

**ISSN 2523-4684**  
**e-ISSN 2791-1241**

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ  
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY  
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ ХОРЕОГРАФИИ

ҒЫЛЫМИ  
журналы

scientific  
journal

научный  
журнал

# ARTS ACADEMY

---

**2 (2) 2022**

Маусым 2022

June 2022

Июнь 2022

---

2022 жылдың наурыз  
айынан шыға бастады /  
published since March 2022 /  
издается с марта 2022 года

жылына 4 рет шығады/  
published 4 times a year/  
выходит 4 раза в год

Нұр-Сұлтан қаласы  
Nur-Sultan city  
город Нур-Султан

**Абаев Д.Ә.**

**Асылмұратова А.А.**

**Нүсіпжанова Б. Н.**

**Толысбаева Ж.Ж.**

**Рамеш Чандра Гаур**

**Кульбекова А.К.**

**Саитова Г.Ю.**

**Ізім Т.О.**

**Жумасейтова Г.Т.**

**Казашка В.**

**Вейзанс Э.**

**Туляходжаева М.Т.**

**Фомкин А.В.**

**Дзагания И.**

**Таптыгова Е.**

#### **Редакциялық кеңес**

- Қазақстан Республикасының Мәдениет және спорт министрі
- Қазақ ұлттық хореография академиясының ректоры, Ресей Федерациясының Халық әртісі, Ресей Федерациясы Мемлекеттік сыйлығының лауреаты.
- педагогика ғылымдарының кандидаты, профессор, Қазақстан Республикасының Еңбек сіңірген қайраткері

#### **Бас редактор**

- филология ғылымдарының докторы, профессор.

#### **Шақырылған редактор**

- профессор.

#### **Редакциялық алқа**

- педагогика ғылымдарының докторы, профессор (Қазақстан);
- өнертану кандидаты, профессор, Қазақстан Республикасының еңбек сіңірген әртісі (Қазақстан);
- өнертану кандидаты, профессор, ҚазССР-ның еңбек сіңірген әртісі (Қазақстан);
- өнертану кандидаты, профессор (Қазақстан);
- PhD, қауымдастырылған профессор (Болгария);
- PhD (Латвия);
- 
- өнертану докторы, профессор (Өзбекстан);
- педагогика ғылымдарының кандидаты, доцент (Ресей);
- филология ғылымдарының докторы, профессор (Грузия);
- PhD (Әзірбайжан).

Жауапты редактор: **Жунусов С.К.**

**Қазақ ұлттық хореография академиясының ғылыми журналы.**

**ISSN 2523-4684**

**е ISSN 2791-1241**

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

**№ KZ77VPY00045494 куәлік.**

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Нұр-Сұлтан қ., Ұлы Дала даңғылы, 9, 470 офис

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

- Abayev D.A.** - Minister of Culture and Sport of the Republic of Kazakhstan
- Asylmuratova A. A.** - Rector of the Kazakh National Academy of Choreography, People's Artist of the Russian Federation, laureate of the State Prize of the Russian Federation.
- B.N. Nusipzhanova** - Candidate of Pedagogical Sciences, Professor, Honoured Worker of the Republic of Kazakhstan.
- Zh.Zh. Tolysbaeva** - Doctor of Philology, Professor.
- Ramesh Chandra Gaur** - Professor.
- A.K. Kulbekova** - Doctor of Pedagogical Sciences, Professor (Kazakhstan);
- G.Yu. Saitova** - Candidate of Art History, Professor, Honored Artist of the Republic of Kazakhstan (Kazakhstan);
- T.O. Izim** - Candidate of Art History, Professor, Honored Artist of the Kazakh SSR (Kazakhstan);
- G.T. Zhumaseitova** - Candidate of Art History, Professor, (Kazakhstan);
- V. Kazashka** - PhD, Associate Professor (Bulgaria);
- E. Veizans** - PhD (Latvia);
- M.T. Tulyakhodzhayeva** - Doctor of Art History, Professor (Uzbekistan);
- A.V. Fomkin** - Candidate of Pedagogical Sciences, Associate Professor (Russia);
- I. Dzagania** - Doctor of Philology, Professor (Georgia);
- E. Tapytova** - PhD (Azerbaijan).

