

Pre-Islamic Painting in India: A Case Study of Painting Styles

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Abstract

India is a land of rich historical, cultural and artistic background. Painting has long been popular in India, and pre-Islamic paintings of caves and paintings from pre-Islamic India show interest in the art of Portrait painting and painting. Paintings from ancient times have been reported from inside caves and stone walls And most of the historical information about the art of painting in India, is the remaining caves in Ajanta Cave. Undoubtedly, cave paintings have influenced the evolution of painting in later periods and created a variety of styles and schools of painting in the Hindu period, which is one of the artistic masterpieces of its time. The purpose of this study is the art of painting in India, the formation of different styles of painting in pre-Islamic India, the subject of paintings and the position of women in paintings. This research method describes pre-Islamic painting in India and analyzes different styles of painting based on drawings. The results of the research show that painting has been considered in India from the beginning as cave paintings and murals, and various painting styles are influenced by cave paintings and arise from mystical, religious and moral issues. Every day and different issues were created using various designs and colors and the presence of elements of nature. From the beginning of women's painting in the caves, women's painting has been depicted in the form of numerous goddesses and in later periods by drawing goddesses, queens, princes and other women in Hindu painting styles.

Keywords: Indian Painting; Cave Paintings; Painting Styles; Pre-Islamic India

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1. Introduction

Most Indian paintings are murals of the Ajanta caves. These caves have murals from the first century BC to the fifth century AD. Painting in ancient India was quite an advanced art, even the palaces of kings and the homes of the rich were decorated with murals, and usually smaller paintings were painted on the boards. Not only were professional artists in painting, but there were also many educated men and women who could paint well. Among the paintings, we can mention the temple wall painting caves. The walls of the cave were first plastered and, after design, painted with mud-colored ochre pigments and mineral and azure dyes with bright colors, as they do today in Hindu temples. In the corners of the temples, masterful designs of paintings and wall decorations have been used.

In the cave paintings, the painters depicted the moral and mystical aspects of Buddhism, Jain, and Hinduism, and continued to flourish. They even drew on the religious, mythological, and real-life aspects of the people of that time, emphasizing naturalism, and were able to express the lives of kings, the women of harem and their express position status in paintings. In later periods, influenced by various caves and empires, various styles emerged in pre-Islamic paintings that differed in size, type of painting and subject matter. But in fact, what exist in all these styles are the depiction of women and the position of women in Indian paintings as a symbol of beauty and intelligence.

1.1. Research Questions

Painting is an art that has been of interest to India in the past, and paintings on the walls of caves and temples from gods, goddesses, and kings prove this claim. On the other hand, the presence and imitation of these paintings created various styles in Indian painting. Although the themes of these paintings are mostly mystical and religious, the design, color, and type of use the colors and origins of these styles vary in India, and this has led to a variety of Indian landscapes. The main question of this research is:

1. What was the subject of painting and how to use colors in pre-Islamic India?
2. What factors have been considered in drawing Hindu paintings?
3. How are women portrayed in Hindu paintings?

1.2. Objectives and Necessity of Research

The main purpose of the research is to show the history of painting in India from the beginning, the influence of different Indian styles of cave paintings and the creation of different and diverse styles in painting.

2. Research Method

The present study describes the history of painting in India in a descriptive way and analyzes different styles of painting using drawings of each style.

3. Research Background

Due to the lack of written historical sources in Persian, no special research has been done on the state of historiography in pre-Islamic India and women's painting at that time, independent of the Islamic period, and limited to some books and articles. Usually in the field of architectural art, there

are brief references to pre-Islamic painting, including the book *Ancient India* by Arthur Llewellyn Basham and translated by Fereydoun Badrehai and Mahmoud Masaheb, which go back to the periods of the ancient empire, the state of architecture, music, and daily Indian life. Ancient, the government and the various classes of the people have dealt. As a result of Ali Asghar hekmat's contribution to the land of India, religions, classes, sciences and arts, including painting and architecture, are briefly discussed. These works are briefly painted in India, along with architectural works of ancient India. The difference between this research and other research is that, this study deals with the beginning of painting in India and the paintings in caves and various styles of painting in pre-Islamic India and a total of seventeen styles of painting. The Indians have been studied and illustrated, described and analyzed along with their drawings.

