

HISTORY OF INDIAN ART

UNIT-1

The Rajasthani School of Miniature Painting

Origin and Development:-

Rajasthani School was a continuation of old Indian tradition. This art was developed under the Rajput kings. In the beginning, this school had Mughal influence, but later it was established as a purely Indian art having no Mughal influence. Rajasthani School did not originate as miniature, but it was primarily a mural art.

During the attack of Mughals, the whole Rajasthan was affected but Mewar remained safe till the end. So, Rajasthani School flourished first in Mewar. Later, it flourished in Jaipur, Jodhpur, Bundi, Kishangarh, Bikaner and other places of Rajasthan. Kishan Singh ruled at Kishangarh. After Kishan Singh, Raja Sawant Singh's son Raja Raj Singh ruled Kishangarh and art reached its climax. Raja Sawant Singh was also a very famous king of Kishangarh. Rajasthan was a place of 'Raja' (Kings) or place of 'States'. That's why it was known as Rajasthan.

Rajasthani Art had purely Hindu feelings and had Indian sensibility.

The Main Characteristics or features of Rajasthani School of Miniature Painting :-

- **Variety in Themes** : There is a great variety in themes of Rajasthani Paintings. Themes are based on seasons, music, hunting scenes, religious themes like Ramayana, Mahabharata etc., love scenes, ragmala series etc. In love scenes, Krishna and Radha have been depicted.
- **Colour Scheme** : The main colours used are the primary colours (red, yellow & blue), green, brown and white. Other colours in use are golden and silver.
- **Costumes** : Females are wearing Lehanga and Choli with Transparent Dupatta. Males are wearing turbans and Jhoba (a group of threads), pyjama and Patka.
- **Facial features** : Faces are full of emotions and feelings according to the mood. The faces are in profile, elongated and oval, the forehead is inclining downwards, long and pointed nose, swelling out lips and pointed chin.
- **Depiction of women** : The women of Kishangarh School are very impressive.
- **Lines** : The lines are very fine, powerful and rhythmic.
- **Depiction of Nature** : Nature has also been depicted very beautifully. Different types of trees, floral trees, mountains, water springs and lakes have been depicted in a very attractive manner.

The Rajasthani Paintings:

TITLE	ARTIST	SUB-SCHOOL
• Maru-Ragini	Sahibdin	Mewar
• Raja Anirudh Singh Hara	Utkal Ram	Bundi
• Chaugan Players	Dana	Jodhpur
• Krishna on Swing	Nuruddin	Bikaner
• Radha (Bani-Thani)	Nihal Chand	Kishangarh
• Bharat meets Rama at Chitrakut	Guman	Jaipur

Maru-Ragini (Sahibdin):-

The love story of Dhola - Maru is very popular in Rajasthan and is narrated both in Murals and miniature paintings. The composition of the painting is divided into two parts. Dhola and Maru are shown seated under a yellow canopy with a red curtain in the upper part of the composition. Dhola is dressed in typical aristocratic attire complete with weapons like sword and shield, facing his lover Maru in Rajasthani costume. The lower part of the composition shows Maru caressing her pet camel. Both the figures are prominent against a green background dotted with flower motifs. Stylised motifs of trees are bringing a unity in the composition.

Raja Anirudha Singh Hara (Utkal Ram):-

This miniature painting from Bundi, Raja Anirudha Singh Hara represents the encroachment of realism in the decorative style of Rajput miniature painting. The painting shows the Raja on the back of a galloping horse. He is dressed in typically Mughal costume along with the headdress (turban). There is refined craftsmanship in the drawing of the galloping horse hoop uplifted. The king dress is decorated with orange and brown colours. He holds a flower in his left hand. The scabbard and sword-hilt are elaborately ornamented. The small head of the hoarse has added hugeness to the body of the horse. There is a peculiarity of the Bundi paintings which contains minor in one corner.

Chaugan Players (Dana):-

The painting **Chaugan Players** is of a group of Polo-Players all mounted on horse-backs with polo-sticks in their hands. The two princesses are riding side saddles and are bare headed. They are charging at each other with long polo sticks trying to control the ball. Their lady companions are also on horse-back, riding side saddle, running away from the centre but still trying to control the polo ball with long sticks. Their upper bodies are twisted backward trying to face the ball. Heads of the maids are covered with Odhnis. They are all dressed in Rajput costumes. A little cluster of foliage and flower is presented in a stylised manner. Their skirt spread out in bell like fashion with the movement of the maids and their horses has lent speed to the movement and highlighted the game with the ball in the middle surrounded by polo sticks, which has been produced by the artist very clearly. They all have their tresses tied in topknots.

Radha [Bani-Thani] (Nihalchand):-

This painting of Nihalchand of Kishangarh of Rajasthani School has a special place in the treasure of Indian miniature paintings. The style is characterized by emphatic lengthening of the eyes and nose. Faces are mostly in profile with a very stylized eye-brow and smile on the lips. The painter was inspired by the poem of Raja Sawant Singh., who describes the beauty of a lady called “**Bani-Thani**” in his poem. The beauty of this woman is symbolically used to describe the beauty of Sri Radha.

Her smile is supposedly enigmatic; her eyes reflect the ideal feminine beauty of classic Sanskrit Literature. She is painted as an ideal of Indian womanhood and can easily be compared to Monalisa supposed to epitomise the ideal of womanhood.

Bharat meets Rama at Chitrakuta (Guman):-

This one is a very popular episode of Ramayana, largely known as “**Bharat milap**”. The painting depicts the emotional moment when Bharata, the whole incident is taking place at the jungle of Chitrakuta where Rama stayed for few days.

Painter Guman has done wonderful presentation of forty nine figures on a small canvas relating an entire story in episodic form bringing the same figures in groups for Rama to express his desire of carrying out his father’s wishes. Rama’s cottage is dimly seen in the right hand corner and there is a bunch of banana grove beyond that. There is profusion of green in the whole painting for the background. In the foreground, there is a pond-like stretch of water possibly a part of the river Sarayu blooming lotuses and colours use are green, blue, yellow and white very dexterously. It is a very well executed painting of Jaipur School.

Krishna on Swing (Nuruddin):-

The painting “**Krishna on Swing**” is yet another marvelous achievement of this period. The painting has two panels depicting two different part of scene. On the first part of the panel Krishna is shown sitting on a swing on the left side of the panel. He is wearing a tiara on his head, his upper part is semi-clothed and there is white flower garland on his neck.

There is a Dupatta hanging from his shoulders, and he is wearing an orange coloured ‘dhoti’. The blue complexion of his body has been highlighted. The swing has an ornamental border is hexagonal shape. Radha sitting in front of him in the balcony is wearing traditional but decorated ‘Ghangra’ and ‘choli’. They are looking at each other. Her head is covered with a transparent Odhni and she is sitting on arced carpet. There is pillow supporting the back of both Radha and Krishna.

In the lower panel, both Radha and Krishna are sitting at different places under a tree in a foreground. An attendant of Radha is also shown in the painting. She has perhaps brought a message for Krishna. Here again Krishna is wearing tiara, garland and Dupatta, but his dhoti is of yellow colour. Both Radha and Krishna are sitting on red carpets supported by pillows. Radha is wearing yellow colored “Ghangra” and “Choli”. The attendant standing striped Ghangra Choli of light purple colors. Both the Tree and a mound are in the background. The leaves of the trees are shown clearly in cluster of repeating pattern. Each leaf of the tree reveals the artist’s delight in rendering details. The mound is drawn in typical Rajasthan style.

The Pahari School of Miniature Painting

Origin and Development:-

Gular is supposed to be the place of origin of Pahari School according to different scholars. Some scholars consider Basohli as the origin place of Pahari School. In 1780 A.D., the 'Gular Kalam' was at its peak. Then it entered Kangra and came to be known as 'Kangra Kalam'.

Aurangzeb was a cruel Mughal ruler, He hated painting and music. So, most of the Mughal artist went to hill where they got shelter and there they invented a different new style of painting known as Pahari School of Art. In the beginning, Pahari School flourished as a folk art, but after getting patronage from king of that place who were religious-minded, it came to be known as 'Pahari Kalam'.

Some scholars consider Gular as the place of origin of Pahari School for many different reasons. Firstly, the kings of Gular had friendly relations with Mughal emperors. There can be the possibility that the artist from Gular might have shifted to Delhi or the Mughal artists might have shifted to Gular as it was nearer place for shelter and they might have renewed the folk art Gular by adding some newness to it. Some scholars consider that due to Aurangzeb's cruelty, Mughal artist might have shifted to Basohli and according to them, Basohli which flourished under Raja Kirpal Pal is the origin place of Pahari School.

The oldest Kangra paintings are connected with Gular where Raja Goverdhan Chand and his family have been depicted. After him Raja Prakash Chand and then Raja Bhoop Singh came into power. Then under Raja Sansar Chand's patronage, finest paintings were created. This Raja Sansar Chand's period is considered to be the 'Golden Period' of Kangra School.

The Main Characteristics or features of Pahari School of Miniature Painting :

- ***Depiction of Women*** : Faces of women are in profile and are round in shape. Their nose is almost in line with forehead, eyes are long, narrow and expressive like bows and the chin is sharp.
- ***Depiction of line*** : Rhythmic lines have been depicted which are smooth in nature and are very fine. The drawings of eyes are very fine and worth praising.
- ***Colour Scheme*** : Mostly Primary colours have been used. Some colours like pink, mauve, grey and green have also been used. Golden colour is used in large scale. Thered coloured borders have been used having an influence of Mughal Style.
The colours are strong and contrasting. In the garments and ornaments, golden and silver colours have been used. The lightning has been shown through silver colour.
- ***Garments*** : Choli, Lehanga and Transparent Odhanis have been worn by women. Male have been shown in Pyjamas, Turban and Angrakhas.
- ***Depiction of Nature*** : Trees, clouds, jungales, mountains, foliage, rivers, aquatic birds etc. have been depicted beautifully. The rainy season and lighening effects have been nicely painted.
- ***Perspective*** : In spite of having no proper perspective, the Pahari paintings appeal to us.
- ***Romantic Scenes*** : Many romantic scenes have been found in Pahari style. Krishna symbolizes 'God' (Hero) and Radha symbolizes 'Soul' (Heroine) in many of these painting.

The Pahari paintings:

TITLE	ARTIST	SUB-SCHOOL
• Krishna with Gopies	Manaku	Basohli
• Bharat Worshipping Charan-Padukas of Rama	Unknown	Guler
• Cosmic Dance of Shiva	Unknown	Chamba
• Nand, Yashoda and Krishna with Kinsmen going to Vrindavana	Nainsukh	Kangra
• Radha and Krishna Looking into a Mirror	Unknown	Garhwal

Krishna with Gopies (Manaku):-

The painting '**Krishna with Gopies**' is based on Jaydwa's 'Geat-Gobinda'- painted by famous painter Manaku. It is supposed that it was painted for a private patron Malini. The painting presents Krishna surrounded by Gopies singing and dancing on the bank of river Yamuna. The composition is in typical Basholi style with geometrical pattern. The use of bold colour infused vitality in the painting. Krishna is wearing a bright yellow dress with his upper body naked but ornamented. He is also wearing a crown with jewels and peacock plumes. There is no use of perspective but colour combination with golden background has been given sufficient depth to the painting. The clarity of the designs and lines and intensity of feeling is achieved by the use of colour like golden yellow, Vermilion mixed with colour tones of blue and green enhancing the feeling of intensity and the beauty of the painting.

In this painting, the human figures a backward sloping forehead, lotus like large eyes, high nose almost in the same line of forehead and powerful bodies presented idealistic body symmetry and lent distinction to the Gopies figure. The shining emerald in the ornaments pieces of iridescent beetle-wings are used in the illustration of the jewels. Besides the bold colour lustrous enamel like colour is also employed. The figure of women are shown clad in rich costumes, stylized faces, bulging eyes lend a natural stage like setting for the group. This is one of the best paintings drawn by Manaku expressing the beauty and brilliance of Basholi style.

