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Madhubani: The soul of Art

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Abstract

Women in the Mithila region of Bihar in north India have painted colorful propitious images on the interior walls of their homes on the occasion of domestic rites since at least the 14th century, it's called Madhubani Art. It is a famous and traditional art form of Bihar. Madhubani art of the Bihar state has been undergoing alteration where its application in the original composition has been diminished owing to social and economic changes now a days. There is need to explore possibilities for the conservation of this art form viz other artistic media for future generations. The reason for using traditional motifs in textiles and products is to keep our designs or motifs alive. The Indian folk arts with painting play important role in creating new designs. Escalating demands of consumers requires modification in the fashion industry with respect to design, color, style and technique. The aim of this project is to preserve the originality of the art form.

Keywords: Madhubani painting, Mithila region, hand painting, textile, originality

Introduction

Painting is for the most part done by people craftsmen or traditional specialists in three distinctive manners:

A) Divider painting (bhitti chitra), B) material artwork (pata chitra) C) floor-painting (aripana). Alongside these the divider painting and the floor-painting are exceptionally well known in Mithila district. The Wall-artistic creations or Mural compositions, prominently known as Mithila painting or Madhubani painting (Thakur: 1982) [7]. Madhubani is a region of North Bihar, where workmanship and specialties have arrived at its progression of greatness. This division of the nation is well known for divider works of art, floor compositions, material artistic creation and brightening makes like wooden toys, Pottery toys and papier-mâché items. The practice of Madhubani painting of Bihar has proceeded whole to the current day and has yet evolved with the occasions and evolving more. These canvases are drilled by the lady's society, which is a completely ladylike school of people painting. The appealing material works of art seen at each house in Madhubani are especially perfect, regardless of whether painted with shadings or dark ink. Madhubani artistic creations are drilled till date in the town of Jitwarpur, Ranti, Rasidpur, Bacchi, Rajangarh, and so on Madhubani painting is a rich customary style, established in district of Mithila in Bihar. It isn't simply restricted to the craftsman of the towns of Madhubani. Yet additionally cannoscisser of workmanship living past all around the nation just as abroad. This craftsmanship is said to trace all the way back to the hours of the Ramayana when it is trusted Janaka who administered Mithila, appointed craftsman make painting on the event of his little girl Sita to Rama. Origin of this strength might be followed to the consistent spell of Hindu job in Mithila from 1097 AD to c1550AD under the Karnatas and the Oinavaras which proceeded uninterruptedly under the Khandavala line (Darbhanga raj) till the current day (Thakur: 1882) [7]. About the historical backdrop of Madhubani painting, craftsman Rajkumar Lal referenced, "in around 1934 the spot Madhubani assaulted by a major quake. In 1960, barely any individuals from the All-India Handicrafts Board, Delhi came to Madhubani for overview. Around then they pulled in by the divider painting of Madhubani. They offered ideas to some neighborhood craftsman's to paint on fabric and paper in their customary manner. They additionally supported the ladies of Madhubani for business deal". From that point forward the artwork medium has broadened. Divider artworks were relocated to carefully assembled paper (which was of banner size) and continuously it complimented for different mediums and themes like hello cards, dress

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materials, and so on It is assumed that this was the defining moment of Madhubani society painting. He likewise said that his grandma Jagadamba Devi was first craftsman of Madhubani painting who got public honor in 1970 and Padmasree grant in 1975 from legislature of India.



Fig 1: Ram Sita wedding painting

Origin of Mithila

Madhubani artworks are asserted to be started from the town of Madhubani of Mithila in the North Indian territory of Bihar. The precise reason or season of the start of Madhubani craftsmanship is unidentified. Nonetheless, the rumors have spread far and wide suggesting that it became stylish during the hour of Ramayana, when Janak requested the craftsmen in his own domain to make ravishing artistic creations for the wedding of his girl Sita, to Lord Rama. This workmanship, with a practice returning to the hundreds of years, is today a selective restraining infrastructure of ladies specialists. They paint figures from nature and legend on family and town dividers to check the occasional celebrations of the strict year, for exceptional occasions of the life-cycle, and when relationships are being organized, they mastermind complicatedly arranged wedding proposition. Initially, the ladies in Madhubani began creation the compositions on the dividers of their cabins. With time, the specialists started making Madhubani workmanship on paper, fabric and furthermore material.