4. Drawing and Painting in the History of India

It is difficult to say when the paintings and drawings came into being, but there are reports of ancient relics from inside caves and stone walls, and the subjects of these paintings are mostly animals such as elephants, horses, tigers And rhinoceros. Most of the paintings belong to the surviving murals in Ajanta Cave. The walls of these caves were first coated and then covered with a layer of plaster and dried, then after design, they were painted with semi-cooked mineral dyes such as ocher and azure pigments. The art of painting and sculpture was created in later periods, especially in the Mughal era of India, and these drawings are designed and drawn in such a way that it is difficult to tell if they are two or three-dimensional (Rojer, 1978 : 803). The murals discovered at Kanchi-Puram and Ellora indicate a traditional harmony between the painting and the sculptures. Thus, from the paintings in the caves of Ajanta, it can be seen that the painting is based on imaginary designs that include the perspective of society, buildings and plants of its time. An overview of Ajanta murals shows the use of warm coloring, and the natural problem is that moral scenes, only represent high human values (Khademi Nodoshan, Babamoradi, 2007: 3). Ajanta Caves is located in Aurangabad, Maharashtra, India and includes 30 caves dug into solid rocks. The cave contains beautiful sculptures and paintings that painted on the walls of the cave and beautifully depicts the art of ancient India. The paintings in this cave express the feeling that is formed in the faces of human beings and their state (Gupal, Gutam, 1990: 173). It can be said that in ancient India, painting and sculpture complemented each other in some way, their sculptures, arches, carvings and reliefs showed the depth and dimension of the painting, and then these sculptures were beautifully painted. They were created and a beautiful work was created by combining them. Ajanta Cave includes the Buddhist monks' monastery and large halls connected by a corridor, and paintings in parts of the cave depict the birth of the Buddha and stories of the Buddha's life and the statue of the gods. It is carved in the heart of the cave and painted. These painting also depict the moral and religious aspects of Buddhism (Jamkhedar, 2009: 61). Ajanta's murals, although drawn for religious purposes, evoke more of a worldly message than a religious one. On the walls of some of Ajanta's caves, paintings of kings and princes in their palaces and women of the harem, carriers, villagers and monk, along with manifestations of nature, trees, flowers and plants, birds and animals, have been permanently engraved by painters of that period (Upadhyay, 1994: 9). The paintings on the walls of the Gharbagh porch, two hundred kilometers north of Ajanta, show a series of elephants, as well as a scene of a dancer and a woman. Works in the style of Ajanta's paintings and drawings can be seen in the deccan caves, especially in the Badami caves and the caves of Ellora. In the south of this area and in the Tamil region, a cave has been found in a place called Sitanavasal delicate paintings (Llewellyn Basham, 2015: 557). Similar to some of these paintings remain in Ceylon. In the middle of the island, is a large rock called Sigiriya, or Lion

Mountain, which risen 180 meters from the surrounding plain with a steep slope. Almost all of the paintings have been destroyed by the scorching sun and monsoon rains, but in some of these paintings, it is the women of charming who play with the flowers slowly and are so good and fresh. There is no one who can believe that they were painted 1500 years ago (ibid, 558). Ellora Caves, like Ajanta Caves, are full of paintings from Buddhism, Jain and Hinduism dating back to the 600-1000th century. These caves include 34 interconnected caves, and the last cave is larger than the other caves and its drawings are more advanced than the original caves. These caves are not just simple caves, but magnificent buildings carved into basalt rocks. There are 12 Buddhist caves in the south of this complex of caves, 17 Hindu caves in the center of the caves and 5 caves belonging to the Jain religion, built between the years 600-1000 AD. Kailasha Temple is dedicated to Shiva in the form of a chariot attached to the cave, and there are countless statues and paintings of gods, goddesses, and myths in this temple (Owen, 2012: 2). Most of the remnants of Hindu medieval paintings in Vijaynagar, Polonnaruwa in Ceylon, and elsewhere show that after the eighth century, the art of painting was technically degenerating. The lines of the designs have become sharper and the subtle highlight of the previous era has disappeared, but it is still worth considering (Llewellyn Basham, 2015: 558). What can be said above is that pre-Islamic paintings and drawings in pre-Islamic India were an integral part of Indian architecture. Most of the surviving paintings from ancient India and the stone statues in the caves show that many of these statues were painted and three-dimensional. As we move on to the paintings of later periods, the drawings are drawn with sharper lines and finer than in the past, and drawn in more detail without prominence, so much so that they are not unlike the post-Islamic miniature paintings. These drawings are used in smaller dimensions and have great skill and elegance in their design and coloring. The purpose of these paintings is religious, mystical, and moral, but there are more cases in their daily lives. The paintings are in the order of Buddhism, Jain and Hinduism. What makes Jain's paintings somewhat distinctive is, the painting on the roofs of the caves and the presence of various sculptures that beautifully encompass a vast collection, but what most of the statues and paintings have in common is the presence of the gods. It is the goddesses and religious myths that can be seen in all the surviving works.

5. Concept of Color in Indian Painting

In Indian painting, the use of warm colors is more common than cold colors, by looking at pre-Islamic Indian painting and drawing, we see that warm colors predominate over cold one. Warm colors are dazzling and energetic. These colors are a symbol of strength and power and at the same time a stimulus, such as red, which is a strong and vivid color, or yellow, which is the color of fire and the sun. These colors inspire people's confidence, strength and happiness, and at the same time are beautiful. Yellow in the Orient is the color of the sun and a symbol of greatness and eternity. Cold colors create calm and help focus and usually show depth and distance. Cold colors are associated with nature and water, such as blue and green (Asgari, Eghbali, 2013: 47). In India, Hindus value colors in terms of symbolism, sanctity, and colors such as red, orange, yellow, blue, green, and white. For example, the color red, which is a special and favorite color of Hindus, is used as a symbol of energy in wedding ceremonies and birthdays and in Hindu celebrations. Orange is a symbol of fire and purity, as well as a symbol of religious austerity and holy people. Maybe that's why Buddhist and Hindu monks wear orange. Yellow symbolizes mind, thought, and meditation. In some of the paintings, the veils of the god Vishnu, Krishna, and Ganesh are painted yellow, indicating their knowledge of Hinduism. White symbolizes peace, tranquility, and green symbolizes nature, fertility, and success. Blue is the symbol of creation, the sky and the seas, and