Executive editor: **Zhunussov S.K.**

**Scientific journal of the Kazakh National Academy of Choreography**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Nur-Sultan city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

### **Председатель редакционной коллегии**

- Абаев Д.А.** - Министр культуры и спорта Республики Казахстан
- Асылмуратова А. А.** - Ректор Казахской национальной академии хореографии, Народный артист Российской Федерации, лауреат Государственной премии Российской Федерации.
- Нусипжанова Б.Н.** - кандидат педагогических наук, профессор, Заслуженный деятель Республики Казахстан.

### **Главный редактор**

- Толысбаева Ж.Ж.** - доктор филологических наук, профессор.

### **Приглашенный редактор**

- Рамеш Чандра Гаур** - профессор.

### **Редакционная коллегия**

- Кульбекова А.К.** - доктор педагогических наук, профессор (Казахстан);
- Сайтова Г.Ю.** - кандидат искусствоведения, профессор, Заслуженная артистка Республики Казахстан (Казахстан);
- Ізім Т.О.** - кандидат искусствоведения, профессор, Заслуженный артист КазССР (Казахстан);
- Жумасейтова Г.Т.** - кандидат искусствоведения, профессор, (Казахстан);
- Казашка В.** - PhD, ассоциированный профессор (Болгария);
- Вейзанс Э.** - PhD (Латвия);
- Туляходжаева М.Т.** - доктор искусствоведения, профессор (Узбекистан);
- Фомкин А.В.** - кандидат педагогических наук, доцент (Россия);
- Дзаганя И.** - доктор филологических наук, профессор (Грузия);
- Таптыгова Т.** - PhD (Азербайджан).

Ответственный редактор: **Жунусов С.К.**

**Научный журнал Казахской национальной академии хореографии.**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерство информации и общественного развития Республики Казахстан

**№ KZ77VPY00045494, выданное 02.02.2022 г.**

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Нур-Султан, пр. Ұлы Дала, 9, 470 офис.

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

*Sujata Agrawal<sup>1</sup>*  
*Studio at Lalit Kala Academy*  
*(Delhi, India)*

## **INDIAN MINIATURES (PAHARI PAINTINGS A STUDY OF INDIAN LANDSCAPES, SOCIAL LIFE AND LOVING SONGS OF GEET GOVINDA)**

### **Annotation**

*The article highlights the history of the Indian miniature as a carrier of unique cultural information. The author considers the artistic miniature not only as a special genre of Indian culture, but also as a means of transmitting social traditions, culture, values, including religious ones. Pahari and Kangra miniatures are considered under the direct influence of the topos, in the context of their historical and chronological development. The author gives a commentary on each miniature, its color painting, highlights the main themes and images, connects local motifs with the history of the country, religion.*

**Key words:** *Indian miniatures, Pahari miniatures, local motifs, culture, history.*

*Суджата Агравал<sup>1</sup>*  
*Лалит Кала академиясының студиясы*  
*(Дели, Үндістан)*

## **ҮНДІ МИНИАТЮРАЛАРЫ (ПАХАРИ СУРЕТТЕРІ - ҮНДІ ПЕЙЗАЖДАРЫ, ҚОҒАМДЫҚ ӨМІР ЖӘНЕ ГИТА ГОВИНДАНЫҢ МАХАББАТ ӘНДЕРІН ЗЕРТТЕУ)**

### **Аннотация**

*Мақалада Үнді миниатюрасының тарихы ерекше мәдени ақпараттың тасымалдаушысы ретінде көрсетілген. Автор көркем миниатюраны үнді мәдениетінің ерекше жанры ретінде ғана емес, сонымен қатар қоғамдық дәстүрлерді, мәдениетті, құндылықтарды, оның ішінде діни құндылықтарды жеткізу құралы ретінде қарастырады. Пахари мен Канграның миниатюралары топостың тікелей әсерінен, олардың тарихи-хронологиялық дамуы тұрғысынан қарастырылады. Автор әрбір миниатюраға, оның гүл суреттеріне түсініктеме береді, негізгі тақырыптар мен бейнелерді бөліп көрсетеді, жергілікті мотивтерді ел тарихымен, дінімен байланыстырады.*