Bharat Worshipping Charan-Padukas of Rama:-

In this painting has been painted the episode of the Ramayana in which has been shown Bharat having been substituted Rama's Padukas on an ornamented bedstead at an appropriate place in Ayodhya, worshipping them with his councilors. To protect Rama's Padukas, they have encircled with a canopy or tent that has been fixed under a tall tree and to honour them double-levelled royal umbrellas have been installed. Numerous officials in vivid dresses of the Mughal style are standing, with folding hands, in queues; whereas one man has shown doing obeisance in Islamic style. The leaves of the trees have been painted very delicately. In background, there are hills. In right side, on a height, has been shown a white palace. Down that in the valley has been shown running a river. In back side has been shown indistinct and obscure figures.

Cosmic Dance of Shiva:-

This miniature painting belongs to Chamba (Pahari) sub-school. In dark background has been shown Shiva doing cosmic dance. In left side have been shown, standing in motley costumes, mother Parvati, child Ganesh, Kartikeya and ox Nandi, who are watching Shiva engaged in dancing. In right side has been shown Banasura playing on the Tambourine Mridang and other devotees of Shiva playing on the various musical instruments. Shiva's hair are scattered in form of tangled hair. There is a snake round his neck and down the loins is tied skin of a tiger. In this painting, the sky has been shown in dark blue colour to specify white cloud, on that has been made a white stripe. This painting, very simply, presents the glimpse of divine mysticism.

Nand, Yashoda and Krishna with Kinsmen going to Vrindavana (Nainsukh):-

In this painting, the inhabitants of Gokul as well as Nand, Yashoda and Krishna have been shown going to Vrindavana. Based on episode of Bhagvat Puran and painted in Kangra style. In this painting have been shown thirteen human figures. Three of them have been shown swimming in the Yamuna. Rest of the figures have been shown in various countenances and wearing clothes of vivid colours, on other side of the river. Krishna has been shown in blue colour, half naked but wearing different ornaments made of gold. There is a golden crown on his head. All the persons are half naked except Nand and Yashoda. One other crowned person, who has put on blue-coloured costume, is possibly Balram, raising one of his hands up is signaling towards Vrindavana. All the human figures have worn stripped clothes down the loins and their heads have also been covered with multi-coloured cloth. On left bank of the river, there is a bird sitting on a cut stem of a heavy tree. On other stem has also been shown a sitting bird. In right side of the painting is a tree on which have been shown coiled round creepers. In the background, there is sky surrounded with clouds, and through them are peeping out the golden buildings of Vrindavana. The ground of the other side of the river has been shown filled with greenery.

Radha and Krishna Looking into a Mirror:-

This painting was painted in Garhwal (Pahari) style; in this painting have been shown Radha and Krishna sitting in balcony side on a well trimmed yellow coloured bedsheet bed. Krishna has been holding a mirror in one of his hands, and Radha-Krishna are very intently looking at each other's image into that. Two female attendants are sitting in opposite directions in the front side of the painting; one of them has turned her neck towards Radha-Krishna and enjoying seeing them sitting together. The interior part of this mansion has been decorated with a peculiar combination of light yellow and white colours. Out of balcony have been shown flowering plants. In this painting, the rhythm city of lines and placidity of colours is matchless.

UNIT-2

The Mughal School of Miniature Painting

Origin and Development:-

Mughal evolution of miniature and Painting was originated in Persia and continued for about three centuries in India. The tradition of miniature painting went on from one generation to another with fresh touch. The first Mughal emperor was Babur who was a man of aesthetic sensibilities. His son Humayun patronized the art of miniature painting and brought a few Persian artists to India. Notable names were Abdus Samad, Mir Sayyid Ali. It was from these artists that Humayun and his son Akbar took lessons in drawing.

The first major works of Mughal miniature were probably begun under Humayun but was completed under Akbar. During his period miniature paintings were lively and realistic and even contain of individual portraiture. After Akbar his son Jahangir became the emperor. In his time Mughal paintings achieved its Zenith, both as decorative art and the nature study. Farukh Baigh, Aqua Raja, Ustad Mansur were main painters in Jahangir's studio. Most of the paintings were executed in tempera technique in Shah Jahan's period. There were tremendous uses of gold with lot of decoration keeping the Mughal style. The Awadh School developed a style of its own.

The Main features of Mughal School of Miniature Painting :

- ***Historical Scenes*** : During Akbar's rule, maximum number of historical scenes were made e.g. illustration of the minuscipit related to historical scene namely 'Kissa-Amir Hamza'. Mostly historical scenes were painted during Mughal School.
- ***Linear beaut*** : When we look at the portrait of Mughal style, we become familiar with the importance of beautiful, thin and thick fine lines. The lines are so fine that even the minutest details are clearly visible.
- ***Border Decoration*** : All the Mughal paintings are decorated with borders which are ornamented. In some paintings, the boeders dominate the painting.
- ***Profile Faces*** : Profile Faces is the main feature of the Mughal style. Whether the figures are frontal or in side pose, the faces are always in profile.
- ***Garments*** : The female figures are shown wearing transparent odhanis, while the male figures are shown wearing Angarakhas and Churidar Pyjamas alongwith decorative turbans. Ornamental decoration stories is seen in the garments.
- ***Religious Themes*** : Depiction of religious themes like The Ramayana, The Mahabharata, The Nala Damyanti themes and Panchtantra stories is there in the paintings.
- ***Depiction of Nature*** : Nature has been depicted so beautifully that even each leaf has been painted separately. Trees, plants, leaves, rivers, mountains etc. have been depicted gracefully.
- ***Colour Scheme*** : Mostly natural colours have been beautifully used. Earlier paintings had flat colours, but later on, depth with the help of shading was shown.
- ***Calligraphy*** : Calligraphy was done in black colour in most of the paintings. Artists wrote their names beautifully also.
- ***Depiction of Animals and Birds*** : Ustad Mansoor was the main bird painter. 'Falcon on a Bird-Rest' is the one of his best paintings. Animals and Birds were depicted beautifully in Mughal Paintings. Camel fights, elephant fights etc. were depicted beautifully. Other animals like goats, horses, tigers, lions etc. were also depicted gracefully.

The Mughal Paintings:

TITLE	ARTIST	PERIOD
• Krishna Lifting Mount Goverdhana	Miskin	Akbar
• Babar Crossing the River Sone	Jagnath	Akbar
• Jahangir holding the picture of Madonna	Abul Hassan	Jahangir
• Falcon on the Bird Rest	Ustad Mansoor	Jahangir
• Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
• Marriage Procession of Dara Shikoh	Haji Madani	Avadh

Krishna lifting mount Goverdhana (Miskin): -

The painting “**Krishna lifting mount Goverdhana**” is an exquisite piece from Akbar’s atelier. It shows Krishna holding the mount Goverdhana on his little finger. The mountain has been made to appear realistic by painting massive rocks, large trees and innumerable animals like deer’s and monkeys. Shrubs and grassy pastures are painted between rocky ridges.

The rendering of the mountain shows strong Persian influence. A little bit of sky is visible above the mountain. Below the mountain, all folks of Braja are gathered along with their cattle to take shelter from the deluge caused by the angry rain-god, Indra. Blue is the predominant color in this painting. Lord Krishna is painted in his “**Virata-rupa**”. He is dressed in usual “Pitambar” and a large garland of white flowers hanging from his lifting the huge mountain effortlessly. This painting was painted for the manuscript “**Harivansh**”.

Babur Crossing River Sone (Jagnath):-

The painting ‘Babur Crossing River Sone’ has fine blending of Persian and Rajasthani style. There are six boats in the high tide river Sone. Emperor Babur with twenty seven (27) courtiers and attendants has been painted with elaborate details and description. He was sitting on a well decorated throne and is surrounded by his courtiers in a large boat. He is dressed in red coloured royal costume with a turban on his head and a waist-band. In the separate boat Babur’s horse is being rowed by an attendant. The horse look well built, muscular and sturdy in burnt umber colour. There is a richly decorated saddle in blue colour along with golden border. There are two gun men in two other boats in the lower foreground, who are trying to shoot-out an opened jawed crocodile.

In one of the boat there are five occupants, who have caught a rare fish in their boat. Two of them are at it with curious face while another two in black and blue costumes are looking towards Babur’s boat.

Turbulent water of the river Sone has been very clearly shown by the artist. Waves and the froath can very easily be seen in the painting. Two fishes are shown beside Babur’s boat in circular motion. Both background and foreground are painted with bare rock in light brown colours, trees in dark colours, horizon in blue colours and the style is typically Persian.

This painting is a blend of Persian art with Indian elements and differs from the Persian ornamentation. The monumentality of the composition, sense of space and refined elegance of the colour are remarkable aspects of this painting.

Jahangir holding the picture of Madonna (Abul Hassan):-

The portrait of **Jahangir holding the picture of Madonna (Mother Mary)** is possibly from the album of mounted paintings of uniform size of 16" x 10". The painting shows Jahangir's portrait in profile holding a small picture of Madonna presented to him by Jesuit Father from Goa. The portrait shows decorative floral '**Hasiah**' (border), which originally came from Persia and attained perfection in Jahangir's reign. Their floral border is painted in middle around Jahangir's portrait and finally around the edge of the portrait to make it gorgeous. The painting was painted by Abdul Hasan, whom the emperor had once sent to Persia to paint the portrait of the Shah and where he possibly perfected the idea of the border.

In this early portrait, Jahangir is shown as a handsome youth with an aquiline nose, a pointed chin and a thin sensuous mouth. He is holding a portrait of Madonna in his right hand. This indicates his liberal attitude and tolerance towards Christian missionaries who visited his court often from Portuguese Goa. There are golden and black stripes of calligraphy in vertical and horizontal order creating an ornamental border to the portrait of the emperor. The calligraphic inscription is done in Persian Nastaliq script. The colour scheme is soft and less enamel than in previous period. They melt harmoniously together enhancing the aesthetic pleasure of the portrait. There is a faint suggestion of halo around the head of the emperor to glorify him to sainthood. This he possibly embedded from the Portuguese pictures of saint.

Falcon on the Bird-Rest (Ustad Mansoor):-

Mansoor has painted tamed falcon resting on a cushioned bird-rest. The falcon is painted in a great realistic manner with a refinement of details. The bird is painted in white against the yellow background which is contrasted with the brownish-black feathers of its folded wings. An isolated figure of the falcon shown on its perch in rigid profile is centrally positioned in the composition. Black markings all over the wings suggest that it is in the likeness of the pet-falcon of Jahangir.

The expression of cruelty in its eyes is an item of great astonishment to those who have seen it. The sharp beak and round vigilant eye are painted in shades of deep yellow ochre. A patch of light blue marks the feather on the back of its neck. A thin string is tied around the falcon's neck and hangs loosely to the ground.

Kabir and Raidas (Ustad Faquirullah):-

Saint Kabir is painted sitting besides his hut weaving on his loom. His companion saint Raidas is sitting close by. Both are lost in deep discussion on some subject. The painting brings forth the simple and peaceful life in Indian villages where work and worship go hand in hand. The hut of the saint and the landscape represent the rural landscape of Indian villages. The colours used are shades of brown and the border of the painting is blue.

In the painting, refined rules of perspective have been successfully employed in the rendering of the hut and the atmosphere of the background. Light and shade are very expertly used to indicate the ribs of saint Kabir.

The painting referred to is painted on paper in tempera medium.

