmottar Purana also, painting has been expressed in this way.

Techniques in Depicting Shringar Ras

The depiction of Shringar Ras in Rajasthani miniature paintings relies on the following techniques:

Color Palette: Bright and warm colors such as red, yellow, and green are used to evoke emotions of love and passion.

Use of Nature: Birds, flowers, and rivers are integral to creating a romantic atmosphere.

Symbolism: Elements like lotus flowers, peacocks, and the moon symbolize love and beauty.

Attention to Detail: Fine brushwork and meticulous detailing bring out the emotions and elegance of the subjects.

Themes and Narratives

The themes of Shringar Ras in Rajasthani miniature paintings range from divine love stories to royal romances and everyday expressions of affection. Some common themes include:

Radha-Krishna Leelas: Depictions of the playful and romantic episodes of Radha and Krishna.

Royal Love Stories: Romantic encounters of kings and queens.

Seasons and Love: Paintings depicting the influence of seasons, especially spring, on romantic emotions.

Cultural Significance

The portrayal of Shringar Ras in Rajasthani miniature painting reflects the socio-cultural values of the time. It highlights the importance of love, beauty, and devotion in Rajput culture. These paintings served both as decorative art and as a medium for storytelling, blending aesthetics with spirituality and human emotion.

Conclusion

The study of Shringar Ras in Rajasthani miniature painting reveals the profound artistic and cultural legacy of this tradition. By combining visual beauty with emotional depth, these paintings continue to inspire and captivate audiences worldwide. Further research into specific artists, techniques, and regional variations could deepen our understanding of this exquisite art form.

The culture of any country is a symbol of the artistic achievements of that country. This culture also reflects the mental development and personal thoughts of the people living in that country. The development of culture and art of any country is an indicator of the faith and love of the people living there for the culture. Indian culture developed in about five thousand years and this culture developed so highly that it is an inspiration throughout the world today. In India too, changes have come in the field of art with time. The expression of emotions enhance the beauty of these paintings. When these painters have painted based on Shringar Bhaav. Indian painting is emotional and spiritual and the Indian method of painting describes the traditional methods of painting. Therefore,

after seeing the beauty-filled figures from Ajanta and studying the paintings of prehistoric period, Vedic period and pre-Buddhist period, I have come to the conclusion that the paintings and sculptures of this period reflect the feelings of beauty and love-filled sentiments. Even in the future, art lovers will be able to fully enjoy the beauty and love-filled sentiments contained in these artworks.

References :

1. Coomaraswamy, A. K. Rajput Painting.
2. Kossak, Steven. Indian Court Painting.
3. Sharma, R. K. Rajasthan Through Its Miniature Paintings.
4. Agarwal, R. The Aesthetics of Indian Art.
5. T.N.Mishra (2007) Feminine Beauty in Indian Art and Literature.
6. Read Herbert (1961) the meaning of art.
7. Dr. Gupta Nisha, 2018, History of Indian Painting.
8. Dr. Gupta Jagdish, 1988, Prehistoric Indian Painting.