Chapter-5
The Growth and the conflicts in Between the Bengal Revival
In Calcutta, intellectual class took the lead in intellectual and creative pursuits. Early initiative was taken by a number of European and Bengali educationists who primary intention was to trained the young men. In this direction the beginning was made in 1839, Dr. Frederick Corbyn and Tarachand Chakrabarty a leader of young Bengal group found a ‘mechanics institution’. Due to lack of public support this institution was not flourished. Then the members of Bethun Society, inspired by Colonel E. Goodwyn, the company Engineer, form the ‘society for promotion of Industrial art’ and in 1854 established ‘the school of Industrial Art’ in much more favourable environment. But due to lack of resources, they faces lots of ups and downs situations. In 1864, Henry Houre Locke, an artist from London school, appointed as a principal of this school. He changed the name of the institution that is now ‘Government School of Art and Craft’ and shifted to Bowbazar street. He concentrated on the student for their development and inspire them for serious works through introducing new subjects of study included elementary and higher courses of Drawing and Painting. In this way he played
an important role in the development of art in Calcutta. He appointed two students, Ananda Prasad Bagchi and Shyama Charan Srimani as a teacher in this institution. This was a courageous step and inspired the students of the school.

Locke’s aim was to make the Indian student proficient in European academic style of painting in one hand and to sustain the flow of Indian decorative art tradition on the other. All India exhibitions in Calcutta in 1883 and 1879, in which number of student participate and awarded make aware the citizen of the city about the upliftment of this institution. By his services Locke earned a respectable position in Calcutta’s social life. When viceroy Lord Northbrook visited the school he recorded his satisfaction in the progress of the students, he wrote – “I was exceeding struck with the great merit of work of several of the students in that school….. I do not hesitate to say that a credit to any institution of the same class in any part of England.”

Ananda Prasad the most versatile student of the institution was published the first Bengali art Journal. *Shilpapuspajali* (1885-86) then Jarasako Tagore family wake for Bengali nationalism. Shyama Charan Srimani who was teacher of geometrical drawings also introduced art – teaching to the National School which was established by Naba Gopal Mitra of the Hindu mela fame, and that made are teaching socially relevant. His other published book on Indian art entitled “Aryajatir Shilpachaturi”(1874) which was greeted by Locke as an initiative proper programs.

In an age when the painting was surrounded by educated Bengali meant exclusively for those who followed the western academic style. In
1896, Havell reached Calcutta to take charge of the Government school of art and craft after Mr. Jobbins. He was one of the forerunner to reveal the actual sense of Indian ancient and traditional art of Bengal. In his endeavour of reviving Indian art he found in Abanindranath, premising painter of the Jarasakko with a committed collaborator of neo-art movement.

The neo Bengal school, inspired by Havell and Abanindranath’s view of art was never accepted by all. When Havell turned to teach Indian style of painting at the Art school a protest was voiced by many of the city’s newspapers and periodicals. Ranada Prasad Gupta a bright student of Calcutta Art school was raised the voice against this neo-Bengal art and formed the “Jubilee Art Academy” in 1897 at Baithakkhana Road of Calcutta to perpetuate the western art education in the city. Ranada Prasad Gupta showed his defiance by conducting a rival art class in the open air on the Maindan (The vast green in the centre of Calcutta).

This school was named “Jubilee” after Queen Victoria’s Diamond Jubilee celebrations. This school was to stress on naturalistic style of execution. Aim of establishing prominent among the students of Jubilee Academy were Narendranath Sarkar, Phonindranath Basu, Jagendaranath Shil, Atul Basu, Basanta Kumar Gangopadhyaya, Hamendranath Majumdar, Pramatha Mallik, Abhay Charan Das and Prahlad Chandra Karmakar.

* Perhaps Havell was true admirer of Indian art. Besides him there were other European who played a important role in discovering of Indias past. Eg. Max Muller, Alexander Cunningham, James Prinsep etc
Jubilee celebration – this eg Shows that beside the politicians the artists also following the policy of appeasement to the Britishers they leave no stone unturned whenever they get time or situation to do so
In reality, the trend of western realism was sustained chiefly by the efforts of the Jubilee Art Academy for about three decades through the achievements of its students. Prominent artists like Jamini Roy, Satishchandra Sinha and Kushal Kumar Mukherji also joined hands with them. Jamini Prakash Ganguly, a nephew of Abanindranath, who took the lessons from the English man/teacher Charles Palmer on painting of landscape and portrait produces remarkable results. His excellence created a high standard of the naturalistic style in Indian context. After Abanindranath Percy Brown invited him as a vice principle of Government art school. He came forward to advise its members, to keep the banner of western academic art parallel to that of the oriental art.