Marriage Procession of Dara Shikoh (Haji Madani):-

'The Marriage Procession of Dara Shikoh' is a large painting done on paper in tempera medium. It's a picture of the wedding procession of Dara Shikoh, the heir apparent of the Delhi Masnad. The 'Barat' is received by a large gathering of men, women and young boys of bride's party. There are lights of fire-works, candle and torches illuminating the whole scene with brilliant light and showing the clapping and singing crowd of the bride's relatives. Most of the distinguished people of the 'Barat' are on horse-back including Emperor Shahjahan himself who has a halo round his head. Prince Dara Shikoh is leading the procession himself. He is wearing a brocaded angrakha and veil of pearls. The brides' relatives are dressed in brilliantly coloured cloths decorated with golden colours. Dara Shikoh and his father Emperor Shahjahan are painted in profile so are most of the bridegroom's processing only a few figures are in the three-quarter profile. The women accompany the Barat are shown riding on elephant in the far distance near the horizon. The bride's relatives receiving the guests are wearing multi coloured dresses with golden brocading. In front of the bridal reception party, a boy is seen dancing abandon with the beat of drums.

The Deccan School of Miniature Painting

Origin and Development:-

The Deccan (Deccani) School of Miniature Painting had its beginning in 1560 A.D. When Mughal School had its existence, the Deccani School was already in existence. When the Mughal Emperor Aurangzeb threw out Mughal artists from Mughal Empire, several artists migrated to Deccan and sought patronage there. The Mughal influence entered Deccan (16th and 17th centuries) were Ahmednagar, Bijapur and Golconda. In the Mughal style started developing in Deccan, but later in the 17th and 18th centuries, Mughal influence on Deccani paintings increased a lot.

So, the Deccani paintings developed and flourished in Ahmednagar, Bijapur and Golconda and also in other centres of Deccan like Hyderabad and Tanjore. A surprising large portion of the surviving masterpieces of Indian Painting was produced for the mysterious Sultans who ruled the Deccan.

With dramatic intensity typical of the Deccan, the artist has recorded the vigorous poses and forward thrust of a moving crowd. Sometimes the Mughal artist for all his familiarity with Western Painting represented a group of people and wars of densely packed bodies.

Although little is known about the history or civilization of Deccan, it has now become clear that at least the kingdoms-Ahmednagar, Bijapur and Golconda produced paintings of astonishing quality. By the mid 17th century, Deccani painting particularly at Golconda was rising to dazzling new heights.

So the origin and development of Deccani School of art has left a special landmark in the history of art.

The Main features of Deccan School of Miniature Painting :

- ***Colour Scheme*** : Brilliant and beautiful colours have been used in Deccani paintings. They are different from the colour of Northern painting style. Golden colour has been used largely in the paintings where architecture is shown and also in the costumes, jewellery, utensils etc.
- ***Persian Influence*** : High horizon, lavish use of golden colour, the landscape, golden sky, some flowering plants and arabesques on the top of the throne etc. all have a Persian influence on them.
- ***Mughal Influence*** : In the later phase Deccani style, Mughal influence was at its peak. Mughal influence was due to migration of several Mughal painters to the Deccan during the downfall of the Mughal School of Painting.
- ***Decorative Paintings*** : Deccani paintings were mostly decorative especially Hyderabad painting like the flowerbeds, costumes, rich and brilliant colours, facial features etc.
- ***Bold Drawing and Shading Techniques*** : Bold drawing, shading techniques and use of rich, pure and brilliant colours flourished at Tanjore.

The Deccan Painting:

TITLE	ARTIST	SUB-SCHOOL
• Ragini Pattahansika	Unknown	Ahmednagar
• Sultan Abdulla Qutb Shah	Unknown	Bijapur
• Hazrat Nizamuddin Auliya and Amir Khusro	Unknown	Hyderabad
• Dancers	Unknown	Hyderabad
• Chand Bibi Playing Polo (Chaugan)	Unknown	Golkonda

Ragini Pattahansika:-

This portrait of Ragini Pattahansika of Rag Hindol was painted by an anonymous painter, in Bijapur-Ahmednagar style with better combination of red, blue, green yellow (golden), black and white colours. Based on intonation of Indian music, Ragini Pattahansika of Rag Hindol has been shown, sitting on a seat, in middle of a pavilion, playing on the musical instrument. She, wearing fully decorated blue and transparent white clothes, is sitting in self-enraptured countenance. Two female attendants, in dance pose, are standing one on her right side and other on her left side. Their costumes and form adoring are preferable. In front part of the painting are put a toy-elephant and a golden coloured water pot. In front part of the pavilion are seen beautiful multi-coloured geometrical shapes and has painted a vermilion coloured dome. On both the sides are black-coloured domes on which are painted beautiful structures with golden colour.

Sultan Abdulla Qutb Shah:-

In this picture Abdulla Qutb Shah, Sultan of Bijapur has been shown holding a fully decorated sword, in royal manner, in his right hand, sitting on a violet-coloured bed in balcony.

A blue-coloured big round pillow is put behind him. His half-seen face has been shown with smooth light pink colour. The hair of his moustache and hair on temple hanging downward from ahead of ear have delineated almost meeting together. On his head is a turban on which are golden-coloured spiral lines. He has worn a yellow-coloured long coat (anrakha) on which are made sketches. He has worn a girdle or waistband from which, according to the physical structure, the long coat has gotten rising. Downward from both of his arms have been shown loosing red-coloured apparels. Around his face has been shown a green-coloured circular halo. In background, has caused to be done, with green-yellow colours, the hunch of the Earth filled with greenery. In upper side of the picture beautiful calligraphy has been done in Persian style.

Hazrat Nizamuddin Auliya and Amir Khusro:-

In this picture, Hazrat Nizamuddin Auliya, a leading sufi of Delhi, has been shown in green clothes, tying up a turban around his head, sitting in a pose of deep thinking. Behind him has been shown a yellow-coloured halo in form of the sun. his white beard is giving him speciality. In his left front side has been shown Amir Khusro, a contemporary famous musician, sitting on his knees, playing on a musical instrument. The colour of his turban and angvastram- dhoti, kurta and shawl-is uniform and he has tied a red-coloured waist-band. His black beard is the symbol of his being in early youthhood. Whenever Nizamuddin felt the need of romantic bliss, he used to call Amir Khusro, to his mind. The courtyard, in which he has been shown sitting, has been drawn in form of thin red strips on yellow colour. The courtyard has surrounded, on all the four sides, with a red-coloured lattice. The front part of the steps has been shown with three-dimensional effect. On both sides of the way have been made flowering beds. In back side has been shown clear blue sky. On the horizon have been shown flowering plants. A big tree has also been shown on which have been shown red and yellow-coloured fruits and flowers.

Dancers:-

The elegant painting 'Dancers' was possibly drawn during the reign of Nasir Jung (1748-50) who succeeded to the throne of Hyderabad after the death of his father Asif Jah-1. He was himself interested in the field of painting and made sincere efforts as well as contribution in painting.

This painting is perfect blending of the romantic fervors stylistic elements and refinement of miniature of Hyderabad school. The two dancer is richly decorated surrounding have been painted neatly and elaborately. They are dancing in an open courtyard surrounded by two rectangular buildings from left and right sides. Both the dancers are tall, slender and wheat complexioned. Their bodies are arched, they are holding hands of each other and their feet are facing each other in such a way that they make a perfect oval shape which adds rhythmic mobility to the figures-which are full of vigor, moods, sentiments and dramatic intensity.

Both the female dancers are wearing red and purple colour salwar with transparent covering around their waist. The dancer in the left side has worn yellow colour Dupatta and the other one has worn pink colour Dupatta and Jewellery. The dresses are elegantly coloured and beautifully embroidered.

Their faces and fish shaped eyes are downcast, high neck; noses are pointed and their long, black tresses are flowing towards their waist.

In the foreground there is a fountain which has been clearly highlighted by the artist. But the background is vast and wide in comparison to the foreground. A narrow stream divides the background into two sections. The first one near the rectangular buildings is full of flowers of different colours. The second section after the stream is a grassy pasture with domes and trees here and there. But the remarkable aspect of the painting is the absence of the horizon which is a distinctive feature of Deccan school.

The front sides of the buildings have arch surfaces and multicoloured velvet pelmets. The artist has successfully shown the perspective in the buildings. The sky is typically blue in Persian style.

Chand Bibi Playing Polo:-

In the painting 'Chand Bibi Playing Polo' Chand Bibi is playing polo with three other maids. All the four are sitting on horse-back. All the four horses are drawn in four different colours, i.e., red, yellow, white and blue. There is another figure on the ground, who is perhaps directing the game. Two players are trying to passes the ball with their polo sticks. All the figures are centrally located. Hoops of the horses are uplifted. Horses are properly decorated; they are shown in full dynamic movement. They are shown as stout and sturdy. The heads of all the five female figures are covered with head-dresses. The polo ground is uneven, painted in green colour and reflect vivid influence of Persian style.

The costumes of the horse riders are richly decorated in bright colour in Mughal style. They are wearing multicoloured Ghagra and Choli. Rider on the white horse has bent on horses back to posses the polo ball.

In the foreground, a pond with flowers and six water-birds in semi-circle formation has been painted. The flowers are of red, blue and white colours.

In the background, the sky has been painted in deep blue with a moon. There is a fort near the horizon with a moon. There is a fort near the horizon with trees in dark colour here and there.

UNIT-3

The Bengal School of Painting

Origin, Development and Main Features of the Bengal School of Painting:

Indian art stood at the crossroad after the decline of Mughal Empire, and the beginning of the British colonial rule after the mutiny of 1857. By the end of the century, the smaller feudal states where art survived for sometime were annexed one by the British rulers. Indian painting reached almost a dead end. The British ruler in the mean time had set-up art schools at Bombay, Madras (1850) and Calcutta (1854), and by systematic propaganda successfully persuaded the educated Indians to believe that Indians had no cultural heritage of their own.

At this point of our identity crisis, there came some highly gifted artists who tried in their own way to give a sense of direction to the art movement of the country and created confidence in the traditional values and rich heritage of Indian Art and made the Indians conscious of the fact. Their efforts included **Raja Ravi Varma, Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandlal Bose** and **Jamini Roy** and ably supported by **E.B. Havell**, the principal of Government Art School at Calcutta.

This Enthused the Indian artists to turn for inspiration to true native tradition. A group of Bengal artists gave birth to a new painting style based on old Indian traditional paintings of Ajanta, Bagh, Rajput and Mughal art. They created a sort of new renaissance under the guidance and leadership of Abanindranath Tagore.

Thus under the influence of Principal E.B. Havell and Abanindranath, Indian artists looked back the traditional painting of Indian with respect and got themselves separated from the blind copying of the lifeless western realism. Thus was born the Bengal School of which is more a style than a regional development, is the first school representing important art movement in modern India.

During this period all types of painting, religious, social and historical events, birds, animals and landscapes were painted in this style.

The Main features of Bengal School of Painting :

- ***Based on Indian Traditions :*** The Bengal School is fully based on the Indian traditional style as the subject matter of this school is based on Indian culture. The paintings based on Indian theme like 'Mahakali, 'Shiva Parwati' Krishna and Gopis etc. prove the Bengal School's Indian mentality.
- ***Influence of Ajanta Paintings :*** Bengal school is influenced from Ajanta Art. The qualities of Ajanta Art like rhythm, grace, harmony etc. are visible in Bengal School.
- ***Linear Delicacy :*** The lines of Bengal School resemble the Ajanta Paintings. Lines are delicate and rhythmic.
- ***Softness and Rhythm in Figures :*** The figures of Bengal School give soft effect and no hardness is there. They are graceful and have delicacy. They are rhythmic and provide pleasant experience to eyes.
- ***Beautiful Colour Scheme :*** The colours of Bengal School are very attractive. Wash technique is used and colours are not bright and gaudy at all.
- ***Influence of Mughal and Rajasthani Schools :*** Mughal and Rajasthani Schools' influence can also be seen at some places.
- ***Light and Shade :*** The softness in the paintings of Bengal School is due to its quality of brilliant light and shade.
- ***Impressive and Indian Subject Matter :*** The subject matter of Bengal School is very impressive and Indian in character. Themes used are historical, religious, literary etc.

