



SIX SEASONS PAINTINGS: IN SPECIAL REFERENCE OF INDIAN RELIGIOUS MINIATURE PAINTINGS



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Since ancient times human beings and religions are connected like heart and heart beat. As the heart beat can't be separated from heart similarly religion can not be separated from human personality.

Intimacy of human beings and religion, due to this the impact of religion in human creative activities are natural. According to Indian Tradition, for the beauty and contemplation an Artist is full of ethical principles.¹ The main objective of Religion, Arts and literature is social welfare. The world's great religion and literature has proven Art the base of publicity and broadcasting. Religion and literature both are important part of human life. Inter relationship between religion, literature and Arts (Kala) has been accepted (assent) and has been described in books.² A vast variety of Religious subject is available in Indian Miniature paintings, they are not only been used for the religious depiction but also for portraits to take the highest pleasure (Natural grace) of nature.³ Therefore in these the natural grace religion and amorous are important part of the epic theme such as the six seasons (Ritu Varnana) of the Ramayana, Mahabharata and Bhagwata etc. are authentic part of the devotion.⁴

According to ABUL FAZAL the Indian Religious Miniature paintings are more symbolic than the knowledge which we have about the things. These paintings indicate hence forth. It has also been provided a source for the inter relationship of Art and Religion. In Indian miniature paintings with special reference to seasonal depiction abstinence, Asceticism, sanctity, delicacy and anger these all are depicted as popular subject, as a natural boundary due to this reason it is a very famous subject. It has also been used to elucidate and arouse the aesthetic emotion of love in union and separation.⁵ In India the series of Indian Religious Miniature Paintings have been portrayed from ancient times as God and Goddess. In Indian culture the foundation (root) of "Vashnav Dharams" is extremely profound and the main narrative (character) of "Vashnav Dharams" Ram and Krishna are ideal and most popular amongst the people now a days. ⁶

Many of the Indian religious miniature paintings of the

period were based on Ragas or musical codes of Indian classical music and during the same time, the images of hills, valleys, deserts, palaces, forts, gardens, court scenes are portrayed religious processions and the scenes form the life of Lord Krishna.⁷ The main important sources of Krishna Veneration was "Bhagwat Puran" and the Ram Veneration were based on "Ramcharit Manas" and "Ramayana". A gigantic (large) variety of Indian religious Miniature pictures is not only available in various subject but also it represents the twelve months or six Indian seasons of the year which is known as "Shadritu Varnana" or "Barahamsa" which is sight of pertaining desire and paramount.⁸

A large wave of Indian religious Miniature paintings started from the 12th century at Bangol, through the theme of Jaydev's 'Gita Govinda' which has reached to 16th century with highest excellence. In spite of these Surdas, Keshavdas, Bihari poets and many other have created their independent compositions. In the history of Indian Miniature paintings 17th Century is being represented as the "Golden period",⁹ because of important contribution of stay and religious contemplation of kings and Great kings to portrayed twelve months (Bahamas) or six seasons of the year (Shadritu Varnana).

Number of the seasons paintings have been portrayed by the painters which is based on religion but the period of 'Vashnav-Bhaktikal' is most precious collection of season's picture. In these the nature has been taken as companion and playmate of Krishna as a main hero. Here Krishna as the main subject of composition has been wonderfully and beautifully portrayed within flaming of (shadritu) six seasons viz., Spring, Summer, Rain, Autumn, Winter, and Hemanta (Basant, Grishma, Varsha, Sharad, Sheet and Hemant).¹⁰ When a painter is attracted towards the beautiful lightning of nature at the same time he give shapes to his human emotions, feelings and experiences. All the imagination of smoky six seasons (Shadritu) in nature are practicable not for resource in religious miniature paintings, it is introduced by the short-sightedness of a good painter. SEASON of SPRING (BASANT RITU) : In religious miniature paintings description of Krishna's amuse-

ment is in complete discussion without description of 'Flute playing amusement'. Learned people had given the name as BRAHMA (the creator of universe) to the flute. Some of them also accepted that the sound of flute is more delighted than 'BRAHMA'. An excellent narration of flute playing amusement engaged in 'Krishna kavya' poet Surdas has described extensive impact of flute. Material, compound, conscious, full conscious all these become cheerful with beloved patron and pleasing sound of flute. A group of Gods, planet, water, earth, variable, invariable, stream, musician, rabbit, deer, cattles, cows, birds, river, Yamuna River, brajnari (gopies) movement of all these stops and all these enchant by the tone of Krishna's flute.

A painting of spring season 'A magic of Krishna's Flute' 1810 A.D. In this miniature picture a painter has lavishly portrayed all these things to spell bound by delight of Krishna's flute. A wonderful scene of Krishna playing flute and all Rag-Raginis are spell bound, the cows and cattles coming towards him which reflect the cheerfulness and splendor of nature in this spring season. A garden of spring seasons has been sweetly painted with 'Murlī Manohar', listening of flute's sound all creeping plants, fragrant and colourful flowers, ponds and lake full of lotus flower even all nature to leave their limits enchanted by Krishna is being painted.¹¹

In the other composition, A painting of Pahari style 'Shiva' and 'Parvati' 1780 A.D. has been painted with natural and sweet season of 'SPRING'. Beautiful tree has been portrayed with Red flowers, mostly thick pepper (PEEPL) tree must be painted, light blue and white sky has also been portrayed. All the picture of object's affected by 'SPRING'.