Characteristics of Madhubani Art

In Mithila, this Madhubani painting is three structures

1. **Painting on Floor:** Painting is made on the floor with the glue of rough (Arva) rice; this glue is designated "pithar" in the neighborhood language. Aside from the floor, it is additionally made on banana leaves and pidhi (wooden seats). A lady or a young lady does it utilizing her right hand's fingertips. In tusari puja, a celebration celebrated by the unmarried young ladies to satisfied Gauri and Shiva to have a proper spouse; this canvas is made with dry rice powder in white, yellow and red tones. These are made in different kinds of fitting various crossroads.
2. **Paintings on dividers:** Wall compositions are diverse. Three to four tones are generally used to portray the compositions. Pictures incorporate those of transporters of fish, curd, jackfruit, trees of natural products, for example, mango and pomegranate and birds like the peacock. Alluring botanical themes brighten the divider on four sides of the passageway.
3. **Paintings on mobile articles:** It remembers those for dirt models of pots, elephants, birds, bamboo structure, mats, fan and items made of sikkhi (flimsy wood). Enlivening colorful plans made on the essences of the ladies and

sumangalis additionally fall in this classification. A large number of these artworks have extraordinary tantric importance.



Fig 2: Painting on Floor



Fig 3: Paintings on mobile articles



Fig 4: Paintings on dividers

Natural colors & material

Natural and bold colors like red, yellow, blue, black, etc. are used in Madhubani paintings.

Some colors and their natural sources are mentioned below.

- **Black:** The black color is made by mixing soot with cow dung.
- Black is used to make borders and outlines.
- **Yellow:** The yellow color is made from turmeric.
- **White:** White color is made from rice powder.
- **Green:** The green color is made from the leaves of a wood apple tree.
- **Blue:** Blue color is obtained from jamun or indigo.
- **Red:** The red color is obtained from Kusum flowers or red sandalwood.
- **Orange:** The orange color is made from the Tesu flowers of the Palash tree.



Fig 5: Natural colors and material

Process of making

The artwork was customarily done on newly put mud dividers and floors of shacks, however presently they are likewise done on material, high quality paper and material. Madhubani works of art are produced using the glue of powdered rice. In most punctual structure, Madhubani compositions showed up as Arpana (floor artworks) and Kohbar (divider works of art), done by the ladies of the Brahmin and the Kayasth ranks. The conventional way of setting up the divider for painting is to cover it with a glue of cow compost and mud which were the essential development materials utilized in the towns around here. This covering guaranteed appropriate assimilation of shading. These tones are separated from leaves and blossoms of various kinds of plants and spices utilizing normal concentrate discovered locally like henna, neem leaves, wood apple leaves, blossoms and so forth

The artworks were made with regular tones on paper recently treated with cow fertilizer. The artwork strategies are straightforward and the crude materials are taken straightforwardly from nature. Blueprints were finished with kalams and cotton wrapped on bamboo sticks. A bamboo stick, with its end being somewhat frayed, filled in as brushes which are plunged in shadings and applied to the medium. This equivalent method is as yet followed by a couple of specialists on mediums like material, high quality paper and material to give a real look. Today these works of art are done on material, fabric and hand-made paper with readymade packaged texture tones with nib and fine brushes. Madhubani artworks are described by utilization of intense tones alongside mathematical examples, which give them a lively and a symbolic appearance.

