

## **GEOGRAPHICAL INDICATION:**

In 1866 during the British period Madhubani was Sub Division under Tirhut Government. In 1875 Dharbhanga came into the existence of District. Since 1875 to 1972 Madhubani was still sub division under Dharbhanga District. In 1972. Madhubani became a separate district under Dharbhanga Commissioery. 34% people of the district are involved in Madhubani painting. This craft is main dominated by Women Community.

1. District Madhubani
2. District Police 01
3. Zila Parishad 01
4. Sub Division 05
5. Blocks 21
6. Panchayat 399
7. Nagar Parishad 01
8. Nagar Panchayat 03
9. Rural Population (2001)
  - a. Male- 1771686
  - b. Female - 1679562
  - c. Total - 3446248
10. Urban Population (2001)
  - a. Male- 65675
  - b. Female - 58728
  - c. Total - 12405
11. Male / Female Ratio - 1000/ 943
12. Geographical Area - 3501 km
13. Bank - 162
14. Latitude - 25<sup>0</sup> 59" - 26" 59' E
15. Longitude - 85<sup>0</sup> 43" - 86" 42' N
16. Rivers - Kamala, Karch, Balan, Bhutani, Balan, Gehuwan, Super, Trisula, Jiwachh, Kosi, adhwara.
17. Highest F.L. - 54.017 M
18. Rain Fall - 1307 mm
19. Maximum Temp - 43.3<sup>0</sup>c
20. Minimum Temp - 2<sup>0</sup> C
21. Transportation - Railway, Road
22. Industry - S.S.I, Tyni, Handloon & Khadi, Madhubani Paintings & Handicraft
23. Total Registered handicraft & Artisan Units - 967
24. Height from Seal Level - 80 M

Radha and 'Rama and Sita' and all have their influences on the minds of womenfolk of Mithila. As a consequence, each painting can be seen a prayer accompaniment of meditation. If the painting is well executed and in accordance with ritual, the deity invoked will inhabit it.

### **TYPE OF GOODS & THEIR DESCRIPTION**

There are three types of traditional paintings, namely wall paintings, line paintings and godna paintings, known as Harijan paintings. The paintings on walls have deeper themes, also narratives, for they are the stories being told sometimes in a series of panels. Apart from their decorative purpose, they also constitute a form of visual education like picture books from which one learns of one's heritage. The most elaborate wall painting is done in the nuptial chamber i.e. Kohbar room. The paintings designed to bless the couple with fertility and protect them from the evil eyes of demons and evil spirits.

Pictures of Nayna-Jogin are painted on the four corners of the wall and the alpana adorns the floor. Figures of Panch Gaurh, Nayagraha, the sun, the moon, the fish and the tortoise, snakes, frogs, betel leaves, Kadambh trees, parrots, gods and goddess are all beautifully depicted in the kohbar. While most of the things like to betel leaf, tortoise etc are considered thus auspicious. The parrot also known as the "love bird", signifies love and the fish, which is Vishnu's first incarnation, is drawn for advent of children. The rat that often creeps in indicative of the presence of "Ganesh".

Images of various protective deities are also painted on the courtyard walls when a marriage is to take place in the family. Mithila art is never purely decorative but it is a wealth of blessings and protection against destructive evil forces, the anger of the gods and their jealousy.

## **PROOF OF ORIGIN**

(Historical Records)

At the outset, therefore, it becomes very important to understand what is meant by the Phrase "Madhubani Paintings". The name of Mithila Paintings was substituted by Madhubani Paintings. It is mainly centered in rural areas of Madhubani district. As Madhubani became the center of the export, research, development and publicity these paintings then latter came to be popularly known as "Madhubani Paintings".

The ceremonial folk paintings have been preserved till to day by the most of female of this region. These ritual paintings, dating back to very ancient times are done through out the region of Mithila, presently from Sitamarhi to Saharsa district. Arian and floor drawings on the occasion of festivals and marriage ceremonies are two very important traditions.

Mithila is a land where traditional Hindu Culture still exists. It is necessary to paint floor and wall on festival and auspicious occasions such as Upanayan, marriage Deothan Ekadosi, Bharti Dnitiya, Anant Chaturdeshi, Diwal, Tushari Puja etc. the God, Goddess, Graph symbol, Kohbar are made on above occasion. The life and culture of Mithila are connected with these paintings from birth till death in all the 'Sanskars.

Madhubani is really a heart land of Mithilas history and culture special based on religion since ancient times. Madhubani painting is the most important Part to Mithila culture from generation to generation, the womenfolk of this religion have produced a vigorous and distinctive painting as a part of their religions and cultural heritage. The inspiration of the women's painting is primarily religious. The ancient religions, literature and methodology together with their numerous gods and goddesses and the many Tantras provide the themes for paintings. Mithila is a birthplace of many religions both Buddha and Mahavira belonged to Mithila. Tantra, which is a system that claims to be able to unite man with the cosmos. "Shiva & Shakti, 'Krishna and

Krishna's life is a constant favourite he with the artists of Mithila, who see the ecstatic circle in which he leads the gopis as the wheel of life, the eternal revolving of appearances.