after red, it is one of the most widely used colors. The colors used in Indian painting were of animal, plant and mineral origin. Among the colors of plant origin is a kind of Transparent yellow, which is known as Indian yellow, and the method was that to dry mango extract in Indian villages or to keep it semi-moist, and then It was derived from yellow and green (Jariwala, 2010: 122). Ocher clay pigments were also used to produce yellow dye (Alvand, 1363-70). Deep red is a kind of animal color used by Indian women as a decoration for coloring the fingers and toes. This color is derived from the larvae of an insect that lives on a tree of the genus *Croton Ficus*. This dried paint was used when needed (Gupta, 2006: 12). One of the mineral dyes used by Indian painters is yellow ocher, which is derived from a type of soil and its color is due to the presence of iron oxide in it. White was obtained from limestone, and azure blue was one of the most popular colors in Indian paintings, derived from azure (Schimmel, 2010: 271). The indigo color is obtained from the leaves of the indigo plant and has the ability to dissolve in water and be used as a substance or pigment. Blue is the most widely used color in Hinduism, and its use in the sky, ocean, and sea indicates the abundance of this color in nature. Gods such as Rama and Krishna, who spent their lives in the eyes of Hindus to protect humans and repel evil forces, are depicted with blue faces in the paintings. This color has the ability to combine with other colors and create new colors, the combination of indigo and yellow has been an ideal combination to show the foliage of trees (Jariwala, 2010: 172-173). The golden color was one of the most important colors for painters, and it was in the form of thin sheets of gold that had to be beaten and turned into paint to make it usable for painting, and some cooling oil, which is the same color combination. It was water and eggs, and it was called Tamira, and it was added to dilute it, and it helped brighten the color and turn the gold into tiny particles. Another type of golden color preparation was a combination of white alum, esparak, and a little Ronas, which were boiled to make golden color (Porter, 2010: 119). Silver was made from thin sheets of silver. This color was used in miniatures to decorate dishes, jewelry, river water, and so on. Silver-colored paints were darkened by environmental pollution and sometimes seemed metallic. The black paint used by painters was obtained from the soot of the lamp and was obtained by incomplete burning of oils or fats due to insufficient oxygen. The black color turned into a soft powder, and a few drops of gum were added to it to form a paste before adding water (Gupta, 2006: 20).

6. The Components of Ancient Indian Painting

Painting in India is a completely ancient art. The oldest colored paintings in India belong to the Ajanta Buddhist Temple Cave in Aurangabad, Maharashtra, in western India. India is a land of diversity and has created different schools of painting, music, and dance, each with its own differences, sometimes minor and sometimes general. But first we look at the features of ancient Indian paintings and then we look at Indian painting styles. These features are: 1. Rupabheda, which is known for its appearance and painting knowledge. It is meant to record only the appearance of the painting without contemplating the subject and only on the appearance and evidence of the painting. In other words, rubabheda is a kind of emphasis on all kinds of physical forms, so that it can recognize similar shapes in different situations, such as the knowledge and image of a dead person from someone who is asleep. 2. Pramanam Knowledge is the measurement of lines and the correct understanding of structure in painting so that the components of the painting, along with elegance, are in harmony with each other. In other words, it provides a kind of insight and inner eye to understand the harmony and elegance in the components and basis of the painting. 3. Bhava means showing emotions and movements in painting. In other words, the painted effect conveys the feeling to the viewer and this feeling is shown in two ways, either by hiding the

hidden feelings or by revealing obvious feelings. 4. Lavanya Yojanam is the artistic understanding and inspiration of artistic elegance in painting to show the concept of painting and its apparent beauty is controlled, equal and without additional explanation. 5. Sadris Yam or the simulation industry in painting or realism or the similarity of the painter's work to the main subject of painting in terms of appearance and meaning. 6. Vami-kabhanga is in fact the painter's knowledge and correct use of paints, brushes and canvas (Sharma, 2015: 2). In ancient India, painters as a class were a society called Chitraka. In general, Indian painting is divided into two categories: murals and miniatures. Examples of murals include ancient paintings of the caves of the Ajanta and Ellora temples in Aurangabad, Maharashtra, in western India. As miniature paintings, we can mention the beautiful paintings of the Rajput period and the Mughals of India. In general, Indian painting can be divided into two categories: East Indian paintings and West Indian paintings, each has its own characteristics (Udeeps, 2019; Chakravarty, 2003: 71.73).

7. Hindu Painting Styles

7.1. Rajasthan Painting Style

Parts of western India have always been in the possession of the Rajput kings, where Rajput's special culture flourished and spread to other lands. In the Rajasthan style, there is a very subtle combination of South and North Indian painting, especially since Rajasthan was also a transit point for styles outside of India. In fact, Rajasthani painting is a small painting that follows the principles of cave paintings, but unlike cave paintings, Rajput's style is a poetic style that reflects the love stories and behavior of the gods and distinguishes between Rajasthani and cave paintings (Vaziri, 1996: 338-339). Most of the doors and walls of Rajasthan's palaces are covered with this kind of epic paintings. In fact, in these palaces, scenes from the great Indian epic, Ramayana, are depicted. This style of Rajasthan miniatures is world famous. In this style, the widespread use of gold and silver in painting was very common. In face paintings in the Rajasthani school, such as the paintings of the narrators, women are more praying, and their temples and colors are more symbolic (Craiven, 2009: 250). Rajput's Hindu schools of painting are characterized by linear designs and rich colors. In fact, this is the common denominator of all Hindu painting styles (Pakbaz, 2006: 953). What is striking in Rajasthani's paintings is the lack of boundaries between human faces and landscapes. In this style, individualism is hardly seen in physical characters, and in most paintings there are several faces. In a way, there is a balance between the background of nature and the presence of human beings in this style. On the other hand, Rajasthani's paintings were politically supported by the kings, and this was accepted in the society of that time.