Contribution by the Indian Artists towards National Freedom Movement:

As the glorious tradition of Indian classical art was about to be wiped the advent of the Muslim rule in the middle ages, in the same way Indian classical art of Rajasthani, Mughal and Pahari miniature painting was about to meet the same fate with the establishment of British rule after the mutiny of 1857. The systematic propaganda by scholars like Lord Macaulay, an important member of the British Government, who drew up the syllabus for Indian schools and framed Indian penal code, and then the principals of the art and craft school of Bombay, Madras and Lahore and even established painters of the status of Burn-Jones and Jeshua Reynolds were of the view that India had no worthwhile traditional fine arts and Indians were incapable of learning it. They did their best to establish the superiority of Western art and culture over the Indians. The newly English educated young men in those days around 1850-1900 sneered at anything Indian and learnt to look at the pantheon of Indian Goddesses as near monsters.

The average Indians whose lives were inextricably connected with artistic painting and floral decoration as essential part of cultural and religious celebration were totally confused and suffered from the sense of inferiority in comparison to the Western educated person.

It was at this juncture that a few extraordinarily gifted artists and painters like *Raja Ravi Verma, Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Asit Kumar Haldar, Kshitindranath Mazumdar, Abdul Rehman Chughtai, Samanendranath Gupta* ably assisted by Principal E.B.Havell of Calcutta Art School came out with their excellent art work to establish once for all, the superiority of Indian art over rigid lifeless western painting, the British founded schools elsewhere in India like Bombay, Madras and Lahore were producing. The great artists gave a tremendous moral boost to the Indian Nationalist movement which started in 1905 against the partition of Bengal.

Indian Society of Oriental Art was established in 1907 with renowned people and art lovers of Bengal. The society held art exhibition every year.

The caricature entitled '**Peace declared in the Punjab**'- by Gaganendranath made on the massacre of Jalianwala Bagh in 1921 brought out the barbarous naked cruelty of the British rulers and hardened the hatred of the Indian people against the British.

Nandalal's '**Sati**', '**The death of Sati**', '**Ahalya's release from her curse**', '**Agnidevata**' won acclaim throughout India which revived the traditional culture.

All these helped the people regain their national identity and gave a boost to the national '**Swadeshi**' movement for freedom. Indians lost the sense of rootless alien entity which is the greatest stumbling block to prosperity and self reliance for a nation, wrote Rabindranath Tagore.

The panels on Indian folk art and Indian life in 1937 for Haripura Congress by Nandalal Bose gave a great boost to this sense of Indians to the people.

Paintings of Bengal School:

TITLE	ARTIST
• Journey's End	Abanindranath Tagore
• Tiller of the Soil (Indian Farmer)	Nandlal Bose
• Rasa-Lila	Kshitindanath Majumdar
• Radhika	M.A.R.Chughtai
• Meghdoot	Ram Gopal Vijayvargiya
• Arjun Detach from War	Sarada Charan Ukil

Journey's End (Abanindranath Tagore):-

The painting 'Journey's End' was first published in the Bengali magazine 'Prabasi' and drew acclaim from the viewers as a great piece of art. The pain and suffering of a dumb beast of burden moved the painter so much that the pain he felt can be clearly seen in the half open eye of the beast. The picture is painted in the new technique which he evolved with the fusion of tempera technique of miniature painting and wash, the Japanese technique.

Red, brown and yellow wash colours give the background and the sky is filled with the diffused light of sunset. The foreground is painted in the darker tones of the same colour to intensify the sense of pain. There is a tint of blue where the animal is about to collapse. A massive load on the camel's back shows the greed of the master in exploiting the slaves to their last breath. No one is there to watch the thin stream of blood oozing out of its mouth. The weight he has been carrying all his life for his master is still enacted on his back so that it is not damaged. He has yet not given up hope of standing once more to deliver the goods to his master which he is given to carry. He is on his knees with his back legs upright and his head slightly raised as if he would make another attempt to get up.

His life's journey is about to come to an end with the end of the day. The painting is suffused with a romantic sentiment yet it evokes pity and sympathy from the viewers.

Tiller of the Soil (Indian Farmer) (Nandlal Bose):-

This is merely a part of the special painting painted to decorate the pavilion site of the Congress Session, Haripura in 1938. Artist Nandlal Bose painted it with the best combination of cross-transverse but rhythmic lines, tempera and wash technique of water colour on paper. In this painting, an Indian farmer has been shown tilling the field in traditional method. The artist has displayed the field and method of tilling it through three serpentine lines.

In this entire painting, the artist used black, white, yellow and blue colours to make decoration, shape-structure and lines cross-transverse and thick and thin. The farmer's body has been shown in dark-brown colour and his loin-cloth (dhoti) and turban in white colour. The plough has been shown in brown colour, the bullocks in white colour and clothes on their backs with blue colour.

In the background, the painter has used yellow even colour, whilst, by making arched shape in the foreground, the painter has given the look of whole painting as Jharokha (peep hole).

Rasa-Lila (Kshitindranath Majumdar):-

In this picture, the artist has shown livid Krishna doing Rasa-Lila with Gopis. He has shown fully ornamented, in multi-coloured costumes, twelve gopis, in various temperaments, dancing around Krishna. The pleasant feeling on their faces is appearing spontaneously. In hair of all the gopis are stuck braids made of flowers, the braided length of hair only one gopi is hung upto his waist. All the gopis have worn anklets round their ankles. They have worn jewels even on their hands and ears and round their necks.

Even Krishn's hair has been shown as an ornamented plait of hair. On his throat is coiled a ruddle coloured cloth, and below the loin, he has worn a yellow coloured dhoti. His pleasing temperament has been presented very closely with the proper combination of green and yellow colours. In foreground of the painting, by the proper combination of green, brown and yellow colours, has been show surface of the earth.

Radhika (M.A.R. Chughtai):-

The painting '**Radhika**' is also drawn in profile. In all his works he has painted Radhika as delicate and love lorn. Postures have also been made romantic. She is delicately holding two lotuses in both of her hands. She is wearing a light colour Ghagra, a red color Choli and a yellow colour Dupatta in typical Indian style. Her braided of black tresses is flowing down her back. Her down-cast eye is unique in exaggerated arch of eyebrow. Ornaments that Radhika is wearing are impression of Radhika being delicate, flexible and graceful. There is a lamp with a stand in the left side of the painting in Mughal manner. The lamp is decorated one with the wick in yellow and red colours, it presents a realistic image of the lamp. The light of the lamp has illuminated Radhika and has given a touch of divinity.

The background is painted in a perfect blending of black, red and yellow colours creating a vivid expanse of bright colours in uniform the tonal gradation.

The brightness illuminated by the burning lamp is yet another remarkable achievement of the artist. He has also highlighted minute details of the costumes worn by Radhika. Each fold of the drapery has been created with excellent success. The lotuses that she holds in each hand shows symbolic representation of a delicacy.

The honey- bee sitting on the lotus of Radhika's left hand is centrally composed in respect of the totality of the panting, which symbolizes the presence of Krishna.

Meghdoot (Ram Gopal Vijayvargiya):-

This is one of the paintings of Meghdoot series. With the excellent co-ordination of colour this painting has been delineated in artistic style .Riding on flying white cottony clouds, with special rhythmicity, in the blue sky, lovelorn Yaksha and Yakshini have been shown whit real colour-scheme. Yaksha's curly hair, in ears earrings made of pearls, a pearl necklace on the throat, excellent body structure, smile on face, feeling of tenderness in hands and fingers, taking a lotus flower in his right hand, clothes embellished with the vivid shades of yellow colour and in them (clothes) rhythm city of various thin-coloured line, all these enchant the mind of the viewer. Yaksha sitting sticking by his back and her right hand has been shown putting on Yaksha's chest in such a way as if two lovers are embraced. Yakshini's hairs have been shown tied with the white flowered plait or band. On her throat is a beautiful necklace on pearls. She is covering her breast with a pink-coloured cloth and below the loin is wearing a lustrous yellow cloth on which have been shown crumps. On her legs smile lips is seen obviously.

The colour of the sky has been shown blue in upper side and down near the clouds becoming light. Four white birds have been shown flying in the foreground. This picture composed with the wash and tempera technique in Bengal style together with the feelings of tenderness is an excellent co-ordination of charming and pleasing colours.

Arjun Detach from War (Sarada Charan Ukil):-

This is the painting delineated in 1930 by Sarada Charan Ukil, an artist of Bengal School of Art, using rhythmic lines of black colour on white paper. Normally, these lines produce an effect just like a painting as oil on canvas. The theme of this painting has been taken from Mahabharat when, Arjun detaches from war in the battle of Kurukshetra to see all his relatives and Gurus in front of his target. To solve his doubts Lord Krishna stood in front of him and appeared his Vishwarupa. The placid form of Lord Krishna is praise worthy, his four arms holding Sudarshana Chakra, Shankh and Lotus while one right hand is kept on griddle side. Arjun is sitting on the chariot keeping his both hands as begging or praying in front of Lord Krishna. Cloudy atmosphere or background is seen around both objects. This is an excellent painting which is kept in personal collection of the artist.

Evolution of Indian National Flag:

One of the few insignias which no nation however radical can do without is its National Flag-its identity and mark of pride. Political rivalries and dynasties might die off in course of time but the National Flag lives on through generations fluttering high.

The evolution of the Indian Flag, the tri-colour reflects the political development of the country during the 20th century. The building up of the National Flag as recorded in history was final outcome of various political trends, communal tensions and waves of mass enthusiasm.

According to an obscure source of information, the first National Flag of India was hoisted on August 7, 1906 in the Parsee Bagan Square (Green Park), Kolkatta. The flag was composed of three equal horizontal stripes of green, yellow and red. The green stripe on the top had eight white lotuses embossed in a row. The word Vandemataram was inscribed in deep blue on the middle yellow stripe in Devnagri Script. The red stripe at the bottom had the sun in white on the left and the crescent and a star in white on the right.

The second flag came out in 1921 when Mohandas Karamchand Gandhi was at the helm of the Indian National Congress. During its Bezwada (now Vijaywada) session, an Andhra youth Pingali Venkaiyah prepares a flag and handed it to Gandhiji. It was in two colours, red and green representing the two major communities and a large charkha extending to both the bands as a symbol of progress. Gandhiji apparently was pleased with the flag and suggested to the youth to introduce a white stripe in the middle and superimpose the charkha in blue on it. Thus was born the tri-colour of later years. Though it was not officially accepted by AICC, still it was used on all future occasions of the Congress party. Red and green represent all other communities of the country, and Charkha to represent progress.

On July 22, 1947, Constituent Assembly adopted a new flag as free India's National Flag with saffron at the top, white at the middle and green at the bottom in equal proportions and the Charkha to be replaced by Chakra in navy blue which appears on the lion capital of Ashok at Sarnath, as Dharma Chakra.

The diameter of the wheel (charka) shall be approximate to the width of the white band at the middle. The ratio of the width to the length of the flag shall ordinarily be two breadths by three lengths

The significances of the colours are as follows: -

Saffron - Courage and sacrifice.

White - Truth and peace.

Green - Faith and chivalry.

Ashokan-wheel - The dynamism of a peaceful change. (Work for 24 hours)

24 spokes in Ashokan-wheel - 24 Hours in each day.

Navy Blue (Dharma Chakra) - Secularism, Trust and Truthfulness.

UNIT-4

The Modern Trends in Indian Art

Introduction: Indian art during the period 1900-1925 came to be dominated by the Bengal School but the revivalists failed to strike any permanency because of the lack of originality. They will be remembered for their effort to revive the classical Indian tradition based on epic and mythology through their paintings. But they lacked the social consciousness of the classical times of Indian history and indifferent to cotemporary Indian values. Abanindranath and Nandlal will be remembered as pioneer of a movement which failed. The artists after 1925 refused slavish imitation of the mannerism of the art of the past. They felt that such imitation shackle the imagination of the artists and not liberate it. Such art remained only and illustrative art unable to express the intensity of the times.