**Түйінді сөздер:** *Үнді миниатюралары, Пахари миниатюралары, жергілікті мотивтер, мәдениет, тарих.*

*Суджата Агравал<sup>1</sup>*  
*Студия в Академии Лалит Кала*  
*(Дели, Индия)*

# ИНДИЙСКИЕ МИНИАТЮРЫ (КАРТИНЫ ПАХАРИ – ИССЛЕДОВАНИЕ ИНДИЙСКИХ ПЕЙЗАЖЕЙ, ОБЩЕСТВЕННОЙ ЖИЗНИ И ЛЮБОВНЫХ ПЕСЕН ГИТА ГОВИНДЫ)

## Аннотация

*В статье освещается история индийской миниатюры как носителя уникальной культурной информации. Автор рассматривает художественную миниатюру не только как особенный жанр индийской культуры, но и как средство передачи общественных традиций, культуры, ценностей, в том числе религиозных. Миниатюры Pahari и Kangra рассматриваются под непосредственным влиянием топоса, в контексте их историко-хронологического развития. Автор дает комментарий к каждой миниатюре, к ее цветописси, выделяет основные темы и образы, связывает локальные мотивы с историей страны, религии.*

**Ключевые слова:** индийские миниатюры, миниатюры Пахари, локальные мотивы, культура, история.

Indian miniatures are the best lens of Indian Art and culture. Pahari paintings are very popular for showing the real picture of social life, culture and nature. These paintings are the living celebration of festivals, social gatherings and Radha and Krishna's sweet relationship. We find exceptionally beautiful landscapes in Kangra Kalam. Kangra paintings are the lyrical picture of Radhakrishna's eternal love based on Jaya Deva's Geet Govind. Pahari school developed and flourished during the 17th to 19th century. Pahari miniatures are the panorama of Indian art. They depicted social natural content of time. Miniature Paintings are the evidence periodically change of society. Between the 17th and 19th century some beautiful miniatures were done in many small kingdoms under the guidance of kings and emperors to show their royal empires. Though all the miniatures had been done on patra (pat-chitra) marble, wood, ivory panel also. The earliest miniatures are found in Pala school Image of contemporary Buddha and scriptures while Buddhism was flourishing in the East. Jainism also inspired miniatures more artistically in western India. Pala school was the father of all miniature paintings. The Mughal style of painting was amalgamation of religion, culture and tradition. Persian art created a new era of art with the local rhythm. After Mughal miniature Rajput art developed were called Rajasthani miniatures. Rajasthani paintings gave birth to Pahari art.



**Pic.1.** *Radhakrishna's eternal love*

Pahari paintings.

Pahari paintings are those that originated in mountains or hilly areas. Pahar is the word of Hindi Language meaning mountain. The word Pahar became the pahari in local essence. In this way the art that took birth in the lap of mountains of Himalayas are called Pahari paintings.

We find many schools of miniatures under the aegis of Pahari school that are Guler school, Kangra school, Chamba school, Garhwal and Basholi school. All these schools have minute differences in facial, costumes and landscape structures due to urban developments. The noted centres of Pahari paintings were Basohli, Mancot, Nurpur, Chamba, Mandi and Garhwal. Basohli and Chamba are the pre Kangra paintings. In Basohli, artists did the portraits of the kings with their consorts. These artists spread all over the hilly area for their living. Guler Kalam was also developed, having a long tradition of paintings among all the Pahari schools. Nain Sukh was the prominent artist of Guler Kalam whose two generations carried the legacy of Pahari miniatures. The main and first origination of Pahari paintings was Basohli miniatures from Bassoli area of Jammu and Kashmir. After Basohli Pahari miniatures game in many other regions but in Kangra it reached its pinnacle. The Kangra paintings are lyrical and most synonymous to the style. Most of them are based on the love lyrics of Radha Krishna of Geet Govind composed by great poet Jaya Deva.

