PICTURE STYLE AND THEORY REPRESENTATION IN TIME RELATIVITY

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Abstract-Colours have been important in Indian painting from prehistoric times to modern times. In painting, the feelings of the artist are expressed through paintings. Art is born in the mind of the painter. It develops from the unconscious unknown depths of the mind. Painting has been an important medium in converting these feelings into concrete form. Colours have their own distinct importance. Along with this, colours have their own expressions and language. They have a deep connection with human emotions. In Indian aesthetic philosophy, the colours depicted in the pictures have different meanings. Like white colour is a symbol of peace and goodness, red colour is a symbol of courage and bravery, black colour is a symbol of evil and mental tendencies. The genre of pictures plays a special role in awakening and developing this feeling of aliveness about the past among the students. Pictures provoke thought among students. Pictures encourage students to think on their own instead of giving ready-made answers so that students can come to their own conclusions and meaningful learning occurs.

***Keywords* –**Cooperation, Harmony, Balance, Effectiveness, Flow,Picture

Introduction -Symbolically, colour balance means the well-organized combination of colours in a picture, that is, colour is a big topic in painting and the combination of colours in a picture is very important. Colours have been important in Indian painting from prehistoric times to modern times. In painting, the feelings of the artist are expressed through paintings. Art is born in the mind of the painter. It develops from the unconscious unknown depths of the mind.Painting has been an important medium in converting these feelings into concrete form. Colours have their own distinct importance. Along with this, colours have their own expressions and language. They have a deep connection with human emotions. In Indian aesthetic philosophy, the colours depicted in the pictures have different meanings.Like white colour is a symbol of peace and goodness, red colour is a symbol of courage and bravery, black colour is a symbol of evil and mental tendencies. Combination is the melodious arrangement of any two or more elements. From the point of view of art, composition means displaying artistic ideas systematically. The combination can also be called cherishing in simple words. This cherishing may be a sweet plan of the elements related to the medium in which we work. When we talk about painting. So, in this the six elements of painting are cherished, those six elements are: - 1. Line 2. Form 3. Colour 4. Tone 5. Vessel. 6. Interval. In picture composition, we employ lines, forms, colours etc. in such a way that the picture looks balanced and attractive.**For example**, when we decorate the room in our new house with various items, we place chairs, tables, beds etc. at different places in such a way that the room looks balanced and attractive. Care is also taken to ensure that the colour of the walls of the room, the colour of the curtains, sofa cushions etc. match with each other. We do similar planning in our pictures by using different shapes and colours related to the subject. While making every picture, there is a difference in the thinking and making of every artist, but some rules apply to everyone by which the picture can be made attractive. We know these rules as principles of combination. By using these principles, the picture appears balanced and attractive. The rules of combination have not been made arbitrarily but we find the same rules in nature. A good painting has unity in diversity.By following the following six

principles the picture becomes attractive and balanced. This is called the principle of combination.

1.Cooperation-Collaboration means unity, equality, and a relationship among the various elements of the picture which binds the entire composition into a single thread. Due to this, there is no scattering of different shapes, colours etc. in the picture. The various shapes and characters in the picture should be combined in such a way that the picture appears to be one, that is, the purpose of unity is to prevent the picture from breaking into pieces and to avoid giving the impression of multiple pictures in one picture. A group of several pictures does not seem like a good combination.Looking at the picture, it should not appear that the various shapes and other elements of the picture are all different from each other. It is like in clothes we buy paint with the shirt and notwith the dhoti. To cooperate in drawing, similarity in various shapes and colours etc. often leads to monotony. To create attraction in a picture, some contradiction should also be created in it.For this, some shapes of different types can be depicted along with shapes of similar size. And similar usage can also be done in varna, taan, pot etc. But care should be taken that this contradiction does not affect the subject of the picture. Contradiction should be done in moderation just for the sake of attraction.

2.Harmony- Many shapes are made in any picture. When these shapes have one or more types of similarity, their combination creates harmony. Harmony means that all the elements of the picture, like form, colour, tone, vessel etc. should match each other. It should be kept in mind that all the elements like lines, shapes, colours etc. are related to the subject of the picture. The urban environment in the village scene disturbs the harmony of the picture. Harmony is the opposite of contradiction. But this does not mean that contradiction should not be used at all in the picture. Harmony awakens the sense of beauty in a picture. There are some main figures and some auxiliary figures in the picture. There must be harmony in the main shapes. For attraction, contrast should be used in supporting figures. Similarly, harmony between line, colour and vessel also brings beauty to the picture. Adjacent colour scheme can be used to harmonize colours.Use of cool colours along with cool colours brings a sense of harmony to the picture.