Some important motifs

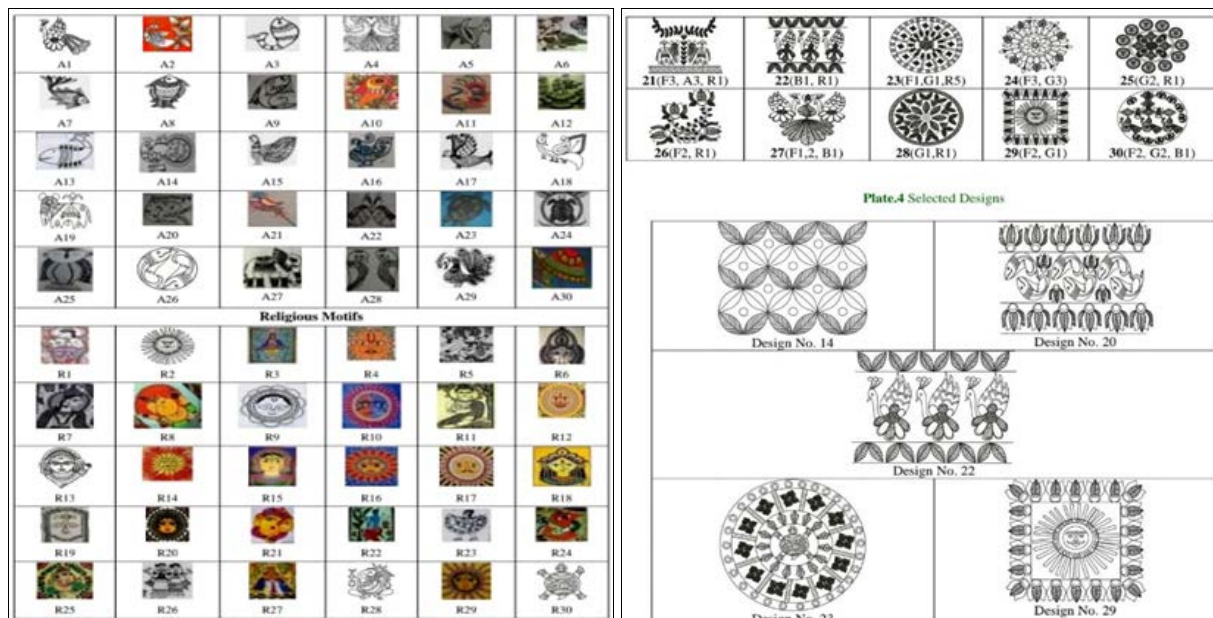


Fig 6: Important motifs

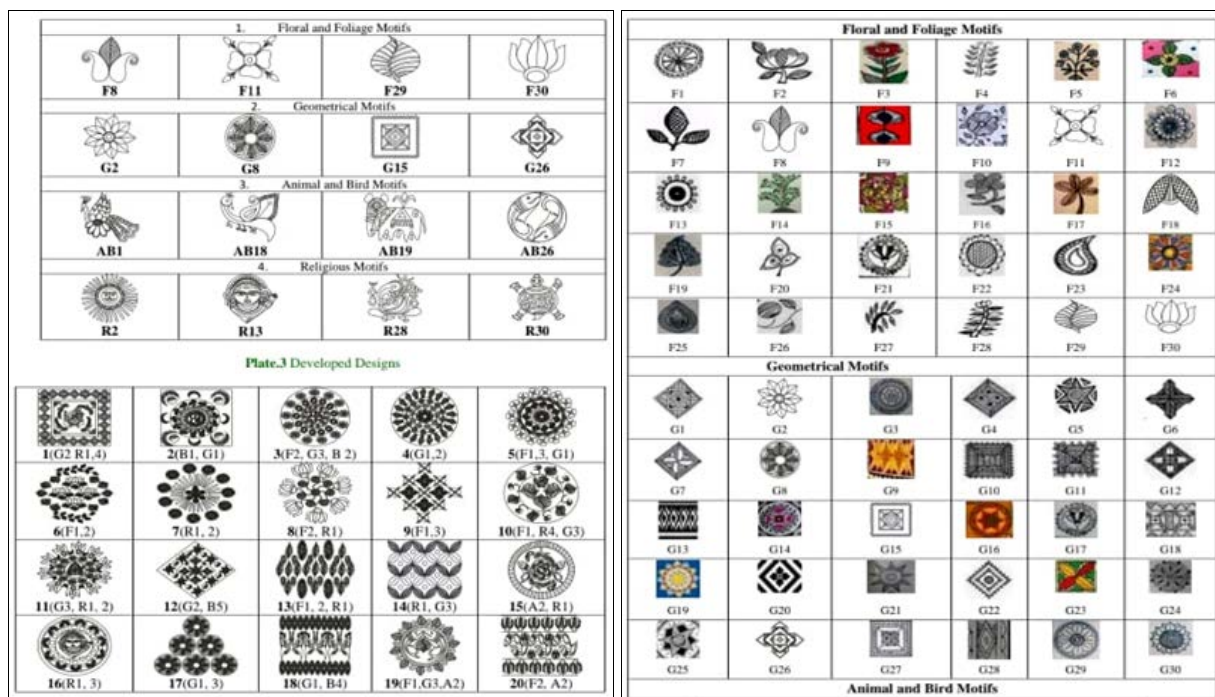


Fig 7: Important motifs

Realisms about Mithila Paintings

1. When Rama and Sita tied bunch, Madhubani way of painting was conceived Mithila artistic creations; you hear the name and immediately you know there is an association between this way of painting and Ramayana, isn't that so? What's more, indeed, there is. The beginning of this way of painting is identified with the renowned 'Sita Kaylan'. It's said that King Janaka, father of Sita, organized a lot of specialists to make artistic creations of the marriage. As indicated by history, this is when Madhubani way of painting was conceived.
2. In all honesty, Madhubani works of art keep deforestation Artists from Bihar are utilizing Madhubani compositions as an approach to keep trees from being chopped down. The craftsmen of this locale are drawing Madhubani compositions on the trees and since the artistic creations for the most part portray Hindu divinities, individuals limit from chopping them down. As indicated by a report from BBC, "The Madhubani specialists accept that they are showing the world how an artistic expression can be utilized to pass on a solid social message viably."
3. Once on mud dividers, today-on material to bangles It is the ones who live in country spaces of Bihar do the customary 'Madhubani workmanship'. However, today, things have changed and presently this style is famous among individuals of India, yet additionally among individuals of different nations, particularly US and Japan. During the customary occasions, this kind of painting used to be done on mud dividers of houses that were newly put. Presently, you would discover Madhubani compositions on material, pads, paper or even fabrics. Individuals are likewise doing Madhubani work of art on utensils and even bangles.
4. It isn't simply Gods you can see in Madhubani artworks Hindu folklores and divinities has consistently been a productive presence in the Madhubani artistic creations it actually is. These artworks are for the most part about Hindu gods like Krishna, Ram, Shiva, Lakshmi, Druga and so forth on occasion, occasions like weddings have additionally come to the material of Madhubani works of art. Whatever space is left on a superficial level is never left alone and the space is loaded up for certain