**Kangra paintings or Kangra kalam blossomed under the patronage of Raja Sansar Chand (1775-1823).**

Sansar Chand was the foremost artist who took over the tradition of Kangra kalam to flourish. Kangra paintings are based on Geet Govinda, Bhagvata puran and many more stories of epics like Nal Damyanti, Ragnala and baramasa. Some of the paintings depict the pictorial scene of Maharaja Sansar Chand and his courtship.

The paintings on Bhagvata Puran are the remarkable achievements of Kangra Kalam. Paintings that depict the Rasas are called Rasa Pachayayi. The Pain of Gopi and Radha truly painted in the miniatures. The painting on Ashtniyakas or eight heroines is the main theme of Pahari paintings. These are the Ashtanayika:

- 1 Vasakasajja Nayika
- 2 Vira Kanditha Nayika
- 3 Svadhinabhartruka Nayika
- 4 Kalahantarita Nayika
- 5 Khandita Nayika
- 6 Vipralabdha Nayika
- 7 Proshitabhartruka Nayika
- 8 Abhisarika Nayika

Kangra paintings are the depiction of Shringar rasa (full of happiness). When the waiting is over and nayika is about to meet her lover. She is decorated with ornaments, flowers and beautiful clothes. Nayika is considered as Radha and Nayak is Krishna in the whole kavyas.

Kangra paintings are the true picture of the lifestyle of society with the natural beauty of that period.



**Pic.2. Main striking points of Kangra paintings**

Deep lush greenery catches the eye of everyone. All the trees, creepers, mountains used in green hues with light and dark effects. It gives eternal freshness to the Kangra kalam. Artists present nature in the background with full enthusiasm and human figures small in size ...as it indicates nature has a big place in our lives, we should protect and care for it.



The colours of dresses are according to the scenic view. Most of the women's attire is light pink and red and men in brown grey and blue also. The faces of Radha Krishna are according to the region.

The most popular theme of Kangra kalam is Bharah Masa by Keshav Das. The *Grism ritu* or the month of May and June had been painted by the artists by showing a natural environment without water and clouds. Virahani (the woman who is waiting for her lover) who has become the dry plants without leaves and flowers.

There are so many paintings of Geet Govind which depict the mental state of the heroine by showing the natural beauty according to her.

### **Kangra Kalam of Pahari paintings are divine.**

Pahari paintings are divine in themselves. They carry the sound of birds chirping, blowing of wind and the voice of cloudy sky. Pahari artists are super creative masters. They created a philosophical environment to give mystic touch to each of their creation. Pahari art is superb in innovative creation skill full improvisation and delicacy of brushes itself. Kangra is the art of the common man like the creation of day to day's life activities.

### **Pahari art inspired humanity**

This art is also the symbol of ethos ideal characteristics of humanity. These paintings are completely lyrical. They have music inside. So the music can be felt when we see the paintings. It is really the great thing about Kangra Art.

Pahari paintings are embedded with the spirit of spirituality and rich Indian cultural heritage. The Art sprang from sociocultural needs and literature. The Kangra art is the great representation of universal beauty and sublimation, spiritual depiction and emotional expression beyond the limits of climate.

### **Ten states of Radha in separation**

Radha is in love with Krishna. The desire for union shows that she enjoying spring and from seeing it she is feeling his closeness. But when the does not fulfilled, then ten conditions add on Nayika's grief are –

1. Radha's longing
2. Abhilasha
3. Secret
4. Anxiety
5. Smiriti
6. Gun Katha
7. Agitation
8. Delirium sickness
9. Stupor
10. Derangement and death

Some painting description can clarify the beauty of Kangra paintings

### **1) The festival of Spring (Plate number-1)**



All the Cowherds and Gopi's are celebrating the spring festival with the sound of musical instruments. Woman's head covered with her scarf and adorned as usual and man wearing the traditional Kangra cap. Sometimes it gives the impression of Mughal art also. All or have a pink colour water fountain in their hand. It looks like holi festival. The picture which shows Radha and her friends calmly accepting the onlaugh Krishna. In the words of OC Ganguly (Masterpieces of Rajput painting) describes how the syringes in their Happy flow augment. The passion of love like outraged showers of rain. The whole season can be described as the ballet of love.