3. Balance- According to balance, all the elements of the illustration should be arranged in such a way that their weight is properly distributed over the entire picture plane. Here weight means the ability to catch the viewer's eye in attraction. This attraction depends on the use of various elements of illustration. This load can be balanced by other loads. To understand this, we can take the example of scales. Both the scales of the scale move up and down due to unequal weight. To bring them equal, equal weight must be placed on both the pans. Wemust apply the same principle in painting also. Uneven weights are placed at unequal distances from the centre of the figure. The larger figure in the picture has more weight. Larger sizes are combined near the centre. And smaller sizes are combined away from the centre. Warm colours have more weight and cool colours have less weight. The use of a vessel in its shape increases its weight. The influence of larger areas of colour should be calm while smaller areas should have powerful contrasts. For this, cool colours should be used in large areas and use of warm colours in small areas brings balance.

4. Effectiveness-Effectiveness means that our attention should first fall on the most important element of the picture and then move to other elements in the order of importance. The picture should have the power to catch the viewer's eye. There should be a centre of attraction in the picture. Whatever element takes the viewer's gaze towards this centre is good from the point of view of composition and whatever element takes

the viewer's gaze away from this centre is not good. The centre of attraction in the human figure is the human face. To create impact, while painting the main figures, care should be taken that they do not get buried or hidden in the group of figures. Just as a person standing in a crowd is not visible even though he is in front of him, in the same way the main figure in a group of figures is not visible. Therefore, by keeping empty space behind the main figure, it can be made bigger than other figures and given importance with attractive colour. The contrast in shadow and light also gives effect to the form. The eye is attracted to a decorated place or form. But it should be kept in mind that excessive ornamentation distracts the viewer from the subject.

5. Flow-Flow means the free, uninterrupted, and sweet movement of the viewer's vision. In a good picture, the viewer's eyes can roam over the entire picture without any confusion. While viewing any picture, the viewer's gaze enters the picture from the lower left part and then rotates over the entire picture. A good painter has this quality that he controls the viewer's vision and moves it along the desired path and brings it to the main place of the picture. This flow together produces the elements of depiction like line, form, character, tone etc. We feel more joy in the wavy flow. For example, if we are traveling on a highway, within a short time we start feeling monotonous in the journey and if we are walking on a village path, we remain excited and joyful every moment. We experience the same happiness in our mother's lap or cradle.There is a sense of monotony in the straight and simple movement. Wavy lines give the impression of movement more than angular lines. Wavy lines are the basis of ancient Indian arts. Wavy flowing lines have been used in various wall paintings made in Ajanta caves, Rajasthani painting style, Mughal painting style etc. Apart from this, flow in the picture can also be experienced by repeating the shapes i.e., drawing one type of shape again and again at different places in the picture.

6.Pramana- Pramana means ratio. While making any picture, a question comes in our mind that how big or small should we make the shape in the picture, this measurement of length and width is called ratio. If we must create a scene of a village, then determining how big the mountains should be, what should be the size of the treesetc. is called proof. The proportions of all the shapes are related to each other; human figures are made in the same proportion as the mountains and trees.Through Pramana, we determine the differences between animals and birds, difference in the height of men and women, differences in the pictures of humans and gods and goddesses. It is necessary to have knowledge of Pramana even while making the human body. There is also a proportional relationship between different parts of the human body. If we place our palm on our mouth on the line joining the hair and forehead from the chin, then we will know that the proof of our mouth and palm is the same, it should be counted as one unit. They speak.Some human measurements have been mentioned in ancient Indian texts which are called 'Uttam Navtal'.

Painting is an important part of Kama Sutra. Indian painting has had an important place in every period (prehistoric, protohistoric, historical, medieval, literary). How many types and parts of Indian painting are there and where is their purpose and in what form, the details are as follows

1. **Prehistoric period: -** The word prehistoric is made up of prehistory. Which literally means the era before history. Thousands of years ago, humans used to live in caves and satisfy their hunger by hunting wild animals. Early humans displayed their art and skills by carving pictures on the walls of these caves. The pictures written on these cave walls introduced us to the reality of the then life of our ancestors.Many pictographic remains of this period are found all over the world. The contemporary paintings obtained in India along with the entire world hold their important place. The first evidence of prehistoric

times was found in France and Italy in 1887 AD. The credit for bringing prehistoric painting to light in India goes to institutions like Carlyle, Corkburn and Panchanan Mishra and the Asiatic Society. Who revealed through cave paintings of hills of Kaimur, Mirzapur (Uttar Pradesh).