straightforward works of art of blossoms or even mathematical plan

Madhubani Painting Styles & Designs

Madhubani paintings are classified into four different styles like Bharni, Kachni, Godhana, and Tantric.

Bharni Style: Bharni means filling. In the Bharni style, the outlines of the images are drawn in bold and dark black and the images are filled with bright colors like red, yellow, orange, etc



Fig 8: Bharni Style

Kachni Style: Kachni means line art. In the Kachni style, elaborate line paintings are made. The images are filled with closely drawn parallel lines or small dots. The thickness of the lines depends on the design. mainly black and vermilion (brilliant red) colors are used to make the kachni style paintings.



Fig 9: Kachni Style

Godhana Style: Godhana means tattoo. In the Godhana style, repeated images are arranged in parallel lines, concentric circles or rectangles to form various patterns. The images are drawn in black, but some are also filled with colors. Some Godhana style artists use cow dung washed handmade paper to make paintings.



Fig 10: Godhana Style

Tantric Style: Tantric is related to tantra. In the Tantric style, the colors and descriptions given in the Tantric texts are followed. The pictures of Hindu deities and yantras such as Shree Yantra, Shri Bhairav Yantra, etc. are depicted.



Fig 11: Tantric Style

Modern Silhouettes with Use of Madhubani art

Designer Daya Bansal — is launching its latest collection Mithila in the city-based multi-designer store, Deccan Story shortly. With this, she wants to hark back at India’s rich Madhubani heritage and create designs with Western cuts where artisans take you back to the history of Mithila with their brushstrokes. “My patrons love Indian art, so I thought it would be great to juxtapose it with Western cuts,” says the Noida-based designer. Daya felt that it would be restricting to limit Madhubani to traditional drapes and *kurtas*, and so she decided to use modern cuts like that of trench coats, peplums, corsets. Expect to shop for corsets with a one-shoulder jumpsuit, printed dresses in cotton silk flared skirt and ruffled blouse sets, pencil skirts and unique pre-draped pantsuit *saris*.



Fig 12: Designer Daya Bansal (Mithila in the city)



Fig 13: Designer Daya Bansal (Mithila in the city)



Fig 14: Designer Daya Bansal (Mithila in the city)

Modern Silhouettes with Use of Madhubani art

Fashion designer Agni Mitra Paul was quick enough to identify the charisma of this art form and replicated it on her brand of sarees, Anarkali’s, maxi dresses and separates rendering Madhubani a new lease of life through an edgy twist at the LFW Summer/Resort 2015. Celebrated Bengali Actress Rituparna Sengupta was seen in Madhubani outfits by the designer.



Fig 15: Designer Agni Mitra Paul



Fig 16: Designer Agni Mitra Paul



Fig 16: Designer Agni Mitra Paul

Conclusion

Madhubani paintings, one of the most celebrated works of art from Bihar are accomplished by generations of skilled artists. Being vivacious and symbolic at the same time, these successfully depict all aspects of tribal life. In other words, these are the arch representative of folk art in visual form. Madhubani paintings is one dominant artistic expression among its peers of handicrafts made by natural resources like Bamboo and other herbal ingredient, arts like siki-mauni, sujni and sitalpati, godhna, sculptures of mythological sama-chakeva and numerous other folk-art forms which are very close to daily life style of Maithali rural peoples are equally vibrant. In fashion world, there is all the time a demand of something novel and artistic. The mix of Madhubani design with hand painting is providing an imaginative and fresh collection to the people who want to adopt their tradition with minute modernization. Adapting and improving the designs refers to modify it such that it will be easier to produce or easier to maintain. With the changing world of fashion, the field of textile demands for unique, different and fresh designs which give us the opportunity to use the adapted traditional motifs. All the designs and the product prepared by us are preferred by the immediate consumers. Thus, in the textile sector the adapted design can be used through the surface enrichment for product diversification and value addition. The continuing market in this art through art the world is a tribute to the resourcefulness of the women of Mithila who have successfully transferred their techniques of bhitti chitra or wall painting to the medium of paper, and have resisted the temptation to adopt their traditional designs too freely in

pursuit of unpredictable public tastes. This type of work also motivates people to come up with an ingenious work, which indirectly help in promotion the art and craft.

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