Mithila art has one subject which appeals without qualification of faction to all the story of Rama and Sita, a pattern for human couples. The Ramayan, a Epic story, has no end, but on a higher level of meaning, it is a perfect illustration of the destiny of mankind. Every Mithila woman more or less identifies herself with Sita in her love and trust of her husband. And each husband, even if not so handsome or so courageous, is Rama atleast. In this context Rama and Sita appear in countless paintings.

Every one is free to interpret Shiva or Kali according to his or her own lights. Though the many arms, for example, that are given to some of the deities are intended to manifest their supra-normal power and the many aspects of their activities. Each god can have many different forms & Postures Dis-position of the hands are always, at least in principle, a clue, and the way in which the fingers are extended or folded expresses a particular idea unless the artist has been indifferent to the convention.

The parrot of Kama, the peacock that alludes to Krishna, the tortoise and fish that refer to Vishnu's first Avatars, the elephant of Indra, Durga's, lion, Saraswati's swan and snakes and even insects fill the spaces between the figures in a painting, along with the lotus and sacred signs of which the best known is the Swastika. All of creation is celebrated in its variety and abundance.

On all occasions like, the house hold alteration, on a birth day, on a marriage day, on greeting the full moon or the half moon on the end of harvest on entering into a new phase of life of children many mothers and daughters of the family would set about to draw an 'Alpana'. The Women of Mithila draw on the ground "Dhuli Chitra", Dust painting, as they are called. They are made of rice paste, Geometrical designs as also highly stylized figures

and motifs. Such as Laxmi's feet drawn at the door, the toes paintings, indicate her entrance, the lotus in bloom with numerous petals, symbol of the life of purposefulness and force in the centre.

### **RAW MATERIAL**

The materials used for painting are very simple. The colours used are very bright which may appear to a western eye accustomed to tonality and shading. However the colours correspond in their violence to startling green of the countryside, the strong blue of the skies, the yellow turbans and pink loincloths of the men, and the multicoloured saris of the women. The outlines are either hatched with black lines and filled with colours. Originally, these village painters used to collect the soot of the night lamp to prepare black colour and turmeric powder was used for making yellow colour, orange was prepared from Harshingara (Shefali) flower and red from Kusum, flower, indigo mixed with the extract of bean leaves gave blue and green was obtained by mixing gum with the extract of bean cars. Saffron earth mixed with mustard extract provided another variety of red. For several years now, it has been possible to get colours from the market both synthetic and natural fine bamboo splits provided the brush. These tended to be linear then any important brush. Over and above this, they never rub off the wrong or crooked strokes and ride redo them, because they believe that redoing a picture is inauspicious. Whatever they paint, they do it one go.

### **METHOD OF PRODUCTION**

There two methods of paintings one in which the sketch is prepared and figures are filled on cloth, paper etc. in with different colours. In other paintings, articles like flute and clothes etc. are shown with numerous small straight lines. This is known as line painting and is more strenuous to make. The strong colours provide dramatic intensity in the paintings and the subject elements have their own special meanings for the Mithila

Women. An Urban artist may depict tiger for its own sake but the Mithila Women's painting the animal must have some association with legend or rite.

Generally artists who believe in the tantras and shashtras use special symbols of gods.

### **INSPECTION BODY**

W.C. Archer, ICS, SDO, Madhubani being influenced by the paintings of Madhubani first of all and exposed them before the world view of painting art. During relief work after earthquake of 1934. After 1960 the painting style of Madhubani region specially influenced the other artists of India. First of all with Indian folk arts Mithila painting was exhibited in the art gallery of London in 1948. The lovers of arts of the world looked at it with wonder and surprise. Later some Bengali ethnographers, notably Mr. Ajit Mukharjee and some others made secondary use of W.C. Archer findings regarding the folk paintings of Mithila. It was through these publications that ethnographers, anthropologists and art historians in India and abroad become aware of the folk paintings of Mithila.

The first experiment for commercialization of these paintings was made by J. Walter Thompson company Pvt. Ltd. of Calcutta in Dec 1957. This company by the help of Mr. S.A. Shera, well known expert of art and musicology and the then curator of Patna museum started the project for development of paintings in this region. Mr. Shore, however, selected Babu Chandradhari Singh (Ranti Deohi) a famous art collector and the founder of the "Sri Chandradhari Museum" of Darbhanga. The company contacted Babu Chandradhari Singh, a man of exemplary foresight and requested him to facilitate their project. This company drafted a trained photographer from Maharashtra, Mr. Bhaskar Kulkarni for the photographic compilation of these paintings.

