

Amalgamation of Art Forms: Initial Compositions in Indian Art



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Abstract

Indian art-forms re-enforce each other. Jaydeva's *Geet-Govinda*, Keshav Das' *Rasikpriya*, Bhandudatta's *Rasamanjari*, Bilahana's *Chaurapanchiska*, and Nanddas' *Nayika-Bhed* are love poems and each has been given constant attention by painters. Seasons were painted and of these baramasa miniatures are examples of these efforts. Similarly, music has also been painted of and ragamala miniatures are outstanding illustrations. Equally, architecture and music have a correlation, thus influencing and enriching each other. Likewise, Rajashekar's *Karpurmanjari*, a drama has received not only painterly attention, but its most primary sentiment, which is of the beauty inherent in feminine form, has attracted even sculptors. Its sculpted example, a second century effort in stone, earlier in the Mathura Museum, is now at the National Museum in New Delhi. The paper focusses on innate composition of different Indian art-forms, and how these art-forms are 'embedded' in the social fabric of India. Emphasis in Indian art, was on emotion or *rasa* as an essential ingredient in the creation of an art-form. Doctrines were based on *rasa*. And love-lore became a major theme with artists and artisans alike. Treatises on dramaturgy, poetics, music and dance followed. Classifications of men and women as *nayakas* and *nayikas* (heroes and heroines), according to specific traits, emotional states and situations, strengthened the influence and manifestations of various art-forms on each other. Soon it became almost obligatory for the poet, the painter, the musician, the playwright and the sculptor, to imaginatively apprehend them as correlatives.

Keywords : Re-enforce, Dramaturgy, Innate, Embedded.

Research Paper

Introduction

The many genres like painting, architecture, sculpture, music and poetry in Indian Art, are generally comprehended as almost a single phenomenon. These are an inherent part of Indian Art's heritage. A story in Vishnudharmottaram of a king narrated by Geeti Sen in an article entitled An Art Historian on Raagamala: Music Transformed Into Images, the king who wanted to learn one art, had to learn many more, in order to get to the core and understanding of art'. (Sen, G 2006) The king who wished to learn the art of painting (*chitrakala*), was informed that to understand painting, he must first learn to sculpt: to mould figures in plastic volume. To sculpt, however, to simulate movement and gesture, he must understand the principle of dance. And the rhythm of dance required full appreciation of music: of percussion and then vocal music. And music of course has its natural inspiration from poetry. Thus he learnt that to be accomplished in one of the arts, he had to

be informed and skilled in each one of them'. From Coomaraswamy's 'one and the same passion' getting 'expressed in every art', let us focus on the nature of that passion that in India found itself expressed in poetry, music, and painting. This would help understand the ramifications of the ragas as a distinct Indian art-genre. *Nayeka-nayika-bhed*, *shringara rasa*, and *raas lila*, all in their respective ways deal with a single passion.

Tenet of Classical Conventions

The poetical expression and personification of musical ideas that arose from them were grounded in Indian classical conventions. This lent consistency to Indian art. Gangoly even speaks later of a unification of literary and musical ideas the introduction of these poetical ideas has not only enriched the significance of the musical expressions, but, also helped to achieve a happy and a subtle unification of literary and musical ideas. (Gangoly.o.c. 1947)

The classical conventions of Indian art, specifically poetry, included the nayka tradition, the Rasikpriya, and Rasmanjari parampara, as also love – lore eroticism. These, together with the symphonic forms of nada maya rupa in music, and, the iconographic images of love – lore poetry, opened a new thrust area for Indian artists and aesthetes. According to Gangoly, the dhyana formulas in Sanskrit verses and quatrains represent the devata maya rupa, that is, the image-form of the raga or ragini. They are the sources and the bases of pictorial representations of the Indian melodies – the well known 'Ragamala' pictures. In these verbal descriptions the indispensable character and the spirit, that rasa – the emotional objective of each raga or ragini is indicated (Gangoly).

The significant factor in profound living was rasa, a fundamental principle behind every Indian art activity. Rasa could be a generic term that spreads across all emotional variety. Furthermore, it is believed that rasa is the primary emotion in Indian art. Rasa is almost a religion with poetry, music, drama, and literature, and even architecture and sculpture. It enshrines the beauty and the exclusiveness of feelings particularly the emotion of love, which is a significant aspect of religious emotion as well. The exclusiveness of the emotion of love is enhanced in art and poetry, music, dance, and drama. Each is supposed to help the initiate into divine love to achieve devout and sacred ecstasy.

