

A STUDY ON SHEKHAWATI PAINTINGS

*Prakash Das Khandey

**Dr. Vinod Narayan Indurkar

Abstract

Effective vendors conferred themselves to another urban presence, seldom going by the country put something aside for custom or philanthropy purposes. Putting resources into industry, some of these families have moved toward becoming among the wealthiest in India. Leased, bolted or dismissed, havelis and chhatris are enduring. Wells have been superseded by hand-directs then by tapped water. Structures crumple, are whitewashed or are annihilated to clear a path for some new structure. Old canvases are supplanted by substandard new work.

Keywords: Painting Pattern, Superseded, Philanthropy.

Introduction

Shekhawati depicts an area, or nizamat, of the pre-Independence kingdom of Dhundar or Jaipur. This area was led by relatives of the fifteenth century Rajput nobleman, Rao Shekha, who were known as Shekhawats. It is secured by the two present day regions of Jhunjhunu and Sikar. Churu area lay in the neighboring kingdom of Bikaner, yet its closest towns toward the north and west, albeit never part of Shekhawati, contain comparative painted structures.

Hints of divider canvases are found on Shekhawati structures raised by Muslim nawabs, Rajputs and Baniyas going back to the seventeenth century. A neighborhood style was affected by sixteenth/seventeenth century Mughal work in Agra and Fatehpur Sikri by means of painted landmarks in Amer. The most punctual dated Shekhawati work incorporates the 'Jaipur fresco' work, which was utilized before Jaipur's establishment by specialists utilized by Mughal rulers and in Amer. This includes thick layers of shade being connected and worked onto a wet mortar surface. The color is frequently etched scraperboard-like with geometric and botanical plans. The inside work is generally painted secco, utilizing gum based paint, onto dry mortar.

Review of Literature

Chattopadhyay, Siddheswar, Theatre in Ancient India, New Delhi: Manohar Publications, 2003, The Gopis scanned wherever for Krishna. Finding that he had keep running off with one extraordinary lady, they soon found that she too had been abandoned by him. As dimness overwhelmed the woods, the cowherd ladies surrendered their hunt, singing sweet melodies of expectation and sadness, yearning for his arrival. At that point Krishna cunningly returned and addressed them on the idea of affection. The story comes full circle in the beginning of the Rasa craftsmanship. Resigning from the lively moving, Krishna and the Gopis

revive themselves by washing in the waterway. At that point, reluctantly, the cowherd ladies come back to their homes. A first perusing of the story may persuade that an over the top love and enthusiasm for Krishna devoured the cowherd ladies. Their adoration could seem narrow minded and unreliable, maybe even deceptive, as they surrendered their youngsters, spouses, families, and homes.

Dalmia, Vasudha, Poetics, Plays of Performances: The Politics of Modern India Theatre. New Delhi: Oxford University Press, 2006, These unequivocally sentimental articulations have been seen as the voice of the spirit in its energetic longing for the heavenly. Dedicated spiritualists and pious people have appeared, through their own intricate love and translation of these stories, that the want to love God personally and enthusiastically lies profoundly inside the human heart. These exceptional stories would thus be able to be called consecrated romantic tales. God as the awesome darling isn't as unfamiliar to us in the West as maybe we may accept. As indicated by a sociological report directed quite a long while prior, an astonishing 45 percent of Americans can "envision God as a sweetheart." Intimate love of the god, in this way, is obviously neither remote nor exceptional, nor is it seen as existing just in the past among individuals of various societies and removed spots.

Among all romantic tales of the world, just a couple are viewed as perfect disclosure. Certain magical customs respect a specific romantic tale as their definitive vision of incomparable love. These stories show sensual longings, frequently in the female voice, as can be seen in the accompanying comparable articulations of energy introduced in two altogether different scriptural writings, the main scriptural and the second puranic: "Let him kiss me with the kisses of his mouth!" (Song of Solomon 1.2), and "Please give to us the nectar of your lips!" (Rasa Lila 3.14).

*Research Scholar, OPJS University, Churu, Rajasthan

**Research Supervisor, OPJS University, Churu, Rajasthan

Layla and Majnun depicts Majnun's (2009) uncontrollable frantiness of love for his adored Layla, from early childhood for the duration of his life, and even past life. In spite of the fact that there has never been finished concession to the sacrosanct esteem or level of heavenliness of these specific romantic tales, frequently as a result of the express exotic nature and sexual symbolism of their substance, there is most likely that capable conventions of adoration magic have construct their religious dreams in light of such messages.