Fig 1 Rajasthani drawing (<https://in.pinterest.com/charulatapatil/rajasthani-paintings/>)

7.2. Mural Style or Painting on the Wall

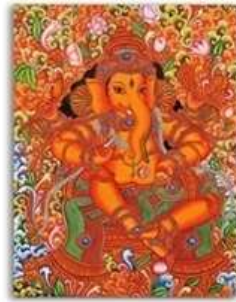


Fig 2 Mural style, Lord Ganesha (<https://www.amazon.in/Pixel-Artz-Canvas-Painting-Ganesha/dp/Bo7262BEMF>)

Mural paintings were drawn on the wall, ceiling and fixed surfaces. The distinguishing feature of the mural paintings is the architectural elements and the given space and the harmony of the colors in the paintings. Even some of the walls are painted with large canvases (Willsdon, 2000: 394). This style of painting has been identified in various parts of India. The paintings date back to the second century on the cave walls of the Ajanta and Hindu Buddhist temples of Elora in the city of Aurangabad in Maharashtra and in the garden caves in the Dar region in Madhya Pradesh area, the Armamali Temple Cave in Tamil Nadu, the rocky cliffs of Raven Chaya, The cave temples are found in the Sitanavasal area in Tamil Nadu, the Lipakashi area in Tamil Nadu, the Badami Temple cave in Karnataka and the Kilash Anata temples in Elora in Maharashtra (Cummin, 2006: 17). According to the above picture, in Moral's paintings the main focus is on the lives of the gods, Buddhas and Jataks (stories from local literature about the different stages of Buddha's life). This style of painting is versatile and colors and decorations can be seen on all levels. Red, orange, green and blue colors can be seen in this style of painting. One of the important elements of this style for creating a picture and its manifestation is to understand the concept of realism itself. This style of painting seems to appeal to temples, palaces and walls.

7.3. Pahari Style of Painting



Fig 3 Pahari Style (<https://www.himachalstatemuseums.in/Pahari-miniature-painting-2/>)

This painting style belongs to the northern states of India, including Himachal Pradesh, and is actually a kind of miniature painting of this region. The word paher in Hindi means mountain and is called the painting school of the northern subcontinent. Most of the paintings in this style are taken

from the Mughal and Rajasthani styles, and the subject matter is mostly the gods, goddesses, and ancient Hindu epics. This style of painting was formed during the centuries between the seventeenth and nineteenth centuries. From Jammu and Kashmir to Elmura and Gareval, each of these regions created a different style from the Pahari style in their region, such as the Basuli style in Jammu and Kashmir (Chakravarty, 2003: 102). In the paintings of this style, it seems that one of the main themes is the gods as Lord Shiva, Lord Krishna, Lord Rama, and the other subject of this style of painting is about love, self-sacrifice and prayer. In the steppe style of nature, it is an integral part of painting, and in almost all paintings it is seen in the background of nature and in the form of green hills, dense trees and various flowers. The main colors, especially the spectrum, green are used in this style. However, the Pahari style was a painting style that was born outside of the Mughal style and by the Hindus and kings of Rajput who had local governments.

7.4. Mysore Style



Fig 4 Mysore Style, Goddess Saraswati, (<https://www.urbanpro.com/bangalore/mysore-traditional-Painting-raghavendra-b-b>)

This school belongs to the city of Mysore in the state of Karnataka in the south of India. This style of painting is done on paper, cloth, wood and walls, and the subject is the gods, goddesses, religious epics of India, animals, nature and kings. Mysore School has an ancient painting and history that goes back to Ajanta's paintings. This style of painting is known for its durability and simple colors and attention to detail. The colors used in this style of painting are generally derived from natural resources, plants as leaves, minerals and even flowers. The brushes used are typically made of squirrel tail. Features of this style are fine lines, visual brush strokes, excellent and complete description and description of the subject of painting and the use of plant colors. In this style of painting, the painter's skills in expressing different emotions are also depicted. The paper used in this style of painting is sugarcane kernel, which is prepared as a paper paste and then polished with a mixture of white paint and sticky liquid similar to chewing gum to make the paper look polished. To paint on wood or wall, the wall is first covered with white or yellow ocher. Because the painting space is large, the images are usually detailed (Cummin, 2006: 34). In fact, the paintings of this style inspired by emotions such as self-sacrifice, worship, humility and inspire the viewer. Mysore's light paintings incorporate elegance, muted colors (colors that don't quickly engage the viewer, such as black in the background), and attention to detail.

7.5. Tanjore Style



Fig 5 Tanjore style, Mahalakshmi, (<https://www.amazon.in/Prama-arts-Mahalakshmi-Tanjore-Painting/dp/B075PCCJL7>)

This style of painting belongs to the city of Tanjore in the state of Tamil Nadu in southern India and is a kind of classical painting. This style of painting has been seen on glass, palace walls, fabrics, wood and ivory. Some of these paintings are painted with pure gold liquid to highlight the importance of painting. Tanjore style is a kind of picture frame painting or painting on a wooden board. The size of the wooden board used for painting depends on the subject of the painting. Naturally, if the subject is about kings and courtiers or historical scenes from an event or battle, the page used for painting is very large. Painted subjects are often gods, goddesses, religious sites, religious figures, and special forms. The colors used in this style of painting are generally red, a variety of shades of green, white, turquoise blue and of course the use of gold and even the use of gemstones has been seen in this style of painting. In addition to wood, this style of painting is also done on glass, mosaic and paper (Dallapiccola, 2010: 320). In these drawings, dark red, dark brown, blue and green colors are seen more than other colors in the background of the picture. The painting depicts Lord Vishnu in blue and Nataraja in white and the goddess Sivakami in green. Most of the faces in this style are designed in black and then painted, and almost all the faces drawn in the drawings have round faces with almond-shaped and elongated eyes and simple, smooth bodies. In this style, the main subject of the painting seems to be in the center of importance and larger than the rest of the painting elements.