Amalgamations of Art-Forms: Raga, Ragini and Painting

Each raga had to it a specific sentiment or emotion. It was this that the painter visualized in a particular human situation, thus giving to it, a particular human context. What gets painted then is the specific emotional burden in a raga. Indian music is thus a dynamic and not a static phenomenon, as Goswami remarks, in which 'overtones represent the various stages reached by the sonorous element in the process of its evolution, moving in mathematical progression towards a pitch when it no more remains audible'.

Consequently, if we speak of a ragamala it is to be understood as a series of visualizations of a set of some ragas, the specific sentiment of each raga, painted one after another. Each painted visualization will be different because each raga in the set will have a specific sentiment sonalized in its sound-drama. Coomarswamy names four sources of the Ragamala genre as folk-songs, poetic works, devotional songs of yogis and the

composition of professional musicians. The origin of a raga is often indicated in the raga names, for instance, raga pahari, raga hindola, raga jogi, where pahar is a mountain, hindola a swing, jogi an ascetic.

Also, seasons, and the time of the day, as well as, the effects of a raga give to a raga its name to name a few are raga Vasant, raga Dipak, Where vasant is the spring season, and dipak is the lamp that gets lighted as the effect of the raga when sung. The trend began from the second half of the sixteenth century..... or even earlier onwards, it became a fashion to compose Ragamala or sets of verses describing ragas and raginis in Hindi and those works are constantly illustrated. (Coomaraswamy, 1985)

Raaslila Miniature painting: A Perfect Anecdote

Next, Raaslila miniature Painting is another perfect precedent. Significantly, it has a poetic, as well as performance-oriented dimension. It can be sung, danced and even painted. The poetic compositions have been brilliant, and paintings in miniature genre have been graceful and have tremendous variety and profound aesthetic appeal for their line, colour and form. With appropriate and even subtle accentuation this development can be modulated into a microcosm-macrocosm relationship, illustrated in raas-lila miniature painting. Intellectually, it is 'rasa' that works out in raas lila performance but it is also an ecstatic feeling which permeates everybody, Krishna's sheer presence is of course the entire cause. It is profound love felt by those who are close to him, and also those, who 'thought' they were closer. It is because of this scenario that every object in a proposed raas lila miniature painting, including nature, is painted to capture this moment of ecstasy. Everything is transformed by the innocence, splendor, charm and enchantment.

Baramasa: A blend of Music, Poetry and Painting

Thereafter, Baramasa also a synthesis of raga and nayika themes were fully exploited by sensitive painters and poets to depict various moods and facets of shringar. Seasons contributed to raga performances, of which vasant, megha, malkaus, bhairav, hindol and deepak are some repeated examples. Vishnudharmottra, a treatise written during the transition from Kushans to Guptas, elaborately describes the depicted seasons and how they were to be painted. Its chapter entitled Chitrasutra, as Dwivedi, the author of Baramasa: the Song of the Seasons in Literature and Art insists, had exhaustive guidelines



on how the seasons were to be painted; also, that these directions were followed from ancient to medieval times in India. Vishnudharmottra tremendously influenced painters and poets. Vatsyayan in the Foreword of the book says that no other civilization has responded to Nature in this fashion. Very early in Indian thought, literature and the arts, the seasons were the subject of beautiful descriptions in poetry and drama. Gradually but surely the purely descriptive assumed metaphysical and philosophical significance; as a consequence a whole system evolved; the seasons became symbols of psychic states and metaphysical concerns .

Giri refers to the literary ethos for baramasa interpretations and gives Jaisi's Padmavati and Keshavada' Rasikpriya as examples. (Giri.K,2004). These extended poems have constantly inspired painters particularly bhakti literature of the 15th and 16th centuries. However, 'it was only in the 17th century that this rich storehouse of baramasa literature prompted miniature artists, mainly in Rajput kingdoms and the Punjab Hill states, to express these sentiments in paintings. Again, for a coalesce the blend of raga, poetry and painting determines an antecedent, a benchmark.

