HISTORY OF INDIAN ART

SUPPLEMENTARY MATERIAL

(AS PER THE REVISED CBSE SYLLABUS 2019-20)

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As per the Circular – Curriculum dt. 29/3/2019 The following changes have been made in painting by the CBSE

**PAINTINGS ADDED**

**Unit 2: The Mughal and Deccan Schools of Miniature Painting**

   (ii) Birth of Salim - Ramdas

**Unit 3: (C) The Modern Trends in Indian Art**

   (iii) Haldi Grinders - Amrita Sher Gil
Birth of Salim
**Birth of Salim**

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**DESCRIPTION**

This miniature has been painted very beautifully in Mughal style by Ramdas in 1590 AD. The theme of this painting is based on an episode of Akbar Nama. It was on the occasion of the birth of Prince Salim that the whole people of Fatehpur Sikri and courtiers played music and celebrated the occasion. Some of them playing drum, clarinet and other instruments. Some royal officials distributing bounty to the people of Fatehpur Sikri.

It is a typical example of the later manner of Emperor’s court artists. The birth scene of the son of Akbar and heir on August 31st, 1569, forms the subject of the upper compartment into which the picture is divided, the other two being filled with musicians and servants, with the surging excited crowd outside. Beyond is a rocky landscape.

The painting is a good example of the bustling movement and stress which Akbar’s painters often introduced into their work. Among other points of interest in the painting is that the upper portion is the typical bird’s eye view while for the lower panel the artist (Ramdas) is on a level with the scene depicted.

The strong colour contrasts, and the marked European influence, especially in the scenery and apparel, are especially evident in this painting.

**Artist—Ramdas (final two decades of Akbar regime).** Ramdas was miniature painter in Akbar regime (1556-1605). He worked on many miniature paintings. His one of the major productions is the illustration of the autobiography of the first Mughal emperor Babur (1526-30), the Baburnama, the manuscript was presented to Akbar in 1589. He contributed to several of the major productions of the royal workshop during the final two decades of the Mughal emperor Akbar.

**QUESTIONS FOR PRACTICE**

1. Explain the compositional arrangement of the miniature painting of ‘Birth of Salim’.
2. Who was the painter of ‘Birth of Salim’ miniature painting? Describe him.
3. What did the painter illustrated in the painting ‘Birth of Salim’?
**Name** : Haldi Grinder

**Painter** : Amrita Sher-Gil  
**Period** : Modern (Contemporary)

**Medium** : Oil colours on Canvas  
**Circa** : 1940 A.D.

**Collection** : National Gallery of Modern Art, New Delhi
Haldi Grinder

DESCRIPTION
Amrita Sher-Gil painted this idyllic rural scene in 1940. The focus of this Amrita’s painting is intended for a showcase on the burden life of women in India. Her use of bright, saturated pigments are particularly marked in the painting.

Here in this painting three women are portrayed in the centre of the picture plane with yellow, white and red saris, placed within the background of nature. A dark black and brown portrayal of a woman behind the tree, seem to be in rest mood also catch the eyes of the views.

Bright colouring on the dress against blurred and faint brown background with two massive trees provides an immense stress on the viewers.

Amrita Sher-Gil completed this painting with very simplified subject matter, and is filled with weak, yet commanding the ordinary females with depth, strong sense of dignity and massive power on their livelihood.

Artist—Amrita Sher-Gil (30th January 1913–5th December 1941). Amrita Sher-Gil was born in Budapest, Hungary. Her mother was a Hungarian and father belonged to an Indian Sikh family. In this way, Amrita was affected with both the cultures. After the World War-I ended, this family returned to India in 1921.

Accompanied by her mother, the two travelled in 1924 to Florence, the home city of the renaissance, Italy where she enrolled in the art school of Santa Annunciate. However, she soon found that the daily religious routines, strict discipline and rigid curriculum of the school did not suit her temperament. So, she left the school and returned to India with her mother. But her extraordinary interest in art, she took admission in Ecole des Beaux-Arts in France, where she got efficiency in making of oil paintings.

Amrita Sher-Gill has been renowned as one of the modern precursors of Indian paintings. Her feministic approach and remarkable persona is entirely reflected in her paintings of womanhood. Her paintings are an amalgamation of various cultures, in which, she was not only inspired by her Indo-Hungarian upbringing, but a glimpse of Indian culture has also been there in her portrayal of woman.

The Government of India has declared her work as National Art Treasure and released a postage stamp, depicting her painting ‘Hill Women’ in 1978. Government also named a road in Lutyens Delhi on her name, called Amrita Sher-Gil Marg.

QUESTIONS FOR PRACTICE

1. Who is the painter of Haldi Grinder? How did the Government of India recognise her?
2. What does the painting ‘Haldi Grinder’ reflect the massive power of rural women?
3. Does the massive power of rural women reflect in the painting ‘Haldi Grinder”? Explain logically with artistic point of view.
Full Circle Education Pvt Ltd
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Formerly
Full Marks Pvt Ltd
4238A/1, Ansari Road, Daryaganj
New Delhi-110002
Phone: 011-40556600 (100 lines)
Fax: 011-40556688
E-mail: info@fcepl.in
Website: www.fullcircleeducation.in