7.6. Bengal Style

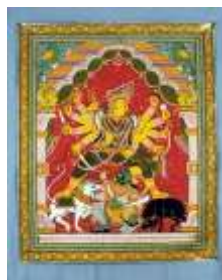


Fig 6 Bengali painting, (<https://www.exoticindiaart.com/m/Product/Paintings/beauty-of-anger-mahishasuramardini-goddess-durga-PL57/>)

This style belongs to the state of Bengal in eastern India. The themes of this style of painting are mostly Indian mythology, the lives of ordinary people, gods and goddesses, nature and women's lives. The colors used in this style of painting are red, orange, yellow, green and blue. It originally comes from in Calcutta and Shanti Niketan and is known for its simplicity or nationalism. Bengal style is a new style in modern painting and grew in the twentieth century. The Bengal style is in fact a continuation of the old and traditional Indian style and tries to preserve these values and traditions in a new way. Abindranat Tagore, the nephew of Rabindranath Tagore, the famous Indian poet and writer, was the founder of this style (Mitter, 1994: 267; Cummin, 2006: 70-71). In this style of drawing, simple and rudimentary design and coloring are also simple and have no dimensions or shadows. On the other hand, the use of curved lines and circles can be seen in this style of Beaufort painting, which in a way evokes peace and simplicity in the mind. This style of painting depicts the social life of the people, and the paintings usually include several characters. The designs are not detailed, and the Bengal style has been at the forefront of nationalism in the face of new painting and painting techniques, and Indian traditions are evident in it.

7.7. Qalamkari Style (Engraving Style)



Fig 7 Engraving (Qalamkari) drawing, (<https://www.pinterest.com/pin/366832332122516642/>)

This painting style is designed with a pen on linen and then hand-painted with paint, which was common in the states of Andhra Pradesh and Telangana. This style of painting is known in Odisha and Nepal as Patchitra (Niranjan, 1973: 54). The painting is mostly about the goddess, myths and epic stories of India and the flowers, and is typically painted in the form of a scroll and inscription. It also includes epic images of Ramayana and Mahabharata. The colors used in this style of painting are also of plant, mineral and animal origin. The petals and roots of some plants, as well as minerals and milk, are used in color combinations. This style of painting was later popularized by Muslim kings in southern India as the capital of Golkonda and became popular during the Mughal period in India and influenced by Iranian engraving (Cummin, 2006: 72-73). In this style, a large amount of cloth or canvas is filled with small dots that indicate the desired design, the main design of which is the body of the goddesses, similar to Buddha paintings and literary stories related to the stages of Buddha's life. One of the prominent features of this style, according to the existing drawings, is the use of a uniform background to show the engraved drawing, and the drawings in the painting have different and non-repetitive modes.

7.8. Kalighat Style

Kalighat's painting style is derived from the name of the Kali Temple in the Ghat area of one of the branches of the Ganges River in the south of Calcutta (Gosh, 2000: 11). This style belongs to

the state of West Bengal and began to grow in the nineteenth century. The subjects of these paintings are mostly gods, goddesses, epic Indian stories and ancient legends. Painters of this style depict images of the gods Sita and Rama, Rada and Krishna, Hanuman, Parvati, Durga, Ganesh and other characters. This style of painting even paints important historical figures such as Rani Lakshmi. This very simple painting style comes with simple, rudimentary designs and is then hand-painted. Local and rural painters draw these paintings on cloth, and because they are traveling, they wrap the paintings in a scroll and take them with them (Cummin, 2006: 78-79). Among the paintings of this style, the faces of the goddesses of Durga and Parvati can be seen more than others, and according to the paintings and other drawings of this style, it can be said that in the background of this style, bright colors and Yellow is finally used, cream, gray and blue.



Fig 8 Kalighat Style, Goddess Durga, (<https://sarmaya.in/spotlight/souvenir-art-the-divine-comedy-of-calcuttas-kalighat-Paintings/>)

7.9. Warli Style



Fig 9 Warli's drawing (<https://en.m.wikipedia.org/wiki/Jivya-Soma-Mashe>)

Warli painting includes a kind of folkloric painting of the tribes of Maharashtra to Gujarat (western India). The oldest type of Bim Batik is the most popular folk painting in Madiparad, and it includes a type of painting of rocks, mountains and house walls that shows the daily life of the people. The painting is usually painted with thin bamboo sticks on the surface of thatched walls. To perpetuate the effect, a mixture of rice juice and water, which is sticky, is added to the paint. This style of painting has also been seen on fabrics and pottery. In this painting, geometric shapes of circles, triangles and squares are used alternately. These shapes symbolize the manifestations and elements of nature. The role of the circle is a symbol of the nature of the moon and the sun, and the triangle represents mountains and trees. Man himself is portrayed as a creature of nature in the form

of a triangle, but his achievements are shown in the form of a square. The focus of this style is typically on female gods who are a symbol of fertility and blessing. All in all, drawing the gods of men is not common. But nature and man and animal are symbolized by different triangles and are seen in different types. The tip triangle is called Torso and the triangle tip is called Pelvis, and it is a symbol of balance in the natural world. In this painting, the larger triangles represent men and the smaller triangles represent women. Portions of the painting also depict ordinary, everyday life (Tribuwan, Fikenauer, 2003: 22-23). What stands out in this style is the basic technique of humans depicted in the middle circle of a painting, drawn in the shape of a snake. In Warli's painting, the background is dark and usually dark red, brown, and dark blue to indicate the shape of the painting. In the Warli's style, the subject is painted in geometric shapes with smooth, curved lines, and the painting lacks fine dimensions and components. Warli's paintings sometimes have a painting theme and are sometimes a combination of several small paintings centered on a circle of humans.