Interestingly enough scandal was aroused during this time. Atul Bose a student at the school of Havell’s period, in 1910 picked up the current rumour that Havell had ordered the school antiques to be dumped in the adjacent lake. This story demonstrates the arousal of strong passions. This led to the further efforts in this direction. So by the end of the nineteenth century in addition to the Jubilee Art Academy, two private art schools. “The Albert Temple of Science” and “School of art” and the Indian Art school promoted academic ‘national’ were established.

Through this way, the simultaneous activities of the Neo-Bengal school and the western realists were stand on the same path. In fact, there ensued a serious debate between the protagonists of these two art trends. Abanindranath, O.C. Ganguly and James H. Cousins gave expressions to the views of the neo-Bengal school and Upendra Kishore, and his son Sukumar
Roy wrote in support of the western experience in art and their absorption by the Indian artist.

The modern Indian art could only flourished by the traditional art of the East. The apposing group considered that the life of the contemporary Indian art more effectively adopted the western style of painting in oil, but the neo-Bengal style adopt the water colour with typical wash technique, as a soft and dreamy mood of colour with traditional ethos present in painting.

In this controversial situation of Bengal art, people could confused and interpret the work of artist in different manner. 'Raman' was one of the thinkers who observed the situation, then wrote, "No healthy art movement is possible where there is no climate of creativity, criticism, connoisseurship and unity." Again he had been blunt in his remark regarding western views, "which was trying to westernize the modern art. If such development took place then, according to him, modern Indian art makes no impact on anyone, not because it is not modern enough, but because it is no Indian enough."

With these tangle of problems the national movement of art was slowly growing up in Calcutta. This movement was basically by Bengalis for Bengalis. Led by the group of artist with artists. It had ventured that the motive of revival of traditional culture. Critics comment it was provincial rather then national, but nationalists has their own stand, according to them, it was national but in a provincial manner. It defined India as Bengal and worked for India’s freedom.

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2 Perhaps Raman describe the best situation or scene of contemporary times in the following lines.
In this regard an achievements of Havell and Rabindranath Tagore deserved credit for the revival of neo-Bengal. Yet for the Indian critics, watching the progress of the movement, the situation was grim indeed. They could not ignore them neither could be despise the motives which had prompted their production. But the interesting notice by O.C. Ganguly regarding this revival of Bengal that this is an assertion for an ‘ideal of a superior class’ makes clear that “revivalist choice” to make a particular class or quality of Indian art to speak exclusively for the philosophical alternative that promises away to western naturalism.  

However modern and cosmopolitan a particular society might be, it had still its own national character. Each country had its own artistic tradition, its own national style, and these in some obscure way must inevitably colour the particular modern art it evolved. It always emerged from the indigenous source, therefore it has a compulsion to reflecting the ideal of the land. Sir Herbert Read has said – “We cannot escape our mental climates for they are in a literal sense the creation of our prevailing winds and the chemistry of our soils…. The history of art shows that the art of any particular region always tends to revert to a regional norm”

Indian artist to adapt this modern style, which is necessary to admit and equally essential in Indian art and gave a new dimension to its expression. In 1916. Ganguly wrote – “The threads of old traditional forms have to be picked up and strung upon, development of new lines according to the exigencies of the new form of thought and life in modern India”
Tagore, an important artist in this regard, was inspired to begin painting in the way he did by non-Indian influences from both the Far East and the West, even critics denied him as an artistic connection with Indian art, Sarkar viewed in 1941. “There is hardly anything of the orient in it....it belongs at the same time to Bengal, India or Asia, it does so in the same that many of the spiritual and material products of Euro America have been consciously or unconsciously bengalicized, indianized or orientalized for the purpose of Asia by the Oriental makers of the modern orient.”

Though the modern movement was raise their head with the help of Rabindranath Tagore. Their progressive thinking awake the artist of 20s-30s and misunderstanding was wake up into the early group.

The founder of Bengal school Abanindranath surprised of his uncle as an artist is of particular interest, coming as it does from the founder of the Bengal Revival, he discuss with his conservative outlook – “(Rabindranath’s) art was nothing ‘new’, when every one said it was something novel I maintained my position, because I was sure of my ground. I knew that “newness”, in creation meant anarchy. And his art, whatever else it was, was not anarchical.... What is strange about his art is that it only found expression in his old age.... It come out like a volcanic eruption.... Its very force shaped its course.”