2) **Radha and Krishna in a Grove**  
*(Courtesy: Victoria Albret Musuem)*



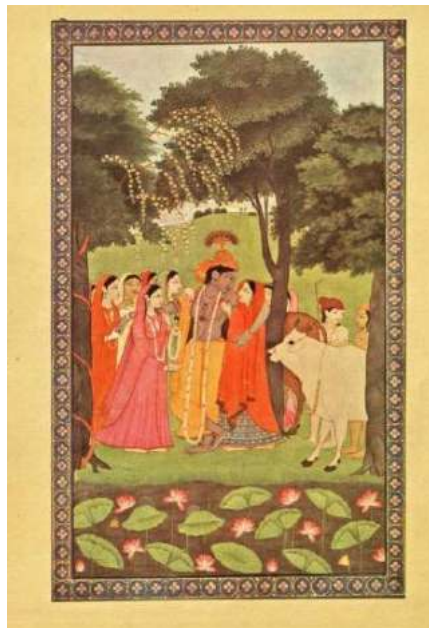
From Guler to Kangra, artists' kalam grew with more maturity. This was the reign of Raja Sansar Chand. It looks the whole picture is the translation of Sanskriti's poetry Geet Govinda. Lotus in the ponds are beautiful and give smiles to Radha Krishna faces. A sharply arm is "graceful as a lotus stalk" while lover sitting by a stream is "a beautiful sound of poetry".

### 3) Krishna and Govardhan Parvat (Plate no. 3)



The beautiful picture of Kangra Kalam. The annual worship of rain god Indra was done by Krishna and his cowherd friends on which they're lovely livelihood is directly dependent. Then the mountain was worshipped accordingly and offerings were made with great happiness. Krishna showed himself in a very small figure. And appeared sitting in the middle of the summit he showed himself in an ordinary presence. Beautiful bond of respect towards the mountain is the main theme of the painting.

### **Krishna and the Milkmaids (W. G. Collection. Oxford)**



Writing in 1912 of Kangra Painting Coomaraswamy admirably evoked the picture “The mood and inspiration of this picture”. Their ethos is unique “What the Chinese achieved for landscape is accomplished for human love.” The arms of lovers are each other’s neck, eye meets eye, the whispering sakhis, animals, birds and trees all bound with the rag of Krishna’s flute. This art is only concerned with the reality of life, above all with the passionate love-service, conceived as the means and the symbol of all union. Mughal to Rajput art’s post effects are clearly visible on the men – women’s friendly gesture.

“Though it is very difficult to take the touch of regional culture but through these paintings undoubtedly we can say Indian Miniature was its best”. Ritu Varang Colours used in Kangra miniatures are purely natural. They have the same effect of tone like fresh flowers, water showers and different types of trees. Colours have been prepared with mineral extract. Kangra paintings are the beautiful example of lyrical blending of form and colour. Though the paintings are too old so maintenance is necessary. Some NGO (Kangra Arts Promotion Society) are doing great work to preserve the Kangra Kalam.

### References:

1. *Arts of India: Architecture, Sculpture, Painting, Music, Dance and Handicraft*, by Krishna Chaitanya.
2. Bradnock, Robert W.; *Bradnock, Roma (2004)*. Footprint India
3. "KangraPainting" // <https://www.auchitya.com/kangra-painting-delicate-and-lyrical-style/>
4. Kangra Painting, W.G. Archer
5. Kangra Painting, Omkar Rahi
6. Miniature Painting of India, Lisa Jain
7. Rajput Painting Vol. I, Kumaraswamy
8. Kangra Painting, M.S. Randhawa

### Brief Information about the author:

Sujata Agrawal – an artist from Delhi.  
Masters in Fine Arts and postgraduate Buddhist Studies at Indira Gandhi National Centre for Arts.  
Founder of studio at Lalit Kala Akademi, Delhi.  
Contact: 9811044690  
Email: [agrsujata@gmail.com](mailto:agrsujata@gmail.com)