7.10. Phad Style



Fig 10 Phad Style, Textile Gallery, (<https://www.hisour.com/textile-gallery-museum-of-king-shivaji-india-34913/>)

This style of painting belongs to Rajasthan and is a kind of religious and folklore painting whose topics are mostly about Hinduism and mythology. In fact, the pad is a long scroll of fabric or paper (Kumar, 2007: 83). This painting style shows itself with images of Pabuji, one of the strong and local gods of the Rajasthan region. Templars, clerics, singers, and local storytellers in the Rajasthan region installed the scroll in the temple and told its stories to the public. The stories told in the paintings are generally dedicated to the stories of Ram Charit Manaz, Gita Guinda, and Hanuman Chalisa (Cummin, 2006: 95). In pad style, paintings usually have golden borders like frames. The background of paintings is usually the main colors, especially red and green. In this painting, humans and drawn characters have different and non-repetitive figures. The colors red, chalk white, and gold are abundant in this style of painting, and the blue color is quite clear to show Lord Krishna in this style.

7.11. Patua Style



Fig 11 Patua Style (<https://www.itokri.com/collections/2017-315-1-Patua-Painting-by-laltu-chitrakar>)

This style belongs to Western Bengal, Bihar, Jarkhand and Odyssey, which is a kind of painted religious scroll and the patua's are the painters of this region. In fact, these painters narrate religious issues and events with their visual art and those who hire these painters are basically calling for the spread of Hinduism. In the past, the narrator carried the painted scrolls from village to the other village and recounted his paintings and stories with singing and drums. It is believed that most of these narrations or patuas later became Muslim. The subject of the paintings is religious, historical and literary stories. In addition to patuas, painters of these scrolls are also called chitrakar. Their purpose is to tell religious stories and they are from all religions of India, including Hinduism, Buddhism, and Islam (Siddiqui, 2004: 279). The design of this simple and colorful style, using the original colors, has no shadows or dimensions. Apart from the ornaments of the gods, which are described in detail in the paintings, there are no other details in the character of the paintings. In the pad style, the focus of the painting is on conceptualization the paintings of Radha Krishna gods.

7.12. Tharu Style



Fig 12 Tharu's Style (<http://www.asianart.com/tharu/>)

A type of folklore painting belonging to the inhabitants of the Indian-Nepalese border in an area called Tarai, and most of its inhabitants in Nepal and India and the northern states of Himachal Pradesh and Uttar Pradesh and Bihar. The painting style is actually colored paintings on the walls and doors and columns of the exterior of the house, and its subjects are everyday stories and people's lifestyles. Their drawings are colorful, simple in design and color, and the materials used to make the paint are generally of plant origin. Oysters, bird feathers, and delicate wood are also used to decorate paintings (Cummin, 2006: 105). Another use of this style of painting is in the form of tattoos on the hands, chin and cheeks, due to customs and beauty, and usually in the form of small dots or short lines, basic and simple designs of humans, animals, birds, Plants and flowers (Maiti, 2004: 231). In this style of painting, humans, houses, elements of nature and animals can be seen in abundance. The most important painting theme in this genre is mythological paintings. One of these mythical paintings is the role of the peacock, which is larger in paintings than other birds. Ramasita's paintings contain interest, feelings, happiness and blessings for the family. Lord Krishna is one of the most popular Hindu gods in this style.

7.13. Pattachitra (Patta Chitra) Style



Fig 13 Pattachitra Style (<https://www.eventshigh.com/detail/delhi-Pattachitra-workshop-at-sanskriti>)

This painting style belongs to the city of Puri in the state of Orissa in eastern India and is a kind of folk painting on fabric. In Sanskrit, *petta* means Karbasi cloth and *chitra* means image. The paintings of this style are about the gods and goddesses of Hinduism and Hindu mythology. The painting is in the form of a scroll, and the narrator narrates the stories to the people through the paintings. *Pattachitra* is an ancient work of art by Odisha (Orissa) and the stories are performed in the form of poetry and song. *Pattachitra*'s paintings come in a variety of forms, including mythology, religious tales, local tales, and everyday tales. The narrator of *Pattachitra*'s painted stories is called *Patua* (Roy, 1973: 54-55). The colors used in this style are plant, mineral, rich, red, yellow, and blue. These colors are usually used more than other colors in painting. The designs are simple and have no shadows or dimensions, but the decoration of clothes and jewelry is observed in detail, especially in religious stories in this style of painting. The paintings are usually painted on fabric, walls and palm leaves. Lord Krishna, Rada and Jataka (various stages of Buddha life) are the main themes of this style of painting.