This was a curatic fire of a critique, we should recall the two things about Abanindranath, for his journey from scouring of past themes and styles,

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3 It’s a matter of debate either Rabindranath was fully influenced by west or he used to take the spiritual or intellectual nourishment form the east also. One should not forget this fact that “He was Indian and in his unconscious psyche lies India”.

and fight for the aesthetic representation in Indian art, and also that he unlike.
Rabindranath, did not like a ‘good jolt from the outside’.

Nandalal Bose, disciple of Abanindranath and also closest to the
Rabindranath’s inspiration, he observe the situation and wrote, in 1936, that –
“His revolt against tradition is more apparent then real, for he has kept more
true to the creative impulse than those who congratulate themselves on their
orthodoxy... we need to be re-educated, into the fundamental values of art,
and none can do it better than he who is creating before our very eyes from
whose originality baffles our classifications and ....the admiration of the
artist.....It Rabindranath seems rough and destructive, it is because he is
breaking the ground a new for us that our future flowers may be more surely
assured of their sap.”

Though, ‘All traditional structures of art must have a sufficient degree
of elasticity to allow it to respond to varied impulses of life”, its blink up
Rabindranath’s mind regarding tradition, but it significant that when he began
to point, he did not start by following traditional mannerism. He want to
march with the artist of Bengal School and gave a call, “I strongly urge our
artists vehemently to deny their obligation carefully to produce something that
can be labeled as Indian art according to some old world mannerism. Let them
proudly refuse to be herded into a pen like branded beasts that are treated as a
cattle and not as cows”.

Jamini Roy, the other stalwart in Modern Indian painting, who realize
the immensity of Rabindranath Tagore’s approach, said – “In my opinion the

** He don’t want to be carried away the western influences or the technique Rabindranath was the
perfect blend of “western mind but Indian soul”.
increasing gap that was marked in our national art in the last two hundred years, ...Rabindranath tried to find out a powerful backbone. This protest is against the whole of the neo-Indian art and the propaganda for the so-called Eastern art”.

Therefore critics who regard Tagore’s art as an authentic relationship with the art of both East and West, its progress lay from two dimensions to three while the other painter, reverse it. This shows that development of Bengal art movement turn towards the modern cum western touch from traditional art. According to Partho Mitter – “The life history of Indian’s first art movement from the condition in which it germinated to its death of irrelevance in the face of modernism.”

This neo-Bengal movement revealed the importance of our forgotten artistic tradition, Mukul Dey emphasized upon it and cried that, “we have a tradition of which any nation in the world might legitimately be proud. In our utter ignorance and often misled by the glamour of novelty we are ruthlessly trading upon our priceless inheritance in art and culture. The time has now come for us to fall back upon this tradition for inspiration and giddiness, to dive deep into them for light and leading in our path of progress particularly in the realm of art and culture”. Indian art and painters of this time face a problematic situation. The paintings themselves, free of their didactic possibilities, how are we to value them, both tradition and modern. A British painter wrote – “what (the paintings) tell us about is not how we should paint, but how the artist did”. 

The enthusiasm of European critics for it in 1930s was not accidental, the information they gathered to see the works, both original and discussion especially observe the situation and read some published articles. The Bengal school reached its apex in 1920 to 40s and spread it revivalist approach. It effect was amazing. For the whole country, situation seemed to be surcharged with the new aesthetic character proclaimed by the Bengal school. The departures in pictorial form acquired a special significance in an atmosphere of growing aesthetic self awareness and was get a crucial problem in artistic world.

Pradosh Das Gupta, the 40 artist empirical the whole scenario and wrote about the crisis moment “The drawback of the Bengal school painting was large as the years progressed. The whole school was become bloodless, famished and devoid of any strength within perhaps the soul was missing.... In layers of Aban’s Tagore paints, forms lost its stability and what remained was a picture of lazy effusion – a dreamland without any definite form. This style of painting took ever a weaker rendering in the hands of his disciples.20

During 1920’s to 1940’s artists from the Bengal School movement touched very crucial points to establishing the legitimacy of the new art on nationalist line. This was an effort to redefined the essentials of traditional art. Certain factors were responsible for such efforts in this direction. Firstly, there was an increasing gap, Secondly, the Bengal school painting lacked vitality and needed a powerful backbone and thirdly, the false sense of Indian national art and the propaganda for the so-called eastern art needed to be resisted.
On the other side critics like Amrita Sher Gill put forward her over point to realized the situation that— “Movement of Bengal school of painting is a lot of unessential things built around nothing and it would cease to exist without the unessential things...”