Gaganendranath though a contemporary, tried cubistic painting influenced by European cubism. Rabindranath in his painting tried expressionism.

A host of other artists like Nirod Mayumdar, Rathin Maitra, Gopal Ghosh, Paritosh Sen attempted a change in their outlook on art.

Figurative drawing has been replaced by abstract painting trying to search beauty in formlessness. Somnath Hore, Jyoti Bhatt, Anupam Sud brought variety in Modern Indian Art by their graphic prints.

Paintings of Contemporary (Modern) Indian Artists

PAINTING	ARTIST
• Rama Vanquishing the Pride of the Ocean	Raja Ravi Verma
• Magician	Gaganendranath Tagore
• Mother and Child	Jamini Roy
• Three Girls	Amrita Sher Gil
• Mother Teresa	M.F.Hussain
• Gossip	N.S.Bendre
• Untitled	G.R.Santosh
• The Vulture	Dr. Kamlesh Dutt Pandey
• Words and Symbols	K.C.S. Paniker

Rama Vanquishing the Pride of the Ocean (Raja Ravi Verma):-

[Raja Ravi Verma(1848-1906 A.D.): Raja Ravi Verma is the creator of the famous mythological painting 'Rama vanquishing the pride of the ocean'. This is an episode from Valmiki's Ramayana. The theme of the painting is Rama's anger at being thwarted in building a temporary bridge over the sea to reach Lanka and bring back Sita, Kidnapped by the demon King Ravana. Rama is in anger and picks up his bow warning the sea-god that he would destroy the sea unless Varuna allowed him to build the bridge.

Ravi Varma seizes this moment and builds-up his composition on the principles of dynamic balance. Varuna and his consorts speed forward to pacify the angry hero. There is no movement of limbs, but the waves carry them forward at a fast pace. The figures rise from the water energized by the mobility of that element. Balancing the pyramid like group hurtling forward is the strong linear figure of Rama. His very stance and the fluttering garments suggest the strength of the wind blowing from the ocean. The sea is churned into ridge-like waves with foams all around n the foreground stand firm in contrast to the agitated sea in their weight and texture. They enhance the impression of resolution indomitable built-up by the figure of Rama.]

The theme of **Rama vanquishing the pride of the ocean** has been taken from Valmiki's Ramayan, in which Sri Rama has been shown vanquishing the pride of the ocean. In one of the topics of the Ramayana, Sri Rama, together with his monkey-army, prepares to go to Sri Lanka so that Sita could be got released from the clutches of Ravana. But the huge ocean has blocked their way. Sri Rama requests the ocean to give them way but the ocean does not budge even an inch. Sri Rama, being angered, takes up his bow and warns the ocean to eradicate that. Raja Ravi Varma's artist mind gives shape to that moment-Sri Rama has been shown on a rock of the shore near ocean, in angry mood holding a bow in his left hand and an arrow in right hand. His clothes give the feeling of blowing the air. The waves advancing very swiftly from the ocean towards the shore, striking off the rocks seem to be dispersing like white milk; whereas in middle of the distant waves have been shown three human figures, in the middle the big shape is of ocean (the god of sea) who has shown lifting both his hands up requesting Sri Rama not to do so, while two small shapes are of the gods of aquatic creatures who are frightened and are entreating Sri Rama for forgiveness of their creatures. In background, with the blend of dark colour, has been shown the sky in middle of which has been shown bright flash of lighting. In this painting, the placidity of colours is capable to attract towards it the attention of anyone. This painting manifests the display of light and shadow, the qualities of European style of art and inkling of rhythmicity in linear delineation.

Magician (Gaganendranath Tagore):-

[Gaganendranath tagore (1867-1938 A.D.): Gaganendranath Tagore was the elder brother of Abanendranath Tagore. He gave place to the contemporary themes of city life-style in his paintings in places of conservative ideology of the Bengal art. He, through the medium of his pictures, tried to bring geometrical attribute three-dimensional and multi-dimensional European style 'Cubism' into vogue. He has done ironical delineation of the evils prevalent in society. In his painting named 'Priest and pilgrim', he has done satire on exploitation of people being done by the religious elements. His technique is European. In his pictures, with the best conjugation of places, colour and light-shadow, is clearly seen the western glimpse.]

The painting '**Magician**' also shows how the mood and temper of the modern city took shape in the work through the successful European use of water colours, Chiaroscuro (the way light and shade are shown) and the European frame for the valid tutorial composition.

This horizontal painting shows a wonderful play of shades of brown, off-white and red. The foams look as if they are seen through a prism. He has split various space levels of his composition like a cubist. He has managed successfully to retain a distinct perspective through residing planes of browns and off-white. The red floor provides a suitable stage for the dominating personality of the magician. He has a flowing beard and is dressed in full Japanese robe like Rabindranath Tagore.

The figure of a queen seems to be placed behind the screen made of wood and glass located centrally in the painting. The step behind the magician got diffused against the background of silent cityscape. A thin elongated figure of a man shrouded in dark brown cloak stands quietly above the steps in the corridor adding an element of mystery. Gaganendranath's paintings are suffused with harmonious balance of colour and form.

Mother and Child (Jamini Roy):-

[Jamini Roy (1887-1972): Jamini Roy was born in April, 1887 in a petty landowning family at Beliatore, an obscure village in the district of Bankura in West-Bengal. The richness and culture of village life contributed greatly to the culture development of his later life.

He joined the Calcutta Art School in 1903 where the discipline of formal training helped him to gain technique and maturity. From 1925 he started painting in the style of the 'Patuas' of Kalighat.

His paintings won international fame after exhibition in London in 1946 and the other in New York in 1953. He was a lone traveler and art to him was a mission.]

'Mother and child' is one of the famous paintings immortalizing motherhood by Jamini Roy. The painting symbolizes a soothing calm and tranquility common to eastern philosophy. There is no hint of storm and stress of modern life giving an effect that both the mother and child have found fulfillment in each other. This gives the painting a quality of timelessness.

Here in this painting the artist has limited himself to the bare unadorned basic line drawing that goes to the root of painting. He has stripped his work of all superfluous adornment and made the painted lines of curves and ellipses come alive with a statuesque quality. The contour lines brought out the figure with clarity and the dip and the swell of the curves trace the figure with the perfect pose. The molding of the volume of the figure through tonal gradation is sensitive. The large eyes and the oval face radiate physical coolness and complete peace undisturbed by any stress of modern life. The look and easy rhythmic contour lines all reveal a rural simplicity of a mother who finds the fulfillment of life in her son. The figures are arranged in a single frontal plane and there is no suggestion of a foreground and background.

Three Girls (Amrita Sher Gil):-

[Amrita Sher Gil (1913-1940): Amrita Sher Gil was born in Budapest, Hungary in January 30, 1913 of a Hungarian mother and a scholarly Indian father of a Sikh Royal family. The family returned to India after the Ist World War in 1921. She was educated and as she showed an uncommon talent in art, she was sent to 'Ecole nationale' the famous art school in France. Through her academic training she acquired a high degree of proficiency in oil.

After spending about six year in Europe, she longed to come back to India. From 1935 onward after she came back to India till her death at the age of 28, in 1941, she produced about 40 paintings in oil which are considered as masterly creations of Amrita Sher Gil.]

The painting 'Three Girls' –is one such painting on Indian subject done in oil and is classical composition, the three figures of girls are arranged on the canvas in a triangular formation. The painting is reduced to its simplest form without any redundancy to focus the viewers' attention on the expression of the girls. They are not jovial, carefree face of young girls with whom life is fun, but the faces weight down under the burden of their uncertain future. May be it is thought of living their own people and go to some distant unknown family after they are given away in marriage. The pale complexion girl on the right is dressed in Salwar Kamiz and Dupatta all in different shades of red. Slightly dark complexion girl is dressed in light green Dupatta. The colour of her Kurta has a light-blue and pink print. Against the yellow ochre background, the head and shoulder of third girl is painted in tones of light pink.

The colours have a brightness of the Indian miniatures, the palm and finger of the girl on the left bear some resemblance with Ajanta paintings. The portrait of the girl bear no similarity with European portrait paintings with which Amrita has been associated most of her life.

Mother Teresa (M.F. Hussain):-

[M.F. Hussain (1915-2011 A.D.): Maqbool fida hussain was born at Pandherpur in Madhya Pradesh on September 17, 1915. He got primary education in Indore. He got admission in J.J. School of Art, Bombay (now Mumbai), but, struck of adversity, he had to leave that. For livelihood he had to do painting of the posters relating to cinema. The painting name 'Sunehare Sansar' was exhibited by the Bombay Art Society, Bombay in 1947. After that his works were exhibited in series. To that he got international fame. In the beginning, he was inclined to Basohli style of painting s. Therefore, he used to use bright and glittering contrasted colours in his paintings. The painting series based on the Ramayana and the Mahabharata are world- famous. Expressing violence, injustice and dejection are his many other paintings. In 'Mother Teresa' he has revealed love, hope and pity; whereas the series based on the British regime expresses sarcastic knowledge. He made some famous pictures based on the Gulf War, as-The Theatre of the absurd and splash front page etc. The effect of European painters like Picasso, Juan Gris and layer is seen in Hussain's paintings. In this way Hussain is not related to single style. Though his style is contemporary, yet his art is deeply rooted with the past. Nevertheless, the themes or thought and the style are contemporary and modern; in which originality glimpses obviously. For his works, the Government of India honoured him with Padma Shree, Padma Bhushan and Padma Vibhushan. Mysore University and Banaras. Hindu University, Banaras honoured him with the degree of D.Litt. (Doctor of Literature).]

M.F.Hussain began the series Mother Teresa in 1979. The paintings are done in different medium like oil, acrylic etc. The most distinctive feature of those paintings is that, a white Saree with a blue border is draped around her forehead and flows round her body like the Byzantine draperies in the Catholic Churches. Husain himself admits that he got the idea of draping Mother Teresa's head with white Saree having a blue boarder from the play of light colour from the stained glass paintings of the Byzantine Churches and Cathedrals he had visited. It defines the outlines of her face and covers her head but the face is always a featureless dark unilluminated area on the canvas. The Saree with the blue border is symbolic uniform of the orphanage and establish her universal motherhood. Her two hands are shown as holding a baby while her broad expanse of the Saree shelters two other homeless children sleeping peacefully. The darkened face also suggests the negation of ego that must be an attribute of this profoundly selfless person It is also indicative of Husain's deliberate intention to avoid cheap sentimentality.

The left extended palm is to assure the needy to have no fear while the right palm is so placed as to hold the orphan firmly to her body.

The painting is an ovation from the painter to the universal motherhood.

Gossip (N.S. Bendre):-

[Narayan Sridhar Bendre (1910-92 A.D.): N.S Bendre was born at Indore on 21 August 1910. He did graduation from Agra University, Agra (presently known as Dr. Bhim Rao Ambedkar University, Agra), in 1932, and the Diploma in art from Indore School of Art. For some time he taught at M.S. University, Baroda (Vadodara).He has included in his works to European Academic traditions ,the freshness of Indian miniatures, elegance of the Bengal art, spontaneity of shape, colour dissimilarity with that of Cizanne and Gaugiun. He got excellence in wash, gouache and pestal colour techniques of paintings. His versatile talent carried him to symbolic painting where he adopted the impressionistic and cubist style of painting and conferred them liveliness. In geometrical shapes, he started the prevalence of dark colours which was exhibited in his paintings named Thorn, Buffalo and a Crane and Entwined form. He giving preference to cubism, wanted to show three-dimensional effect on his two- dimensional canvas.]