7.14. Saura Style



Fig 14 Saura Painting (<https://www.tribesindia.com/product/saura-black-tassar-silk-Painting-12/>)

A type of folk painting style belonging to Saura tribes such as Ragurajpur, Raygada, Gajapati and Kurapout in the state of Orissa in eastern India and is also called by other names such as Sabara and Sur. This style includes painting on the walls and houses, known as statues or images and is based on elements of nature such as the sun, moon, trees, and animals such as horses and elephants. This painting is very similar to Warli's painting and the painting theme is illustrated on the basis of sacred spiritual and religious aspects (Bibhudutta, Divyadarshan, Sharma, 2020: 2). In paintings, red and yellow colors are usually used, especially their combination to show the earth. Paintings are considered during ceremonies such as childbirth, harvest, marriage, and religious ceremonies. These paintings cannot be repetitive or remain in one place forever (Cummin, 2006: 107). In fact, Saura and Warli's painting style are somewhat similar to tribal paintings, but unlike Warli's painting, Saura's human face is not very clear. In other words, there is no physical difference between the drawing of men and women in the art of painting.

7.15. Kangra Style

This school of painting belongs to the state of Himachal Pradesh in northern India and the subject of this style of painting is about the daily and normal life of the people in the eighteenth and nineteenth centuries. This painting grew in the post-Mughal era of India. Most of the school's

paintings are about Indian love stories about God and the famous Hindu goddess Radha Krishna and Gitagoinda (Chaitanya, 1987: 62). The main centers of Kangra style painting are the Galer, Bassoli, Chamba, Norpur, and Bilaspur paintings in Himachal Pradesh. Kangra painters use different shades in paintings, for example, they use light pink on top of hills to indicate the distance in some of the paintings. The figures and mannerisms of women sit (in the form of two or four knees) are polite and dignified in beautiful paintings. Painted images usually include pictures of women with beautiful landscapes. Minerals and plants, and generally cold dyes, are also used in the painting (Cummin, 2006: 115). It can be said that the appearance of Kangra is the greenery of the landscapes and the background of the painting. The leaves of the trees are relatively large and varied in painting. What stands out in this style is the use of several types of shadows that give the painting some depth and sometimes distance. Flowering plants, ivy and small streams can be seen in this style of painting.



Fig 15 Kangra Style (<https://hpkangra.nic.in/gallery/kangra-Paintings/>)

7.16. Shekhawati Style



Fig 16 Shikawati Style (<https://travel.paintedstork.com/blog/2008/12/rajasthan-havelis-of-shekawati.html>)

A painting from the state of Rajasthan that became popular in the seventeenth century. The painting is a kind of mural that covers the walls of palaces, aristocratic houses and temples, and the subjects of this style of painting are images of kings and queens of the region, epic stories of India, historical events, nature and romantic scenes. This style of painting was created by the builders and architects of the walls. The materials used in this style of painting are also minerals and plants. Red, white, purple, blue and azure color are used in the paintings. First, the work surface is prepared with gum or a sticky material and then the drawing is done, then the painting is polished with coconut oil. It is natural that these types of paintings are mostly painted by hand and sometimes they start by creating dot. It means they shape the painting with dots, which is very interesting and artistic (Chakravarty, 2003: 112). . In addition to depicting the size of humans in the background, these paintings are also larger in size than the paintings in other styles. In this style of painting, gods such as Lord Shiva, lord Ganesh, the goddess Durga and Saraswati are depicted more than other Hindu gods. This style is used to decorate and beautify the walls of palaces, temples, around entrance doors and arches.

7.17. Basoli Style



Fig 17 Basoli Style (<https://visus2016.wordpress.com/national-museum-2/>)

The paintings of this school belong to the Himachal Pradesh verses in northern India and are a kind of miniature painting whose subject matter is the gods and goddesses and epic stories of India and the image of the kings of the region. This style of painting is common in Jammu and Kashmir and on the right bank of the Ravi River. This style of painting is remarkable for its magnificent palaces and miniatures, created by Raja Bupat Pal in 1635. In this painting, original colors have been used. The design of the face in these paintings is very delicate due to its miniature, and gold color has been used to decorate it. With a masterful background, the image of human beings is magnified and noticed. The way people are placed and how they stand is shown in these magnificent and beautiful images (Chaitanya, 1987: 62-63). In this style, the background image does not matter the main theme of the image and somehow skillfully draws the viewer's attention to the characters in the image. In fact, the goal is only human beings and their status.

8. Women in Paintings

In pre-Islamic times, women's paintings were depicted as primitive paintings on the walls of caves and temples. Although these images are drawn for religious purposes, they convey most of the worldly messages to the viewer. Among the images and paintings of Ajanta Cave, in addition to the image of male gods with a jewel crown in the right hand of these gods, the white lotus flower can also be seen. Also around these gods are beautiful heavenly maidens, all of whom are smaller than the original image. The paintings on the walls of the garden porch, about two hundred kilometers north of Ajanta, show a row of elephants, and paintings of humble and dancing women can be seen on the walls. In the paintings left in the floodplain in the middle of the island, there is a large rock called Sigiriyah or the Lion Mountain, in which images of gods and demigods and celestial beings are painted on the cave walls. At the top of the cliff, you can see pictures of Charming women painting flowers, and they are so well preserved that no one can believe they were painted 1,500 years ago (Llewellyn Basham, 2015: 557). The most important feature of pre-Islamic painting style was the naturalistic view of Indian artists, but due to the fact that Hindu rulers and leaders in India did not consider painting to be a godsend, it was neglected (Ahmed, 1988: 192). In the Ellora area near Hyderabad, there are caves with pictures, images and sculptures of Vishnu on the walls. Vishnu is one of the three hindu gods who is the god of death and creator of beings. The miniature industry was used by Buddhists and Indian jains to decorate religious books. In Gujarat, Bihar, and Rajputana, this art perfected, and little by little, paper replaced the stems and leaves of dates. From the fourteenth century onwards, works of this style were invented in religious books, and from this time on, these paintings and drawings acquired technical subtleties. Until the Mughal kings came to India and the art of face painting, simulation and miniature flourished during