2. **Protohistoric period: -** The next phase of the tradition of Indian painting is the protohistoric period. During this period, a highly developed civilization existed in the lowlands of the Indus Valley. Various remains of this civilization were initially found from Harappa and Mohenjo-Daro. Till now the remains of this civilization have been found from many places like Rangpur, Lothal, Atranjikheda and Alamgirpur. In this civilization, along with other materials, innumerable pieces of pottery have been found on which paintings in black or white colours have been found. These utensils were used for worship and rituals as well as for daily use. These utensils were also buried with the dead during that period. This clearly shows how art-loving the people of that time were. Art was his companion in life and death.
3. **Historical period: -** Painting of Indian historical period is famous all over the world today. The reason for this fame is the paintings found in the caves of Ajanta.2nd century BC We have started finding remains of Indian painting in the caves of Ajanta, where the gradual development of the tradition continued till the seventh century AD. Apart from Ajanta, evidence of Indian historical painting has also been found in places like Bagh, Badami, Aurangabad, Sittannavasal etc.
4. **Medieval period: -** Since the medieval period, painting in India was limited to miniature paintings. Various subjects and stories started being depicted on the pages of books. Later, many styles of painting in the form of miniature painting became popular, among which Pahari style, Rajasthani style and Mughal style are especially notable. In the last 100-150 years, since we got information about the paintings of Ajanta, there has been a redevelopment of Indian painting. Many painters of Bengal have tried to revive their old tradition. Among these, the names of Rabindranath Tagore, Asitkumar Haldar, Yamini Rai, Rajarvi Verma etc. are notable. Thus, the tradition of Indian painting has remained intact from ancient times till today.
5. **Literary evidence: -** According to Raikrishna Das, a great scholar of Indian painting, there is a discussion of the picture of Agni made on leather in Rigveda (1/145). Buddhist period i.e., sixth century B.C. There are clear mentions of drawings and paintings. Painting was very popular in that era. This is reflected in the order given to Buddhist monks in which they were asked to abstain from painting. Pictures are mentioned in Vinay Pitaka and Theri-Theri Gatha. In Mahaummag Jatak, various instructions for painting and painting are available. There is a description of the ruined Ayodhya Puri in Kalidasa's Raghuvansham, whose paintings on the walls had beautiful depictions of elephants playing in the Padam Sarovar. The materials for painting are mentioned in Kama Sutra.

   Indian painting is very rich, it has antiquity, diversity and based on vastness, there are many regional and local specialties. The following four forms of Indian painting are visible-

   - Murals
   - Movie
   - Picture panel
   - Miniature picture

Man's thirst to create art, which started with cave paintings, gave birth to visual art. Visual art means visual art which is related to the eyes.

Painting, sculpture, and architecture are referred to under this. Painting is considered the best among these three arts. The following formula from Chitrasutra of Vishnudharmottara Purana is proof of this -

''Kalanam Pravaram Chitram Dharmarthkaamokshard
Mangalya Pratham Dotad Grihe Satra Pratishthatam"

That is, painting is the highest among the arts. In which religion, wealth, work, and salvation are attained. Therefore, the presence of Mars is always considered to be present in the house where paintings are highly respected.

Students are required to be aware of the pictorial material in historical sources. In the modern environment, the child is forgetting his practical and social conduct. The child should develop interest in the subject of history and understanding it through pictures of ancient history provides easy and direct knowledge. In the subject of painting, students develop their abilities by painting various activities, objects and forms of inanimate consciousness related to life based on visual knowledge. Indian painting, like Indian culture, shows a special kind of unity from ancient times till today. During the ancient and medieval period, Indian painting was mainly inspired by religious sentiments, but by the modern period, it depicted secular life to a great extent. Even today, Indian painting is taking up the subjects of folk life and making them concrete.Painting contributes organically to the physical, mental, moral, and emotional development of a child. Its value can be experienced at various levels in school education.