'**Gossip**' by N.S.Bendre was painted around 1957 on canvas in oil. In this vertical composition three village girls have stopped by a pond to indulge in village gossip. Their pitchers are seen by their feet on the ground. Warm summer colours are used in the background. Bold patches of yellow ochre, off-white and grey set of the village are in the background. Light washes of like tribal girls. They stand in a triangular form facing each other and have bluish complexion. Patches of Indian red give a lively touch to the entire composition.

Bender's mastery in the use of colour and form to create a balanced composition can be seen at its best in this painting. The rhythmic colour arrangement and bold lines exhibit the artistic skill of the painter. His simplicity of composition and use of symphonic colour show his virtuosity.

Untitled (Gulam Rasool Santosh):-

[Ghulam Rasool Santosh (1929-97 A.D.): G.R. Santosh was born in Srinagar (Jammu and Kashmir), in 1929. He was a self-trained sculptor, painter and weaver. He under the supervision of N.S Bendre, had studied Fine Art at M.S. University, Baroda. He had painted through the medium of water colour, acrylic and oil colours. Together with absolute form or nature emphasised to real delineation. He, having centered his mind on tantric (involving mantras, meditation, Hath Yoga, and ritual) phase of spiritualism, concentrated on phase of painting in making of 'Tantrica Tantra' identical to 'Sri Yantra'. Among them the geometrical shapes and colours have been shown as energy source of mystery. His series named 'Untitled' is centered on this also.]

'Untitled' is one of the famous painting in the abstract form illustrating the Tantrik concept of Shiva and Shakti in the creation of the Universe. Santosh was well versed in the metaphysical and spiritual doctrines of Tantrism. He picked up the Tantrik symbols of triangular, circle, squares, cubes and hexagons from the indigenous folk manuscripts, miniatures and astrological manuscripts, explaining Tantrik philosophy through symbols. His triangles and squares intermingle with cubes, and hexagon as mystic representation of creation through the five elements of earth, air, water, fire, and space.

He is inventive in form and a superb colorist and creates ever new variation in cosmogonic symbolism explaining the creation of universe, which is the essence of Tantric philosophy, through new variation of geometrical shapes, which are basically two dimensional, he creates a strange illusion of three-dimensional effect.

The Vulture (Dr. Kamlesh Dutt Pandey):-

[Dr. Kamlesh Dutt Pandey: Dr. Pandey was an educationist, writer and painter. He was one of the founder members of Samikshawad (an Art movement which was critical of socio-political evils).

In his life time he had many exhibitions to his credit which were organized across the country. He was the author of the following books- Bhartiya Rooprad and Kalaon mein Naari Chitran. He received 'Aauthor of Millennium Award' in the year 2000.]

Dr. Kamlesh Dutt Pandey's **'Vulture'**, painting is the proof of the devil of dowry present in the contemporary modern society in India. The active vulture, ready to snatch the flesh of body without thinking whether the animal would live or die, has a great similarity with the Indian women who are treated as a creature, and have no say in respect of male.

Our male dominating society has made them such a helpless creature that they cannot think even about their life. The dowry system is a slur on our society. We have to abolish this discriminating system to create a new world for women, where they may feel full freedom of life and achieve equality with the male population.

Words and Symbols (K.C.S. Paniker):-

[K.C.S. Paniker (1911-1977 A.D.): He was an artist who tried to delineate metaphysical and abstract things in his paintings. He made the people of the country familiar with metaphysical and spiritual knowledge through his paintings during the 1960s. The colours he used in his paintings were bright and sunny. Paniker moved on to use calligraphy and symbols to project a state of metaphysical abstraction.]

Paniker was born in Coimbatore and got his education from Kerala and Tamil Nadu. Living in natural environment, he was influenced by colourful landscapes so, he began painting of landscapes in early life. In 1918, he exhibited his annual show at Madras Fine Arts Society. He joined the Government School of Arts and Crafts Chennai during 1936-1940. Since 1941, Paniker has been holding one man shows in Chennai and Delhi. He founded the Progressive Painters' Association (PPA), IN Chennai in 1944 and in 1954; he got his first international exposure when he held exhibitions at London and Paris. He joined as a principal of the Government College of Fine Arts, Chennai, in 1957. In 1966, he founded the Cholamandal Artists' Village, in Chennai, with his students and a few fellow artists. In 1976, he received the highest award of the Lalit Kala Academy, India's National Academy of Art.]

K.C.S. Paniker had arrived at his **Words and Symbols** series of painting after having been convinced about two things and not one. The first being the primordial and almost magical quality of calligraphy on surface, the second was the cultivated quality of linear rhythm which bind the calligraphic marks in to a design. Writing about the genesis of his Words and Symbols series of paintings, he wrote to the effect that when he was still engaged in the exploration of calligraphic lines on two-dimensional surface and building of fluid design with linear rhythm, his attention was drawn to the linearly rhythmic design formed by Malayalam script-centric penmanship. It was almost at the same time that he chanced upon some traditional horoscope scrolls, containing both calligraphic writings and carefully crafted geometric signs which functioned as symbols. The calligraphic writings, together with geometrical symbols, sometimes interspersed with linear indicators of figural images, formed grand dynamic designs of great value, in which all distinctions between mark making, sign forming, image conceiving and representing tended to make all divisions between abstraction and empathy irrelevant.

Graphic-Prints of Contemporary (Modern) Indian Artists

GRAPHIC-PRINT	ARTIST
• Whirlpool	Krishna Reddy
• Children	Somnath Hora
• Devi	Jyoti Bhatt
• Of Walls	Anupam Sud
• Man, Woman and Tree	K.Laxma Goud

Whirlpool (Krishna Reddy):-

[Krishna Reddy (born in 15 July 1925): Krishna Reddy is a famous artist and graphic painter. He was born in Chittoor (Andhra Pradesh) in 1925. He, after taking diploma in Fine Arts from Vishva-Bharti University, Shantiniketan, got education at Slades School, London and Academy Grande, Paris. Then, he was appointed as an art professor in New York and director of printing department in New York University. He has excellence in graphic print. He used various plates of hard surface, by his specific technique-Etching and Intaglio, to print shapes. His famous works of art are- Pastorale, Waterlilies, Whirlpool, Wava and Reflection. The excellence of his these artistic works got him honoured with Padma Bhushan by the Government of India.]

Krishna Reddy's '**whirlpool**' is a famous graphic print that has received acclaim everywhere. Unlike his 'water lilies' he use to intaglio method on paper. He is a pioneer print maker of our time and offers a study of technical innovation which has been his main contribution to the field of contemporary print making. Intaglio process is an engraved design, a specially incised carving on hard materials. It is a process of print from the engraved design.

'Whirlpool' is a notable painting, a creative visual form, resulting from the line of forces that interpenetrate and receding to space.

This whirlpool is creation of an image of the turbulent water coming from all sides and clashing together to form a whirlpool and recede into space. Krishna Reddy has successfully caught the whirling motion, a thoroughly new discovered technique of printing known as viscosity printing. It is a technique of multicoloured printing controlled through viscosity of the paint or ink used in the painting. The painting gives the image of the frothy tumultuous waves converging towards the centre from all sides. The artist has used the different shades of blue and green to enhance the texture of the print which gives out a special brightness.

The Children (Somnath Hore):-

[Somnath Hore (1921-2006): Somnath Hore was born at Chittagong, (now in Bangladesh). He was a self-trained, talented artist of modern India. In his artworks is seen clear delineation of crimes against humanity and the circumstances produced by them, and agonies happened during the Bengal's Terrible Famine 1943, Indo-Pak War 1975. Somnath, through his will-to-power, has got speciality in Chinese wood painting, Linocut, multi-coloured wood engraving and Itaglio graphic techniques. He served as a professor in Govt. College of Art and Draftsmanship, Calcutta (Kolkata). Then he headed the department of Graphic Art in Delhi Polytechnic, Delhi. Later, he became invigilator with M.S. University, Barode and kala Bhawan, Shantiniketan. In his works has come out the pain that he felt throughout his whole life. His famous works are –birth of a Rose, Dream, Standing Girl in Grief, Refugee, Unclad Beggar Family, and The Children. For his achievement of art, he was given several national rewards.]

‘The Children’ an etching with aquatint in black and white is a representational work by Somnath Hore symbolizing his lifelong protest against the injustice meted out of the meek, humble and innocent poor people of the society by the rich and the powerful ruling-class. Be it a famine or communal riot or war, they are the first to suffer and die miserably in thousands.

The composition ‘The Children’ is a powerful protest and the expression of the anguish the artist suffered. It is a close-knit composition of five standing figures, all victims of starvation. To indicate their total isolation, there is no background, perspective surrounding, as if they are abandoned by society.

The etching shows three emaciated children with bloated stomach and thin triangular rib cages, large heads and small faces with protruding eyes. Their mother is standing behind them as if protecting them. Another girl child equally emaciated is standing in front of them. The deeply etched ribs and cheek bones appear as deep gashing wounds. The aquatint resorted to is not for any Chiaroscuro effect, but for filling the space.

The Devi (Jyoti Bhatt):-

[Jyoti Bhatt or Jyotindra Manshankar Bhatt (born in 13 March 1934): Jyoti Bhatt was born in Bhavnagar, Gujarat, in 1934. He, having taken diploma in Fine Art and postgraduate degree from M.S. University, Baroda, got fame as a successful graphic printer and famous photographer. He was very much impressed with Picasso and Ben Nicholson. The specialization in printing of attractive constructions by Intaglio Technique, got him not only fame but also honoured with some awards and national awards. The excellence of his graphic work is seen in ‘Devi.’]

‘The Devi’ illustrates the idea of fertility and power worshipped as Shakti or Devi in the Tantrik cult. This power lies as Kundalini, a serpent in the female forms, at the base of the spine both in male and female. Through yoga, mantras and deep meditation, this power can be made to rise through the spine to the brain where the male power of Shiva resides. Once these two powers join, a person can achieve immense power over the eight kinds of divine yogic ‘Siddhas’.

Jyoti Bhatt beautifully pasteurized this concept through his etching. He envisages the form of Kundalini encircling the female fertility power in the form of a young lady in the lower section of the print.

But he has slightly departed from the original concept of male power residing in the brain and has placed this power within the fold of the Kundalini in the heart Devi Shakti.

This deviation from the Tantrik concept may have originated from the words “pseudo Tantrik Kundalini”- printed on the decorative pendant on the right of Devi’s head.

This may be interpreted as fake pretending Tantriks luring people with such novelty to exact money for the personal benefit and cheat the society with their pretension.

The deep intaglio etching in black provides an artistic texture to the serpentine form. Shades of green have been used artistically in the decorative pendants on each side of Devi’s head. A brilliant Bindi ornate the forehead of Devi whose open large eyes resembled the Durga images from Bengal.

Of Walls (Anupam Sud):-

[Anupam Sood (born in 1944): Anupam Sood was born in Hoshiyarpur, Punjab, in 1944. He having taken diploma from Delhi, learnt the art of painting .He did many experiments in several modes of Intaglio; such as etching, dry-point, aquaint with silk-screen, mezzotint in lithography. His coloured Intaglio paint 'Autumn' is such a work in which the feeling of anxiety are terrific on her face. Among his works, repleted with emotions and countenances, the very important ones are 'Adam and Eve, and 'Purush and Prakriti'. Based on photomechanical processes, their prints have been given in Dialogue Series. For his meritorious contribution in the field of art, he received a strip of gold as reward from the President of India in 1975. For art, he is active in Delhi even today.]

'Of Walls' a graphic print in lithograph by Anupam Sud which is a mixture of photographic images with drawn areas to bring together the subject with objective reality to contrast the unfeeling background with pulsating lively human forms.

In this painting a young lady sits in state wearing the traditional dress of a widow. There is a brick wall shown beyond her on which pictures lively activities are faintly dawned to remind the viewers once she was a part of these lively activities till the wall was erected to segregate (isolate) her from social life of meaningful activities. Her black face indicate that she has become a non-entity, part of legs lying before her possibly of her head husband with whose death she has also died for the society. The print is a powerfully protests by the artist against society erecting such walls on the basis of caste, religion and status.