To counter the difficult situation of progressive art movement, in Bengal, artists were depends on the openness of mind of the viewers. It has been argued that the ‘concretion’ of work of art is, in any case, a joint production of the artist, the observer and the critic. In interpreting a painting its effective characteristicism the viewers various elements which shows their potentiality. Its responsibility of the critic to guide the viewers access to the real potentialities of the work of art. “The importance of the role of the art critics in bridging the gap between the artist and the public was specially underlined by Cosmarswamy. The most constructive kind of art criticism, he wrote... in which the critic, by translation the language of the painter... into that of the writer, arrests others to acquire by degrees the same direct understanding of the painter’s language that he himself possesses.” In this way Ruskin’s also wrote the same criticism in same manner thus we see both felt the same.

The Criticism of art Journals Retrograde:

The language of criticism that evolved was steeped in Victorian ethics. The ‘notes’ accompanying the reproduction of paintings in journals dwelt mainly on abstracted ideals and emotions. The work of art and criticism of it assumed a literary quality. While the artist dipped in to the themes and
metaphors of classical literature, the critic adopted a language and an approach that was more overtly literary.

The earliest magazine and high mind of criticism, had first appeared in the journal, ‘Sadhana’, a high-brow monthly magazine of the time which was almost exclusively a research of the writers of the Tagore family. Edited by Balendranath Tagore’s was trendsetters of art criticism. Along with it one of the other journal, ‘Pradip’, started by Ramananda Chatterjee in December 1897- where Rabindranath articles on Whatre’s and J.P. Ganguly’s work appeared and gave a greater boost to this new aesthetic culture.23†

Then the situation was set up for the appearance of the most significant of the new Bengali magazines, ‘Prabasi’, which would carry these trends in reproduction of paintings, nationalist criticism and writing to new heights. “Prabasi and later its English counterpart. “The Modern Review” would be the most prominently successful journal of that time. These would place the writer-editor in the additional role of a nationalist art critic and patron, who took on a special reflection of neo-school of Indian paintings.

In 1900 artists were not clearly discuss about the inspirations of the painting and was the fact of change. For thirty years regarding the new style of painting, papers and magazines of that period precisely want to deal with the problem by making visible of the real fact of revival of Bengal school of art. In 1905, the function of criticism manifested itself most clearly in the way the paintings of Abanindranath and his group were propagated through reproductions in Prabashi and the Modern Review. The Prabashi aroused an

† The launching of this new illustrated journal, Pradip, is discussed in shanda Devi, Bharat, Mutishadhar Ramananda Chattopadiya ‘O Ardha Shatoledir Bangla’.
illuminating debate on this issue. Later on 1919, the society founded a journal “Rupam” in which side by side with investigating the Indian art tradition picture from what was now to be know as the neo-Bengal school were also published.

The ‘Modern Review’ founded in 1907 by Ramanand Chatterjee, acted a general purveyor of cultural information. The new ideas were discussed a constant recurring feature was a coloured front is piece reproducing an Indian paintings, and through this means of warm of artists of the neo-Bengal school came to be known. So after same time the editor issued a series of coloured reproductions called Chatterjee’s Pictures Album. These brochures gave a coherent idea of the new school and as a result the pictures by Abanindranath Tagore Nandalal Bose, D.P. Roy Chowdhury, Asit Kr. Haldar and the Vakil brothers came to be in front of Calcutta and Indian society.

In Prabasi, the two intellectual writer involved are Ardhendra Kumnar Gangapadhyay, better known as O.C. Ganguly, a towing figure of art and literary critic in Bengal. Sukumar Roy the genius of rhymes and keen observing critic. In many ways their debate helps to recognize the assumptions on which the revivalist doctrine was taken. They reveals that the heart of revivalism were many dissident voice which exhibited that the history of Indian aesthetic movement also involve with the political differences.

** Perhaps the best establish journal of the time and publish best possible articles of the intellectuals and artists. It was the mouthpiece of the society and gives us the information of latest and best.