In painting, the senses of the students work, hence it is helpful in the development of consciousness. By giving pictures in the textbook, it becomes easier to understand the various abstract concepts contained in the text.

Because with the help of pictures the conceptual power of students increases. He can conceptualize well and understand the idea and concept.

Amaravati sculpture is an ancient sculpture style. Which occurred in south-eastern India around the second century BC. to the 3rd century BC. It flourished during the reign of Satavahana dynasty. It is known for its magnificent relief wall paintings.

Like rivers, valleys, civilizations and developing to developed cities have been depicted through various maps. At the same time, through palm leaves and manuscripts and inscriptions of archaeological importance, pictures of various policies developed with human civilization can be seen. By looking at the pictures of stone and iron tools and weapons developed in the Stone Age and Iron Age, one can get an idea of the skilful methods of humans.Along with this, the coins and currencies of Shaka, Hun, Kushan, Satvahana, Hind, Yavana, Maurya, Gupta and Mughal periods, which were used for economic activities along with the developed civilization in different periods, are very useful in understanding the economy of the then society. To understand the architecture, architecture, and building construction art developed by human civilization, the social standard of living can be ascertained by looking at the urban settlements of the civilized society of Harappa and Mohenjo-Daro period.Later, with the development of human civilization, one cannot help but be surprised to see the temples and monasteries built by many dynasties, and the building art developed by the Mughals and the British. Seeing each level of the learning situation in concrete form for the students through pictures. The child can remember them in his mind for a longer time, and by knowing their relation with other things, he can get information about their real importance.To compose the history of any country, one must take the help of historical sources related to that country through pictorial material. Materials obtained from excavation of these sources, inscriptions, samples of ancient ruins, architecture and paintings, poetry, and fame, genealogy, permits, documents, donation letters issued by rulers, bravery stories of freedom fighters shown through pictures, temples, mosques, pilgrimage centers etc.

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are considered very important.

Major sources of Indian history

We can divide all the sources of Indian history into three parts: -

1. Archaeological sources
2. Literary sources
3. Accounts of foreign travelers and writers

1 Archaeological source Special importance has been given to archaeological sources for the study of ancient India. These are considered more authentic than literary sources. The major archaeological sources providing information about ancient Indian history have been classified as follows-

(1.) Records
(2.) Monuments and ruins
(3.) Currencies, coins, and seals
(4.) Artefacts (buildings, temples, stupas, chaitya Bihar)
(5.) Earthen pots

1 Records: - Records are considered important and authentic sources of ancient Indian history because the records are contemporary. According to Dr. Ramesh Chandra Majumdar, i !s dpset!c oh!dpo n psbs !bs !s mbcm! e od !boe! i !i b !i m e! t! i !n pt

From time to time, ancient [redacted] rulers, feudal lords, and rich [redacted] got many ins[redacted] engraved to commemorat[redacted] charity, g[redacted]

Depending on the object on [redacted]

(1.) Inscription, (2.) Pillar in[redacted] Copper plate inscriptio[redacted]

(4.) Cave inscription (5.) Sc[redacted]

1. Inscriptions: - Inscripti[redacted] important information [redacted] olitica[redacted] economic, religious, and cu[redacted] ns of contemporary I[redacted] ple, i[redacted] Hathigumpha inscription [redacted] ing Kharavela, Pra[redacted] inscri[redacted] Samudragupta, Girnar inscri[redacted] Daman etc. then it co[redacted] ormati[redacted] the above-mentioned person[redacted]

2. Pillar inscription: - Where natural stones were not available, stone pillars were used for inscription. Ashoka's pillar inscriptions are the most important among the pillar inscriptions. Apart from these, the Greek Heliodorus's pillar writing on foreign countries, sbi n bh b t Prayag pillar writing and Tl boeb! b t internal pillar writing are especially important.

3. Copper plate inscription: - In ancient [redacted] when kings or feudal lords donated land or gave rewards to any person, they used to [redacted] copper plates. Many types of information are available from such coppe[redacted] of the scriptures and its lineage, victory, pilgrimage, eclipse[redacted] vities, description of gotra etc.

4. Cave inscriptions: - The inscriptions [redacted] the caves used for the residence of monks and saints are called cave inscriptio[redacted] ese cave writings, Nagarjuniya Guha writings of Dasharatha, Nashik writings o[redacted] Nanaghat and Kaal writings etc. are especially noteworthy.