their time (Hekmat, 2012: 333-334). The surviving paintings show that painting in ancient India had good artistic features. The palaces of kings and the houses of the rich were decorated with beautiful murals, and smaller paintings were painted on polished boards and cardboard. Not only did professional artists paint, but many men and women could also paint well because of the interest and training they received. The subject of painting and miniature painting before the Mughals of India depended on religious subjects or the literature of that period. Romantic concepts and depictions of them were derived from the lives of gods and goddesses, such as gods such as Rada-krishna or Gita-govinda. The images and drawings of this period, both male and female, were highlighted and distinguished by their outward features. Big eyes, stretched noses, and women are depicted with straight, long and black hair. Also, the jewelry used by women and what is used as decoration on the hands, feet, hair, nose, back, ankles and neck can express the social class of the woman and her status (Kossak, 2005: 977; Mattur, 1982: 24).

In view of the above, it can be said that the type of clothing worn by men and women also indicates their class, occupation and position, which are skillfully portrayed. In the paintings of this period, the background is somehow intertwined with the main subject of the painting. Trees, rivers, flowers, birds, houses, and household items such as chairs, lights, curtains, and decorative pillows are some of the things that have received a lot of attention in these paintings. In Rajput's Indian style of painting, which is more original, features such as depicting clouds, rain, snow, and hills of the lower structure of which is in the form of tall cones with smaller components such as flowers and Covered shrubs are used. In this style, the method of differentiation between night and day, which is achieved only by changing the background of the work and without changing other decorations, also has a special appearance. The use of color in this style has a special feature and in terms of color transparency, it is comparable to the colors used in enameling on dishes. Although the images are engraved in blind and dull backgrounds, the range of red, yellow, pink, green, brown, and blue colors, along with chalk white and black glow, has given a special effect to this style (Kumarswami, 2003:172). The colors used in the paintings of this period were mostly used to decorate and beautify the paintings. In the pre-Mughal period of India, the art of painting was encouraged by kings, courtiers, the rich, wealthy merchants, and religious leaders and painters were usually among the people of the community and the middle classes (Hekmat, 2012: 41).

It seems to be rich in golden color in court paintings to show the power and greatness and importance of kings and court women in covering hats, crowns, half crowns, long and thin halves of court women, princesses' shawls, The fringe of women's thin shawls, the fringes of women's skirts, and the jewelry used for men and women have been used. One of the features of this style of painting is that of kings and court women in the open air of nature, which goes back to the ideas of Indian naturalism, which has deep roots in the culture and art of this land. The presence of the elements of nature in the background of paintings such as the blue sky, the leafy and flowering trees and even full of fruit and the presence of symbolic animals of India such as peacocks, parrots and elephants indicate that in Rajput's paintings also the backgrounds. They are as important as the faces depicted, and even the details of the backgrounds are depicted in the paintings. In Rajput's style of painting, henna is seen on the palms and soles of the hands and feet, which is usually shown in delicate, beautiful patterns and in red. In Rajput style painting, the hair is usually seen from behind the silk scarf, straight long hair with long silk ribbons woven from golden strands or fresh flowers. The eyes are kohl (eyeliner) and the corner line of the eye, which is also typically made of kohl, extends outwards and upwards. In group drawings, women are usually seen performing religious ceremonies (Schimmel, 2010:197-199).

9. Conclusion

By observing the Indian paintings, it can be concluded that the subject of the paintings deals with religious, mystical and moral aspects. In the drawings, the gods, goddesses, kings, princes, queens and other women of the palace, the villagers, the Hindu and Buddhist monk, the manifestations of nature, flowers and plants, birds and animals are involved. Also, the concepts of love and depicting them are taken from the lives of gods and goddesses such as Rada-krishna and Gita-govinda. In the pictures and drawings of this period, male and female illustrations are highlighted by their appearance features such as large eyes, nose, and in women, straight, long and black hair, as well as the use of colorful jewelry and coverings. In pre-Islamic Indian paintings, the background is less important than the main subject of the painting, only in Rajput's painting the background is somewhat important and in most of the paintings, especially the painting styles close to The Mughal period, elements of nature such as the blue sky, deciduous trees, rivers, flowers, birds and animals are seen as symbols of the Indian land such as peacocks, parrots and elephants. The further we go from caves to later periods, the designs are elegant, smaller, and skillful and there is more variety in the coloring. The colors red, yellow, green, and blue, as well as the combination of colors, along with the use of white and black, it has given a special effect to the paintings. The golden color has also been used in court painting to show the power, greatness and importance of kings and court women, as well as in depicting gods and goddesses for their holiness and greatness. In Indian painting, the use of colors of plant, mineral and animal origin, more application of warm and original colors, portrait painting in nature, painting several faces in the painting along with class differences and pictures drawn from the daily events can be seen at the court. The paintings on the walls of the caves also give the viewer the same feeling in a simpler way. This shows that women have been in painting since the beginning of painting and sculpture in caves. In pre-Islamic Indian painting, women were first sculpted and painted in the form of statues of various goddesses, and they were intelligent and beautiful, and in Hindu painting styles in the post-cave period, even women as portrait or the group of woman, they also see the gods and goddesses in worship.

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