Karpurmanjari

Furthermore, there is profound necessity to look into the dramaturgic detail in Rajashekar's play Karpurmanjari a tenth century drama painted, as well as sculpted. Karpurmanjari, written by Rajashekar is just one example to help illustrate how a literary form handles Indian art's most favourite concern, rasa. It treats it dramaturgically, primarily as romantic love, but lends the treatment variety and depth by including the myths of idealized feminine beauty, as well as, dohad the profound expression of feminine fertility. The play makes the entire performance a celebration of spring, a season which demand that it was time to partake of rasa, the most sought after state in all Indian sensibility. Its sculpted example, a second century effort in stone, earlier in the Mathura Museum, is now at the National Museum in New Delhi. Men and women taxonomies as heroes and heroines with precise details/ traits, emotional states and situations augmented the influence and manifestations of various art-forms on each other. Furthermore, the female form, as idealized feminine beauty, of which Karpurmanjari is one profound example, was a conception that too was all pervasive, spreading through kingdoms and spanning centuries. Poet, playwright, painter, musician and sculptor, each had the same perception. Lalit Kumar Major nayika

classifications followed this tradition. The nayika, as the romantic heroine was in the words of Kumar 'the epitome of beauty for kavis and shilpis alike'. For Kumar, it is 'prototypical feminine beauty featured frequently in different Indian art-forms'

Methodology

This paper focuses on the inherent formulations of different art -forms in India, and specifically how these art-forms encapsulate the cordial, genial epoch/vitality of a nation. Qualitative method was employed in the research paper to assess how the diverse composition of Indian art-forms augment each other.

Results

Daud's Chandyan was written in 1374-79, and Qutban's Mrigavati in 1506, and Jaisi's Padmavat in 1504 and Madhumalati" written in 1545 by Mir Sayyid Manjhan Shattari Rajgiri. are examples of Indian love poems, which were illustrated too. The blend of raga, poetry, and painting indeed sets a remarkable precedent, serving as a benchmark for a harmonious fusion of artistic expressions. This integration creates a unique and immersive experience, where the melodic tones of raga, the evocative verses of poetry, and the visual storytelling of painting come together to form a rich tapestry of creativity and emotion. It showcases the interconnectedness of different art forms, each enhancing and complementing the others to create a truly captivating and multidimensional work of art.

Discussions

Rasa became the prompter to aesthetic experience, whatever be the medium. It is rasa then that lends elemental unity to Indian art. It not only helps portray the true nature of Indian aesthetics, but also reflects itself in the various dimensions of Indian art, be it poetry, drama, painting, music, sculpture or architecture. Furthermore, the literary ethos enthused painters particularly bhakti literature of the 15th and 16th centuries. Sufi poets 'used the colours and resonance of the seasons to reflect the yearning of the human spirit for the divine'.(Giri.K 2004)

Conclusion

Why could ragini todi only be painted, and not sculpted also, when Karpurmanjari, a 10th century play, was not only performed to celebrate spring, but, its leading female character Karpurmanjari, was painted as well as sculpted as an emblem of feminine beauty

Ragini todi, as visualized by painters, can also be imagined and done in stone, bronze, or, even wood! It very well could! The fact of the matter is that Indian art does have its many genres: poetry, painting, sculpture, and, architecture, which often compliments and re-inforce each other. For, Indian art has always appeared to have expressed life as lived, that is, an over-all experience with Man, Woman and Nature in full participation. And therefore, if ragini todi was only sung and painted and not sculpted, the reason lay in the fact that no patron, that is, ruler, king or rich merchant, ever thought of getting the sentiments of the various ragas sculpted also.

In any case, ragini todi did find expression in three genres: poetry, music and painting, which in doing so, as is being repeatedly emphasized, re-enforced and complemented each other. Furthermore, illustrating religious texts was too an Indian tradition. The painted illustration had the text written either at the top, or, at the back of the painting, and the text enjoyed the prestige of a religious text. The painting along with the text, expressed in drawn and painted art, what the words could only subtly suggest. But then, the painter-artist had his freedom too, to use his imagination as best as possible. Very often a raga had poets giving words to it, and, these the painters painted as artfully as they could.

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