Shikhavati Work Based Subjects

It is obvious that the artist of Shikhavati faces a lot of ups and downs in portraying the wall painting of Shikhavati due to its physical features. It is clear that the wall paintings are confined as compare to short movies. The routine activities of women are also painted on the walls of shikavati. The wall painting depicting jaindharm and muslimdharm also found in Shikhavati. According to the survey of the subject of Shikhavati it can be classified into following groups:

- 1) Religion based portray
- 2) Raagmala based portray
- 3) Symbolic portray
- 4) Individual portray
- 5) Folk – life portray
- 6) Animal- bird portray
- 7) Aalekhan

We found the supremacy, importance and inevitability of the individual sketch in the wall paintings of Sekhavati. So the artist tries more to describe in limited time period. So there is less possibility to be success in sketching individual portrays. Individual portrays made in “temprapadhyati” are available in Sekhavati. The individual portray of Rao Shekhaji at Sikar's Chandramahal in Shikhavati is as grand as individual portrays of Jaipur shelly. In Rajasthan We found plenty of wall potrays of great rulers like maharaja Mansingh, Rao Shekha etc. we also found the glimpse of western art of painting in individual portrays of Sikar. Portray of thakurshadulsingh painted of the roof of parsarampura in Shikhavati. It is built in mid of 18th century and reflects the bravery, prosperity and grand personality of thakurshadulsingh.

Conclusion

It is not only the medium of rejoice but also it has the trait of expressing the life and emotions of the individual in a vivid manner. Art is considered as the reflection of society. It is the only medium to reflect even the minute activities and natural expression of the individual and society. According to Havlock Alice “every art is a sequential

expression of nature.” Therefore the mal-art is not a genuine art. It is worthy of quotation that real art is not only the expression of individuals reality but also the depiction of his life-like situation of his society. The refugees and the artist of this area as it is portrays the country-life of the habitant like - women going and fetching water from the wells, plays and fairs, domestic industry, their rejoice and various interests of women. In Shikhavati's wall portrays we found the celebrations of different festival, function, sapera, bazigar, bhopa-bhopi, shukrakrira, the different acts of Nat and rail riding etc. here art is not confined within courts. Infact it issocial so it is life like. Infact we found the contribution of camel, horse, bull, cow elephant, deer, peacock, koyaletc in leading social life of Shikhavati populace through portrays.

The tradition of painting of Raags and Raagniyas on the walls is a matter of dispute but unanimously it is considered that in 1550 in the creations of Guajarati kalp sutra we found the glimpse of this type of painting. Later in 16th century the different modes of Raags also decided. We notice that the Vaishnavbhakti is the main source of Hindi literature and found related portrays around the influenced area of chandva. Therefore we found a unique combination of literature, music and art of wall painting through these portrays.

References

1. Aristotle. Art of Poetry. Intro. W. Hamilton Fyfe. London, Melbourne, Toronto, Hong Kong: Heinemann Educational Books Ltd, 2003. “Art as a Cultural System”.
2. Clifford Geertz. Local Knowledge, New York: 2003. “Asian Drama.” The Columbia Encyclopedia, Sixth Edition. 2001-07 n.pag.17 Dec 2007 <http://www.bartleby.com/65/asiandrama.html>
3. Oscar G. Brockett, Robert J. Ball. New York, Culler, Jonathan. Literary Theory: A Very Short Introduction. Karachi: OUP, Pakistan, 2005.
4. Daiches, David. A Critical History of English Literature: Volume four, revised edition, UK: Amazon, 2000.
5. Julia Kristeva, “Word, Dialogue and Novel”. The Kristeva Reader, ed. Troil Moi.Oxford,2006.
6. Leonard Orr, “Intertextuality and the Cultural Text in Recent Semiotics”. College English, Vol.48, No.8. (Dec., 2006),pp.811.
7. Lichte, Erika Fischer. The Show and the Gaze of Theatre: A European perspective. Iowa City: University of Iowa Press, 2007.
8. Pirandello, Luigi Six Characters in Search of an Author. Trans. Edward Storer. New York: E.P. Dutton, 2002. Postcolonial Plays. Ed. Helen Gilbert. London: Routledge, 2001.