**8 Asthetics had no domain of its own. But surely it is governed by the election and balances of the censorship or influenced by the existing political scenario.
In ‘Prabasi’, Asarh (June-July, 1317 Bengali Calendar) issue Ardhendra Kumar brought the Surendranath’s letter, Ardhendra Kumar who inform people, that, “It is impossible to put in words what the beauty and significance of Indian art is and to what extent the new artists of Bengal have realized it.”26 He again warn that – So long our eyes are filled with ‘anatomy, perspective, light and shade and other Greek ideals, we will face great difficulties while exploring the mysteries of Indian art.”27

On the next issue of the journal, in ‘Sravan (July-August) issue, Sukumar Roy published his letter as a response of Ardhendra Kumar articles, he had expressed his doubts and dissatisfaction with the much loaded revivalist tendencies of Bengal school and he asked – “What makes Indian art “greatest” among other art. its greater ideals? Or the greater beauty of these painting following these ideals? What are the criteria of judging these qualities….28 After lots of arguments and discussion with other critic Roy admits historical importance of the revivalist program and ends with an understanding note – “If the new painters of Bengal sincerely follow the pictorial ideals which they believe in, it should not be matter of objection for anyone, may be this revival of art is needed at this time in country....yet the medication must not turn out to be more dangerous than the diseases.”29

Through, the pictorial discussion of the critic. In ‘Prabasi’ edition of June-July, 1316 (Bengali Calender) published review on Nandalal Bose’s paintings’ Damayanti Shayamber”. This was reflected the traditional light. This was the paintings on Hindu Mythology, he represent one of the episode of ‘Mahbharata. It became very popular at that time.30 In 1321 (Bengali
Calendar) ‘Prabasi’ was published a lecture of ‘Asit Kumar Haldar’ which was discussed in ‘Calcutta Shahitya Sammelan’ regarding Care of Indian art. He said, “The Ancient India art reveals the modern art..... If an artist select the way study from ancient time, of work and then create a new thing with their own style, as a result it shows the devotion of artist in his study of art”.31

In this way, 1328 (in Bengali calendar, Aug-Sept.) edition of ‘Prabasi’ various column an art published the news of Abanindranath reciting to his students from the book of ‘Shayamacharan’. In the same year May-June edition of ‘Prabasi’ published the essay on ‘Spirituality’ in Indian Art (Bharat Shilpa Adhyatymya) by Prafulla Kumar Sankar which credits to Mr. Havell for the revival of Indian art.

In 1922 Aurobindo Ghose also discussed in ‘The National value of Art’ regarding the revival of neo-Bengal school he said- “The spirit of old Indian art must he revival his enthusiastic speech gave practical result in Bengali. In this way the critics assertion came in different ways. The editor of ‘Shahitya’ newspaper Mr. Suresh Chandra Samajpati’ aggressively criticized the various writings and photographs on Neo. Bengal School of art published in ‘Prabasi’ and other various magazine. He never discussed any other problems of the society. His magazine fully concentrated over the artist of Bengal school for criticize and make a spice news.

On the other side, Bishnu Dey one of the critic of that period was wrote about Calcutta group of artist and their work. According to him, regarding an eminent artist Jamini Roy said, “In which way we have to put the artist and his work, as a invent of perfect form of artist? or one of the
image of Indian “Cezanne”. Actually, he was one of the perfect form of ‘artist and also stands for an ideal of perceiving the Idea of western style of work”. He further compared him with Matiss and Picasso.³³

In the criticism of Calcutta group, Bishnu Dey express his feelings to saw the painting of Calcutta group, he realized that, “...... on the contrary, Indoor work of Paul Cezanne’s ‘Apples’ are more prominent and clear which present as a messenger of progress and development.”³⁴

Then Niroda Majumdar wrote in his book of “Calcutta group’, wrote, “... their paintings, main identity is “form”... subjects, expansion or feelings was not present in paintings. A live less ‘Vase’ and a livelihood faces of human beings was not present in different manner...³⁵ This controversial discussion of art and artist with critic was not new, at that time it came from the beginning of development of art movement. The traditional and Modern, Early and Young, forms and formation of art was subject of criticism by the critic and the people of Bengal.³⁶ The lack of confidence, absent of self satisfaction and continued form of experiments create a misunderstanding to the artist and the result was ruining of the progressive movement.

However, the process of perceptual discoveries through trials and errors is that to be the only road towards artistic progress. Ideas and ideals of the progressive movement of Bengal art were introduced by journals and news papers. Their exhibition were profoundly discussed in news papers and give them a tremendous courage with a new direction for creative art***.