In the mean time one Mr. Upendra Maharathi a painter by profession came down of Madhubani and companied for the development of these paintings. It was soon noticed that some of the economically weakest Brahmin families, too, joined the work of reproducing the paintings on paper and clothes. The Kayasthas families, after abolition of Zamindars system in 1951, were yet to find viable source of earning their livelihood through paintings. During the great famine of 1967 of this region Smt Pupul Jaykar, Chairman, All India Handicraft Board, Visited this regain and was introduced to Mithila Paintings by Mr. Upendra Maharathi. Some time later Smt. Pupul Jaykar sent Mr. Bhaslar Kulkarni with hand made paper and colours to expedite the commercialization of Mithila painting. Late Lalit Kr. Mishra, then the Union Ministry for Foreign Trade & Commerce encouraged the commercialization of Madhubani Paintings as an additional source of income. Hon'ble Minister motivated French Intellectuals and Cinematographers to prepare a documentary film on the life and folk paintings of Mithila. The leader of this group was Mr. Yves Vequauad a Professor of literature in the city University of Paris. His group included George Luneon, Cecil Houtlet, Bruno Caye and others with their e'fforts the first documentary entitled "A day in Mithila" was produced and televised all over the world. This attracted some American, Japanese and German Scholars who can to Madhubani & workec on the one and the commercial aspects of these paintings. Next documentary film entitled "Munni and Mithila Painters" was produce by the Ethnic Arts Foundation, USA.

It was W.G Archer who took the earliest academic notice of this paintings in year 1934 when a disastrous earthquake broke open the murals in Maithil households. The subsequent presentation of his research appeared in the "Marg" in 1949 which made a descriptive analysis of the subject almost divorced from its historical roots. After the death of WG Archar his wife, Mildred Archar wrote paper in this connection.

A major departure from the colonials tradition was reflected in the writings of group of Maithil Scholars namely Lakshmi Nanth Jha, Upendra Thakur whose prime work was to project the rich cultural heritage of Mithila. Some non Maithili scholars namely J.C. Mathur, Mulk Raj Anand and Pupul Jayakar have changed in the existing paradigms through their writings.

A significant shift in the historiographical trends was visible in some later writings whose emphasis lay in empowerment of women and their expressions of individuality through the paintings. This is clearly visible in Jyotida Jains analysis of the life works of Ganga Devi of Vill. Rati, a fine line drawing artist and Devika Jain focus on the empowerment of women after the art gained worldwide recognition.

Recently some writers like carolya Henning Brown" have tired to enquire into the roots of the distortions by earlier writers besides making an attempt to locate the paintings within the women's cultural world.

### **SPECIFICATION OF MADHUBANI PAINTINGS.**

Madhubani paintings have not specific dimension. They are carved in small sizes as well as in big size on walls, floors, clothes or craft papers.

Rectangular size of paintings, generally 2' x 4' are very poplar on silk and craft paper. The decorative style of Madhubani paintings abhors empty space. Whether she is making her painting on a wall, a patch of ground, a piece of craft papers, silk and cotton cloths. The women will work out here design by filing it more and more with familiar details which suddenly seen to take on life and power. Now a day Madhubani paintings are designed on Sari, bed sheets, curtains, table clothes, readymade garments. These are also designed on walls of building and down roof.

### **UNIQUENESS**

Madhubani is known all over the world for giving new dimension, new Horizon and new definition of the art of paintings and has become. Synonym to Madhubani Paintings. Madhubani Painting. Is an unique and specialized art of this region. Now-a-days Madhubani paintings have got very important place in Modern paintings in the world. Wall paintings floor paintings, ceiling painting and paintings on clothes, painting on a hand made paper are very popular. Madhubani paintings designed over saris, curtains and bed sheets, pillow covers are very much popular and loved by every man & woman in present societies.

### **ASSOCIATION OF PERSONS**

Madhubani is really heart land of Mithilas history and culture since ancient times. Madhubani painting is the most important part of Mithila culture. Madhubani paintings got official recognition in 1970. when the president of India gave an award to Late Padma Shri Mrs. Jagdamba Devi of village Jitwarpur. Two others painters Mrs. Sita Devi, Jitwarpur and Late Mrs. Ganga Devi, Rashidpur were given "Padmashree" awards. Besides Mrs. Godawari Dutta Rati Mrs. Yamuna Devi, Jitwarpur, Mrs. Shanti Devi & Mr. Shivam Paswan, Lalherisaganj were given National Awards and Late Ganga Devi and Smt. Maha Sundrari Devi, Ranti were given "Tulsi Sammon".