Man, Women and Tree (K. Laxma Goud):-

[K. Laxma Goud (born in 1940 A.D.): He was born at Nizampur, in Andhra Pradesh, in 1940 A.D. He is one of the graphic painters of modern India. He having taken diploma from Government College of Art and Architecture, Hyderabad, got diploma from M.S. University, Baroda. For some time he taught Performing Art and Fine Art at Hyderabad University. Through the medium of his art work, he has been exposing the message of ever continued co-relationship among culture, human, animals, birds and vegetation, which is naturally continuing among them since centuries and will be continued in future, too.]

'Man, Women and Tree' is one of the best known graphic prints of K. Laxma Goud. The painting shows a female figure, is centrally composed with the grove of trees and shrubs on her left and on her right a male figure under a grove merges with trees and the lower portion of his body surrounded by a growth of scrubs. The male and female figures are facing each other and there is a smile in the tree spirit's face. The painter has drawn an Indian version of the Greek wood nymphs; both male and female are meeting together.

It's a continuation of the philosophical thought of Laxma Goud that in nature, man, women, trees and animals are in a continuums process.

Sculptures of Contemporary (Modern) Indian Artists

SCULPTURES	ARTIST
• Triumph of Labour	D.P.Roychowdhury
• Santhal Family	Ramkinker Vaij
• Cries Un-heard	Amar Nath Sehgal
• Ganesha	P.V.Jankiram
• Chaturmukhi	Aekka Yada Giri Rao
• Vanshri	Mrinalini Mukherjee

Triumph of Labour (D.P. Roychowdhury):-

[Devi Prasad Roychowdhury (1899-1955): Born in 1899 in Rangpur now in Bangladesh, D.P.Roychowdhury is one of the most talented and multifaceted Artists, India ever produced.

He started learning drawing from Abanindranath Tagore and as his disciple he started painting in water colour both in tempera and wash on mythological subjects. His painting 'Green and Gold' in water colour was shown in London Exhibition. 'Nirvana' in oil, 'Bridge' in pastel, 'Durgapuja procession' in oil, are some of his great paintings.

After 1953, he was president and director of Lalit Kala Academy, Director of UNESCO Art Seminar in Tokyo, received honorary D. Litt. of Ravindra Bharti University, Kolkata and awarded 'Padmabhushan' by Govt. of India.]

'Triumph of Labour' would ever an unparalleled example of sculpture. The four figures in the group engaged in the formidable task of moving a massive rock with the help of wooden logs are perfect anatomical studies of men engaged in a herculean task requiring maximum physical effort. They are muscular laborers scantily clad in lion-cloth covering their heads as protection against the heat of the summer sun.

The straining semi nude figures reveal these news and muscles of their magnificent bodies win universal acclaim. The labour they put in is symbolical of the progress of man. The sculptor has put in a masterly fashion, the difficult reverse movement which is a unique feature of the sculpture. The sculpture shows a rare quality of dynamic mobility.

Deviprasad was greatly influenced by the French master sculptor August Rene Rodin.

Santhal family (Ramkinker Vaij):-

[Ramkinker Vaij (1910-1980): Ramkinker Vaij is a rare example of an artist who rose to greatness by sheer willforce and dedication. He was born in 1910 in a poor family of barbers in the outskirts of Bankura, West Bengal. The family could not spare money for his papers, or paints or his teaching. He had to pilper spices like turmeric from his mother's kitchen and vermilion from their toiletry to paint pictures. He had no training what so ever from any, yet.

To learn clay modeling, he and two other friends pilfered the local crematorium to find skeletons for learning anatomy. His creative urge was so great that when he couldn't find more to buy Plaster of Paris or other materials, he used red gravel, sand and cement for his famous outdoor sculptures like 'Santhal Family', 'Sujata', 'Harvester' which were cast directly on the road side around Kala Bhawan.]

'**Santhal family**' is a complex composition with two figures standing side by side, a dog, a child sitting in a basket hanging from a pole. The woman is walking beside the man. She has a load on her head. A dog accompanies the man. It is an entire family in migration. It symbolizes labour migration. This is a harsh real picture of a family forced to leave their land by hunger.

The sculpture follows no set style but the style of the rough textured land of gravel and red clay of Shantiniketan. The road side composition carries the dynamism of the road.

Ramkinker's sculptures reflect his concern and feeling for the life of that the life of that simple people around him. None of his outdoor sculptures are placed on pedestal to establish their close earthy connections.

Cries Un-heard (Amar Nath Sehgal):-

[Amarnath Sehgal: Amarnath Sehgal was born at Ampbelpur of distict Atok in Pakistan in 1922 A.D. After Indo-Pak partition, he came to India. In 1950 A.D., he got master's degree in art from New York University. He taught in Mordern School in Delhi. He is known as a philosopher, poet, sculptor and artist. His other creation are – Auguished cries (bronze), floating cries (poem) and Abyss of life.]

The Widely known bronze casting entitled '**Cries Un-heard**' by Amar Nath Sehgal won him the presidents golden plaque award in 1958.

It is a symbolic creation of family of three figures, the parents and their child expressing, deep anguish of the sculptor at the injustice prevalent in society. The tall elongated figure with hollow distorted faces and hands raised towards the sky are shooting to the world how through the ages they have been victims of political and social injustice with no one to hear to their protest. The masks like faces of the victim seem to suggest they have been suffering in permissivity at the hands of unjust people in society, who have been exploiting them.

Seghal believes that it is the responsibility of the artist to make the cries downtrodden and victimized people heard by society. The distortion of the figure presents the social evil and the distorted view of society which has become immune the human misery. The lifelong exploitation have made them hollow.

Ganesha (P.V. Jankiram):-

[P.V. Janakiram: P.V Janakiram was born in Madras (Chennai) in 1930 A.D. He got degrees in Fine Art, Sculpture and Vocational Art from Art College, Madras. Bhagat's idols express mystic principles. The main speciality of them is the idols are standing facing towards one another and they have been ornamented with copper and thin wires of copper. Among his leading idols are –Krishna, Garuda, Ganesha, and Christ; other creation are-Madona and Chid and Flute Player.]

Aesthetically P.V. Jankiram's '**Ganesha**' in oxidized copper preserved in the N.G.M.A. is one of the finest creations of the sculpture. It's an example of '**Repousse**' work consisted of hammering concave surfaces into the metal to serve the style. It has been termed as frontal sculpture or two dimensional sculptures.

The six handed dancing figure of Ganesha using the lower two hands to hold the Veena and playing it, while four other holds the traditional Shankha-Chakra-Gada pdma to bear the look of deity in incarnation. The sculpture shows some unique feature of plasticity of form, frontality, continuity and smoothness of surface and exquisite ornamentation as there is a conscious effort to revive the folk art of the south. The placing of the Sankha-Chakra and Gada helps the sculptor move closure to the original of the traditional imagery. The form is not static but gives a hint of movement in his dancing posture.

Chaturmukhi (Aekka Yada Giri Rao):-

[Aekka Yadagiri Rao: Aekka Yadagiri Rao was born in Hyderabad, Andhra Pradesh in 1938 A.D. and right there he completed his education from 'College of Fine Art'. 'Chaturmukhi' is his outstanding work of art.]

'Chaturmukhi' is a famous sculpture depicting four different and inevitable facets of women's life. It is very symbolic in nature and expression, denoting a complete circle of life. It tells more than what meets the eyes. Chaturmukhi is really a consummate piece of work by Aekka Yada Giri Rao who was born in 1940 in Hyderabad, where he completed his studies in college of fine arts.

This sculpture is made of sand stone, thirteen feet in height representing the ideology of the artist in symbolic style. It is based on geometrical form on square platform. It is a four sided large monolithic column sculpture placed in the lawn of National Gallery of modern Art, New Delhi.

The front of the sculpture shows a women's hand which symbolizes her memories starting from her childhood and culminating in her middle age. The other side which comes into notice depicts the virgin maid whose hands are folded in bud shape. It symbolically delivers a message of totality, perfection and hidden potentiality. The third side shows the women in the company of a male which perhaps represents her newly married life. The fourth side of the sculpture is a representation of different feminine aspects of woman. The complete view of the sculpture leaves an impression of complete panorama of women's life.

Vanshri (Mrinalini Mukherjee):-

[Mrinalini Mukherjee):- (1949-2015): Mrinalini Mukherjee was one of the Indian contemporary artist who has created more than ninety works using different mediums like hemp rope, ceramics and bronze over the past four decades. Mukherjee forged herself as a distinct esthetic artist. She tied up the rope in knots. Fashioned out of twisted hemp and rope, these totemic creatures appear grotesque yet magnificent, powerful yet benign. Similarly, her fiber pieces Pakshi, 1985; Davi, 1982; and Vanshri, 1994, are reminiscent of yakshas, or nature spirits, depicted in Asian temple sculptures.

Mrinalini Mukherjee was born in 1949 in Bombay (Mumbai). She studied painting at M. S. University, Baroda during 1965 to 1970. She completed her post Diploma in mural design in 1972 and during this period she started experimenting with natural fibers as a medium. So, she was best known for her sculptures using knotted hemp fibre and cast bronzes. In 1971, she received a British Council Scholarship for sculpture and worked at West Surrey College of Art and Design, U.K. Mukherjee has participated in many distinguished group show and sole exhibitions. She was invited by Museum of Art at Oxford to exhibit her sculptures. She has also participated in an International Workshop in Holland in 1996.]

This is a unique artifact sculpture prepared through weaving and making knots methods of the multi-coloured ropes which have been prepared with hemp or natural fiber or fibers. Vanshri is known as a goddess of production. This is in hanging from installed in Nature Morte, New Delhi.

Board Questions (2009-2010)

1. Describe the origin and development of the Mughal or Deccan School Miniature Painting.
2. Which one you like or dislike among the following art-works of the Contemporary (Modern) Indian Art? Give your appropriate reasons in detail in the light of the capability of its artist in handling the medium & technique, depiction of the subject-matter and the way of composition :
 - (i) Mother Teresa (a painting done by M.F. Hussain)
 - (ii) Man, Woman and Tree (a graphic-print done by K. Laxma Goud)
 - (iii) Chatturmukhi (a sculpture done by Aekka Yada Giri Rao)
3. Write a short note on any one of the following with special reference to the paintings included in your course of study :
 - (a) The tradition of simple and straightforward compositions in the Rajasthani Miniature Paintings, in which main figures stand out against a flat background in dark or bright colours.
 - (b) The tendency to show high horizon in the Basohli miniature paintings.
4. How has the painter been successful in depicting the subject-matter of any one of the following miniature paintings?
 - (a) Marriage Procession of Dara Shikoh (Mughal School)
 - (b) Chand Bibi Playing Polo (Chaugan) (Deccan School)
5. Mention the name of the artist of each of the following art-works of the Contemporary (Modern) Indian Art, included in your course of study :

(i)	Gossip	(a painting)
(ii)	Devi	(a graphic-print)
(iii)	Of Walls	(a graphic-print)
(iv)	Ganesha	(a sculpture)
(v)	Cries Unheard	(a sculpture)
6. Mention the titles of any three Rajsthani Miniature Paintings, which are included in your course of study.