SEASON of SUMMER (GRISHMA RITU):

a painting chamba 'Krishna taking rise brought by Sudama' 1780 A.D. which has been wonderfully portrayed as the season of summer. Krishna and Sudama have been portrayed in between an open (exposed) Architecture and a lady servant who is standing near Krishna, waving small fan which is view of summer. In the background of picture white, blue Smoky sky is been portrayed, in centre of the painting some blossomed and some plants without flower and in the foreground of painting a fountain has been portrayed in middle of the water pond,¹² here the season of summer has been painted as religious reference. Same as a painting of Rajasthani style 'Devoties in the temple of Radha-Krishna' 1850 A.D. has been painted in SUMMER season with the reference of religious of subject. In the centre of temple an image of Krishna and Radha which have been seen a live. Right side of painting worshipper and in foreground pioues offering the prayer. In the background of the picture on the back side of Radha-

Krishna banana and Mango trees have been vivid (apparent) painted which completely represents the season of 'SUMMER'.

SEOSAN of RAIN (VARSHARITU):

Description of govardhan dharan leela in religious miniature pictures is like branch as creeper, which seems more extensive and wonderful than 'Bhagwat'.

On the basis on this subject, miniature picture 'Brajvasies are in shelter of Krishna' which is in Rajasthani style, and has been portrayed supernatural adjustment with the season of 'Rain'. The season of rain in this picture Krishna lifted the Govardhan Mountain on this finger and protect the Brajvasies from distress of terrible rain. In the painting, Krishna has lifted 'Govardhan' and all the Brajvasies has taken his shelter, is portrayed by the painter. In the foreground of the picture dark thick clouds in the sky, raining with thunder and serpentine lighting are seen in the painting, it self represents the season of rain. In the presented picture of rainy season introduction of Krishna in the form of supreme soul by the play of 'Govardhan Dharan'. On the basis on picture of 'Rain' 'Radha Krishna' of frolic swing has been given great importance in religious pictures. On the arrival of 'Rainy' season a play of beloved of Radha-Krishna as a hero and heroine have been specially expressed as the month of 'SRAVANA'. A play of swing (Hindola) celebrates in temples with pomp and show. So the amusement of swing has been described the literature by Surdas and other devotee poets.

On the basis of above description a valuable season's picture is available in religious miniature painting. In the 'RAINY SEASON' full of rain and dark clouds. It appears as if the earth and the sky are filled with water. Dark thick and Jet black clouds in the sky raining with thunder and serpentine lighting and peacock, cranes, swans and cuckoos etc. Swinging, gopies and female servants are singing 'HINDOLA RAG' with tanpura and other are swinging. Splendid of natural atmosphere the creator VISHWAKARMA prepared A 'HINDOLA' with exertion for RADHA-KRISHNA 13 SEASON of AUTUMN (SHARAD RITU): The circular dance imitating the dance of Krishna and the cowherdesses (Gopies) in religious miniature pictures all the pleasantness amusement of Krishna a 'Ras leela' is more lively, popular and world famous. On the Bank of Kalindi river in bright moon light of 'Sharadpoornima' (Moon the full of Autumn) sound and Motion of 'Ras Dance' has been painted by Indian Miniature painters with their own wonderful imagination and uses of colours.

On the basis of Mewar style a painting 'An amorous Ras dance of Krishna and gopies' 1700 A.D. In this picture of autumn season of poornima, Krishna oblations of gopies. A charming and dear atmosphere of autumn forces Krishna's hearts a wake to wish for 'Ras leela'.



Cool feeble fragrant of wind, delicate rays of moonlight, sweet pollen flower, bloomed an avenue, sweet Bank of Yamuna, elegant object and atmosphere always become favourable of copulation feeling. In this dancing Krishna has been painted in centre of gopies. A beautiful and natural agitation of gopies have been painted and some nature as 'AUTUMN SEOSAN' has been portrayed enchanted by 'Ras leela'.

SEASON of WINTER (SHEETRITU): A Religious Miniature picture of Basohali style 'Krishna Stealing Butter' 1765 A.D. representing the winter season, A fascinated description of butter stealing by Krishna, in this picture early interior of palace has been shown due to influence of winter. In the centre of painting Krishna's mother Yashoda and Krishna's father Nandbaba in the right side of picture both are wearing winter clothes, have been portrayed and on the same side Balram and his friend also been portrayed, wearing loose part of long garments (robe). Watching of Krishna's in fancy play gopies, yashoda and Nandababa enamoured with Krishna¹⁴.

SEASON of HEMANTA (HEMANTRITU): A Religious miniature painting of Kangara style which is based on Ramayana 'Ram, Sita and Laxman together with Rishi Bhardvaja' 1780 A.D. in this picture the season of 'HEMANTA' has been painted very innate (natural). Ram, Sita and Laxman are in conversation with each

other including in dense forest. It has been portrayed in the painting. The pond, filled with louts flowers, flowery and creeping plants, blowing of dull wind, A slow flowing river in between mountains etc. all these composition represents the season of 'HAMANTA'.¹⁵ Thus A very pleasant seasons have been painted as a spiritual (counsel) guide which is being through united of human emotions in Indian Religious miniature painting.¹⁶ The pictures have also been encouraged to instead for good behavior, learn to love other and give message for good fortune not only for human devotion but also for each life of the world. Truly the eternal appearance of nature by taking splendour of six seasons fascinated composition have been painted in a progeny of religious miniature painting by the painter.¹⁷ Highest religions is inspiration of splendid Art. In Indian religious miniature paintings by the six seasons of pertaining Art gain the area of social evolution with spiritual celestial experience of spiritual world and it more potential form with help of season in 'SADRITU CHITTRAN' as their natural status. Such as a paramount vigorous (strong) inspiration and portray of appropriate subject have been elevated of Art's honour and a wonderful art talent of painter have been transmitted to human being from raising above of natural value to height of spiritual value which was not possible without religion and nature.

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