5. Statue Writings: - Sometimes some w[redacted] nd on specific parts or lower parts of Brahmin, Buddhist, and Jain statues, which [redacted] to be very helpful in making history.

2. Monuments and ruins: - Ancient buildings and ruins have had special importance in the making of ancient Indian history. Although the monuments and ruins do not throw much light on the political situation, they provide adequate information about the religious, social, economic, and cultural situation.

Information about the world's oldest civilization 'Indus Valley Civilization' has probably been obtained from the ruins obtained from the excavations in Harappa and Mohenjo-Daro, in which remains of the then human civilization have been found.

3. Currencies, coins, and seals: - Currencies or coins have also helped a lot in the making of

ancient Indian history. The oldest coins of India are punch-marked coins. However, the names of rulers, their titles, dates, royal insignia, and religious symbols were inscribed on gold, silver, copper, and brass coins. For example, the names of Buddhist, Hindu, Iranian and Greek gods inscribed on the coins of Kanishka are indicative of the religiosity and tolerance of that Buddhist leader.

Similarly, in ancient times, seals were made of both clay and metal. Usually these bear the name or signature of a king, feudal lord, official, corporation, businessman or individual. i t ! t bnl s ! t e! p! n s o ! m st! ps! bsd mn! i ! n pt ! boe! n s tt ! t! bti b ! seal Which is considered th [redacted] Shiva in Indian trad [redacted]

4. Artefacts: - Many artefac [redacted] have been found from the excav [redacted] information about ancient In [redacted] culture [redacted] available. Toys, statues, and ornamen [redacted] us Valley, [redacted] ars, various Buddhist statues, copper an [redacted] ings of Aj [redacted] h caves are typical examples of this.

5. Earthen pots: - Earthen [redacted] from vari [redacted] ndia. These utensils also have immense l [redacted] utensils ar [redacted] ful from the point of view of art, but by [redacted] ng out the [redacted] in knowing the chronology of history. [redacted]

Thus, there is no dearth of sources to know ancient Indian history. Various types of literary and archaeological material are available in abundance for the above information.

- **Conclusion-** Using imagination instead of the size of the actual object, you can make it thick, thin, long, or short. Apart from this, instead of drawing the actual objects as they are, you can use your imagination to draw the shapes at different places in the picture. The picture is two dimensional. The objects and shapes that we see in real form are only a source of inspiration for us to make pictures.While drawing a picture, we should depict only the original shape of the object. In trying to depict the details of an object, the essence of the object or shape is lost. The artist should leave aside the small details and portray the entire effect. Rajasthan has a rich tradition of folk painting. In the last days of the Mughal period, many Rajput states came into existence in different regions of India, the main ones being Mewar, Bundi, Malwa etc. A specific type of painting style developed in these states. Due to the characteristics of these different styles, they were given the name of Rajput style. In fact, Rajasthani painting refers to the painting which is the heritage of this province and was formerly prevalent in Rajputana. Rajasthani painting, nurtured in various styles and sub-styles, holds an important place in Indian painting. Despite being influenced by other styles, Rajasthani painting has its original identity. Expressing the invisible feelings of the mind through pictures and lines is called painting. Cultural development is visible in the art of illustration. The paintings in the Bhimbetka caves of Madhya Pradesh are the most ancient in prehistoric times. Rajasthani painting is known for its antiquity. Many ancient evidences undoubtedlyConfirms glorious existence. When the painting of Rajasthan was going through its initial phaseat that time the Ajanta tradition was infusing a new life into the painting of India. Arab invasionsto avoid the hassles, many artists left the states like Gujarat, Lat etc. and moved to other parts of the country.Started settling down. The painters who came here introduced the style of Ajanta tradition into the local styles. Coordinated with naturalness. Rajasthani painting is so deeply ingrained in its tradition that its symptoms are visible even in modern times. Even today many Rajasthani artists are doing miniature paintings on silk, ivory, cotton cloth and paper. Pahari painting also developed in India in the form

of Basauli and Kangra painting styles. From the coordination of Mughal style and Rajdhani style, the folk-art mural style of Kashmir was born. In Kangra style both love of nature and love of GodCarefully presented through pictures. Thus, the contribution of Rajasthani painting in the development of Indian painting cannot be denied. It is an integral part of the cultural development of India. Rajasthani paintings are an important source for the study of history as cultural evidence.

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