Board Questions (2010-2011)

1. Describe the origin and development of Rajasthani or Pahari School of Miniature Painting.
2. Appreciate any of the following miniature painting, based on its (a) Name of the artist/sub-school, (b) Medium & technique, (c) Subject-matter and (d) Composition :
 - (i) Krishna Lifting Mount Govardhana (Mughal School)
 - (ii) Chand Bibi Playing Polo (Chaugan) (Deccan School)
3. How far has its painter been successful in depicting the subject-matter of any of the paintings of the Bengal School included in your course of study? Submit your reasons on the basis of the aesthetical parameters.
4. Give appropriate reasons as to why do you like or dislike the Contemporary (Modern) Indian Sculptures.
5. Write a note on the compositional arrangements in the Rajasthani or Pahari Miniature Paintings.
6. (a) Mention the name of the painter of each of the following mughal miniatures:
 - (i) Falcon on a Bird-Rest
 - (ii) Jahangir holding the Picture of Madona
 - (iii) Babar crossing the River Sone(c) Mention the name of the Sub-School of each of the following Deccani miniatures:
 - (i) Dancers
 - (ii) Chand Bibi Playing Polo (Chaugan)
7. What symbolizes each of the following, used in our National Flag?
 - (i) India Saffron
 - (ii) White
 - (iii) India Green
 - (iv) Ashoka wheel
 - (v) 24 spokes in Ashoka wheel
8. Mention the name of the artist of each of the following art-works of the Contemporary (Modern) Indian Art, included in your course of study :
 - (i) Untitled (a painting)
 - (ii) Figure (a sculpture)
 - (iii) Birth of Poetry (a painting)
 - (iv) Whirlpool (a graphic-print)
 - (v) Man, Woman and Tree (a graphic-print)

Board Questions (2011-2012)

1. Describe the main features of the Rajasthani or Pahari School of Miniature Painting.
2. Appreciate any Mughal or Deccani miniature painting included in your course of study, based on its (a) Name of the Artist/Sub-school, (b) Medium & technique, (c) Subject-matter and (d) Composition.
3. How did the Indian painters and sculptors contribute to the National Freedom Movement?
4. Why do you like or dislike the contemporary (Modern) Indian painting/graphic-prints/sculptures? Justify your answer with proper reasons.
5. Write a note on any of the following with special reference to the painting(s) included in your course of study :
 - (a) The tendency of composing crowded scenes involving too many forms and figures in the Mughal miniature paintings.
 - (b) The representation of the landscaped background with typical Deccani hills in the Deccani miniature paintings.
6. Mention the titles of any five miniature painting of the Rajasthani and Pahari Schools included in your course of study, which you like most.
7. Mention the name of the painter of each of the following Indian paintings included in your course of study :
 - (i) Radhika
 - (ii) Journey's End
 - (iii) Rama Vanquishing the Pride of the Ocean
 - (iv) Parthasarthi
8. Mention the names of any two graphic-artists, two sculptors and a painter of the Contemporary (Modern) Indian Art, included in your course of study.

Board Questions (2012-2013)

1. Appreciate any one Rajasthani or Pahari miniature painting included in your course of study, based on the following points :
 - (a) Title and name of the painter
 - (b) Medium and technique
 - (c) Subject-matter
 - (d) Composition
2. Why do you like or dislike the paintings of the Mughal or Deccan School of Miniature Painting included in your course of study? Justify your answer in detail with suitable examples.
3. Write a critical note on the compositional-arrangement of any one of the following paintings based on the aesthetical parameters :
 - (a) Rama Vanquishing the Pride of Ocean (Done by Raja Ravi Verma)
 - (b) Journey's End (Done by Abanindranath Tagore)
4. Evaluate the artistic achievements of any one of the contemporary (Modern) Indian artist, with special reference to his art-work included in your course of study :
 - (a) M.F.Husain (Painter)
 - (b) Jyoti Bhatt (Graphic-artist)
 - (c) D.P.Roychowdhary (Sculptor)
5. How far has the painter been successful in depicting the subject-matter of any one of the following paintings? Give your appropriate reasons based on the aesthetical parameters :
 - (a) Radha (Bani-Thani) (Rajasthani School)
 - (b) Nand, Yashoda and Krishna with kinsmen going to Vrindavan (Pahari School)
6. Mention the titles of any five miniature paintings of the Mughal and Deccan School included in your course of study.
7. What symbolizes each of the following, used in our National Flag?
 - (a) India Saffron Colour
 - (b) White Colour
 - (c) India Green Colour
 - (d) Ashokan-wheel
 - (e) 24 spokes in Ashokan-wheel
8. Mention the titles of any three paintings, a graphic-print and a sculpture of the Contemporary (Modern) Indian Art included in your course of study.

Board Questions (2013-2014)

1. Write an essay on the origin and development of the Pahari School of Miniature Painting.
2. Appreciate the famous miniature painting of the Deccan School, 'Chand Bibi Playing Polo (Chaugan)' or 'Ragini Pathamsika' based on its (a) Name of the painter and sub school, (b) Medium and technique, (c) Subject-matter and (d) Composition.
3. Which high values of human life are incorporated in the Indian National Flag, which are expressed through its forms and colours? What inspiration do you get from seeing our National Flag?
4. Why do you like or dislike the Contemporary (Modern) Indian paintings included in your course of study? Justify your answer in short, with suitable examples.
5. How far has the painter been successful in depicting the subject-matter of any of the following paintings of the Rajasthani School of Miniature Painting? Give your appropriate reasons based on the aesthetical parameters :
 - (a) Maru-Ragini (Mewar Sub-School)
 - (b) Chaugan Players (Jodhpur Sub- School)
6. Mention the names of any five painters of the Mughal School of Miniature Painting included in your course of study.
7. Mention the names of any five famous painters and sculptor who contributed to the National Freedom Movement, and who are important in your view.
8. Mention the name of the artist of each of the following art works of the Contemporary (Modern) Indian Art included in your course of study:
 - (a) Whirlpool (a graphic print)
 - (b) Ganesha (a sculpture)
 - (c) Mother and Child (a painting)
 - (d) Untitled (a painting)
 - (e) Mother Teresa (a painting)

Board Questions (2014-2015)

1. Appreciate any Contemporary (Modern) Indian painting included in your course of study, based on the following points :
 - (a) Title and name of the painter
 - (b) Medium & technique
 - (c) Subject-matter
 - (d) Composition
2. Why do you like or dislike the paintings of the Mughal or Deccan School of Miniature Painting included in your course of study? Justify your answer in detail with suitable examples.
3. Write an observation-note on any of the following with special reference to the painting(s) of the Bengal School included in your course of study :
 - (a) The creation of mystic and mellow style by using gloomy colouring with diffused light background and absence of any dark line or tone, which provide the experience of the astral-world.
 - (b) The delineation of attenuated human figures with extra elongated limbs and tapering fingers, which reflect the experience of the Rajasthani, Pahari and Mughal miniatures. Hence emphasis on European realism is terminated.
4. Which human life values are shown in any of the following art-works of the Contemporary (Modern) Indian Art? Explain in short:
 - (a) Santhal Family (a sculpture)
 - (b) Mother Teresa (a painting)
 - (c) Children (a graphic-print)
5. How far has the painter been successful in depicting the subject-matter of any of the following miniature paintings? Give your appropriate reasons based on the aesthetic parameters :
 - (a) Maru-Ragini (Rajasthani School)
 - (b) Krishna with Gopis (Pahari School)
6. Mention the titles of any five miniature paintings of the Pahari and Rajasthani Schools included in your course of study.
7. Mention the names of five painters of the Bengal School included in your course of study.
8.
 - (a) Mention the titles of any three miniature paintings of the Mughal School included in your course of study.
 - (b) Mention the names of any two sub-schools of the Deccan School of Miniature Painting included in your course of study.

Board Questions (2015-2016)

1. Appreciate any Mughal or Deccani miniature painting included in your course of study duly based on the following points :
 - (a) Title and name of the painter/sub-school
 - (b) Medium & technique
 - (c) Subject-matter
 - (d) Composition
2. Write an essay on the evolution of the Indian National Flag and the symbolic significance of forms and colours used in it.
3. Which human life-values are expressed in the painting 'Mother and Child' done by famous contemporary (Modern) Indian painter Jamini Roy ? Explain in short.
4. Evaluate the artistic achievements of any of the following painters with reference to his particular painting included in your course of study :
 - (a) Nihalchand [Rajasthani School (Kishangarh)]
 - (b) Nainsukh [Pahari School (Kangra)]
5. On the basis of the following features, identify any relevant miniature-painting included in your course of study and explain them in that particular painting accordingly :
 - (a) The Mughal School of Miniature Painting was secular, in which Hindu Gods-Goddesses and saints were also depicted.

OR

 - (b) The tall and slender female figures were rendered with fine and rhythmic line in the Deccan School of Miniature Painting.
6. Mention the names of five painters of the Bengal School included in your course of study.
7. Mention the name of the artist of each of the Contemporary (Modern) Indian art-works included in your course of study :
8. Mention the names of any three sub-schools of the Rajasthani School of Miniature Painting and two of the Pahari School of Miniature Painting, which are important in your view.

Board Questions (2016-2017)

1. Write an essay on the origin and development of the Mughal or Deccan School of Miniature Painting.
2. Appreciate any of the paintings of the Bengal School included in your course of study duly based on its (a) Name of the painter, (b) Medium & technique, (c) Subject-matter and (d) Composition.
3. Why do you like or dislike the Contemporary (Modern) Indian paintings included in your course of study? Justify your answer in short, with suitable examples.
4. Which human life-values are expressed in any of the following miniature-painting? Explain in short :
 - (a) Bharat Meets Rama at Chitrakuta (Rajasthani School)
 - (b) Nand, Yashoda and Krishna with Kinsmen Going to Vrindavana (Pahari School)
5. Identify any relevant painting included in your course of study comprising of the following features and explain them in that painting accordingly :
 - (a) The tendency of composing crowded scenes involving too many forms and figures in the Mughal miniature-paintings.

Or
 - (b) The representation of the landscapic background with typical Deccani hills in the Daccani miniature-paintings.
6. Mention the titles of the five paintings of the Bengal School included in your course of study.
7. Mention the title of the art-work done by each of the following contemporary (modern) Indian artists, which is included in your course of study :
 - (1) Gaganendranath Tagore (Painter)
 - (2) Amrita Sher Gil (Painter)
 - (3) Raja Ravi Verma (Painter)
 - (4) Somnath Hore (Graphic-artist)
 - (5) D.P.Roychowdhury (Sculptor)
8. Mention the name of the sub-school of each of the following miniature-paintings included in your course of study :
 - (1) Maru-Ragini (Rajasthani School)
 - (2) Raja Anirudha Singh Hara (Rajasthani School)
 - (3) Chaugan Players (Rajasthani School)
 - (4) Krishna with Gopis (Pahari School)
 - (5) Radha and Krishna Looking into the Mirror (Pahari School)

Sample Question Paper

Class – XII

Time allowed: 02 hours

Maximum Marks: 40

General Instructions: All the eight questions are compulsory, which carry equal marks.

1. Describe the main features of the Rajasthani or Pahari School of Miniature Painting. [5]
2. Which one do you like or dislike most among all the Mughal or Deccan School Miniature Painting included in your course of study? Give your appropriate reasons in detail in the light of the Capabilities of its artist in handling the medium & technique, depiction of the subject-matter and the way of composition. [5]
3. Describe the evolution of the Indian National Flag and the symbolic significance of forms and colours used in it. [5]
4. Which human life values are expressed in the painting 'Rama Vanquishing the Pride of the Ocean' done by famous contemporary (modern) Indian painter Raja Ravi Verma? Explain in short. [5]
5. Evaluate the artistic achievements of any of the following painters with reference to his particular painting included in your course of study: [5]
 - (i) Sahibdin [Rajasthani School (Mewar)]
 - (ii) Guman [Rajasthani School (Jaipur)]
6. Mention the names of any *five* painters of the Mughal and Deccan Schools included in your course of study, which you like most. [5]
7. What is symbolized by each of the following, used in the Indian National Flag? [5]
 - (a) Indian Saffron Colour
 - (b) White Colour
 - (c) Indian Green Colour
 - (d) Ashokan-Wheel
 - (e) 24 Spoken in the Ashokan-Wheel
8. Mention the names of any *three* painters of the Rajasthani School of Miniature Painting and any *two* of the Pahari School of Miniature Painting. [5]