*** It can only be accepted by the people with open mind and ready to receive the change the many of expanding this art is through the mention ways that it reach to millions of people.
But the new movement in art had failed completely nothing could be
hoped from this rapid pictures. A first cause of the movement failure is
suggested in a trenchant statement by Ganguly – “It is intellectual movement
than spontaneous at once deliberate and conscious, rather than spontaneous
and intuitive. It is the result of an antiquarian interest and not of a desire to
return to the dreamlands of ancient art and life. It is undoubtedly inspired by
national memories, but hardly yet pulsating with throb of modern
aspiration…. A vague aspiration for something better on aspiration as yet
lacking in strength and vitalaity.37

Cosmarswamy concluding in his 1930 catalogue introduction implies
it, ‘The means are always adequate to the end in view, this end is not “Art”
with a capital “A”, on the one hand nor on the other, a merely pathological
self expression, nor intended to improve our minds, nor to provide for the
artists himself an “escape” but without ulterior motives, truly innocent, like
the creation of a universe”39

The Indian artists in the 40s and 50s struggled to reckon with their own
traditions. Yet it was exciting for Indian artists of that period to became a part
of the brave new modernism. Through the progressive thought they simply
breaking with the past, they were being modern. Nehru had already said in
‘Discovery of India’ “We in India do not go abroad in search of the past….we
go to foreign countries in search of the present. That search is necessary for
isolation from it means backwardness and decay….“40 Time would prove that
this simple equation was not enough, but even at that period, matters were
complicated by the movement’s multiple impulses.
For Pradosh Das Gupta again said – “We never took pledge to follow the path of social realism. All we want to understand life and interpret it in terms creative art….⁴¹. This was no doubt a progressive and healthy outlook in art. Thus artists of the 50s were working without the benefit of a strong tradition of innovation and change in the visual arts and thus were unable to accept the doctrine of progress. (Though the Bombay group was drastically came soon after Independence.)

The Indianness of Indian art was fixed in antiquity and in the realm of metaphysical aesthetics. Moreover, the unknown continuity from the ancient to the medieval consisted in the primary of Hindu art, and all others like Mughal and Buddhist art were absorbed with this mainstream. The notion of unified Indian territory with an unknown tradition up to the present was itself an imagined construct that dispelled all heterogeneity. Thus the orientalist and nationalist discourse came to the inscribed into what constituted modern, national art at the very moment of its birth. A unified Indian art, deeply embedded in a spiritual past, was revoked after by art historian and informed the official policy of art in various art institutions like the national gallery of modern art and the Lalit Kala Akademi.⁴²

The heavily cannotated ‘modern’ was however, seen in its most elemental form by Progressives. The something ‘new’ in fact was the inscribing of traditional signs in a different conglomeration as electric, hybrid and multifarious as the Indian of the present.

From the critical juncture, events began to move in leaps and bounds as the defining characteristic of their art begin to crystallize for the progressives.
There was one hand an osmotic relationship with the present and the other hand was continuous negotiation of western and Indian aesthetics. Therefore the history of modern Indian art was reconciliation of western forms and India’s past, briefly the artist sentiments was voiced and said “no growth development, no urge to create set our flesh and blood was echoed by poet Iqbal sentiments. The gap was marked in our national art during this short period. The group must be recognized that art as an activity not be divorced from life. That art of a nation must express the soul of its people and along with the process of progress. The world towards the progress of art and culture build up a brighter life in the country but the lack of unity and argument of different notice diffused this revolution.

*** India’s past—it means the theme and wisdom. When Aryans arrived in India they brought or develop here their lofty wisdom in Upanishads, Ramayana and Mahabharata (epics) the story of Gautama the Buddha, Mahavir and all the art develop in ancient folk lore or traditions which reached its peak in Gupta period.

** Every art has twin purpose and painter or artist had twin purpose to fulfill it i.e. To express the soul of its people and to depict the process of progress which is everywhere only thing is to feel it. And present it in the art form.
References


5. ‘The traditional’ Op cit, p. V


8. Ibid, p. X


10. India and Modern Art’- ‘Art and nationality by..... p. 44.


13. ‘The Art of Rabindranath’ Op cit., p. 64.


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26. ‘Prabasi’ ‘Magazine, Article was published an Bengali Calender 1317. Month June July Collection from Central Library of Visva Bharati University West Bengal. Translation of Original Bengali Text].

27. Ibid.


29. Ibid, p. 94.


32. Ibid. pp. 10-27.

33. Ibid, pp. 33-34.

34. Ibid, p. 34.

35. Ibid, pp. 34-35.

36. Ibid, pp. 34-35

37. Indian and Modern Art’ Op cit.


43. 'Contemporary', Op cit p. 53.