Chapter-1

The Saga of

Indian Art
Perception of art in Ancient theories

Art refers to a diverse range of human involvement (made by humans instead of by nature) in creation (such as painting, sculpture, music, poetry, dance, and architecture) and expression (that are appealing to the senses or emotions of an individual), through manual skills or thought. They attract a large measure of attention and support. But for numerous reasons, a difficult word to define without starting endless argument. Many definitions have been proposed to divide all that is and isn't art. Attempts to define art generally aim at establishing a set of characteristics applicable to all fine arts as well as the differences that set them apart. Aestheticians had not agreed upon a definition of art, and a skeptical position became popular, holding that it is impossible in principle to define art. These concerns and debates for over two thousand years though have brought about a number of important answers.

In the context of Indian Art development, it is appropriate to begin this study with the examination of some of those traditional theoretical definitions and parameters of art decided in ancient Indian texts. This examination will, of
course, prepare the way to move on to the investigation of those traditional theories and will help to identify several issues and questions to be readied for later discussion and change that happened during modern and post modern era. These examinations here are constructed rather in a relative sense about art, beauty and the aesthetic and the related question such as- What is beauty? What is aesthetic value? And What is aesthetic experience? But the foremost question that arises in this quest is: Why does man make silpa (art)? Here we get an unequivocal answer from the Aitareya-sage that: man makes art to cultivate or culture himself (atmanam sanskurute).

Since the theoretical concerns of the ancients were concentrated largely on poetry and Sculpture both in West and in India, the further theories on art appreciation, focus on definite aspects of the same. It is true that we have no text yet before us to show that there was any systematic intellectual discipline or autonomous speculative thought relating to what, in Western culture is known as aesthetics. Some of our ancient lore (knowledge), however, explains that there are twenty four basic tatwas or elements which are at the root of creation. The Bhagwada Purana, a work of the 10th century, adds Kala as the twenty five dimension or elements to the entire complex.

The Upnishada also conceived of the ultimate reality as the fullness of perfect enjoyment with the word Kala or Art. In the Kamasutra of Vatsyayana, and in other ancient books like Shukra Niti etc. Sixty four types of art or Kala has been described.

One of the earliest consummate views of poetic and art criticism in India is that of the vadant, a Sanskrit thought. Different views on art exists in ancient
philosophy such as that art procure personal pleasure and the sankya view that art is an end itself.

From antiquities to the contemporary, Indian art has a strong link with saundarya shastra or aesthetics and is understood as the theory of the beautiful. The theory of Indian art practice is defined within the rasa theory as stated by Bharata in his Natya Shastra (4th Century AD). Its definition in the context of Indian rhetoricians is of a state of heightened awareness, of bliss, which transcends pleasure or Anand, declaring kinship with the spirit rather than the corporeal self. Over the centuries philosophers and theoreticians have contributed greatly to the development of Indian aesthetics. Shilpa Shastras, written in consonance with the requirements of the Agama or liturgical texts, these tomes, which comprise, (among others) the Vishnudharmotara Purana, Samaranganasutradhara, Sukranitisara and the Shilpa Ratna, the Shilpa Sastras are amongst the most significant contributors to the understanding and comprehension of ancient Indian aesthetic practice.

The Aesthetic experience is described as the rasa swadana. Rasa literally means the quintessential essence of a work of art. A two-way process, the artist strives for rasa in his work and the rasika or connoisseur intuitively detects it. Rasa is bestowed not made. Arguably the most important term in Indian art theory, rasa lays claim to several definitions. In its most obvious sense, rasa refers to the sap, juice of plants or extract. More composite connotations include the non-material essence of something or the best or finest part of it, like perfume which comes from matter but which is not so easy to describe or comprehend. Rasa also denotes taste and flavour, relating to
consuming or handling either the physical object or taking in its non-physical properties that yield pleasure.

When *rasa* is applied to art and aesthetic experiences, the word signifies a state of heightened delight or *anand*, the kind of bliss that can be experienced only by the spirit. *Rasa* experience is not the physical understanding of a creation, but the emotion, or empathy - as opposed to sympathy. The artist creates a situation that the viewer enters - a world of illusion, *Maya*, - that leads the viewer to a state of empathic bliss.

*Rasavadana* or the tasting of the flavour is contingent upon several elements coming together in harmony. *Bhava* (the mood/emotional state), *vibhavas* (determinants), *anubhavas* (consequents) and the *vyabhicharibhavas* (complementary emotional states).

Though *rasa* is defined as one and undivided it is one or more of the nine *rasas* through which the aesthetic experience takes place. Out of these nine, one sentiment or flavour dominates; a work of art propels a spectator toward, or becomes an occasion for, a *rasa* experience.

In Indian ancient text several theories and principles of preparing the work of art has been defined. The principle of art defined in the *Shilpasastras* advocated details of aesthetic principals, differences of forms proportion, likeness, three dimensional effect through colours and light and shade, reflection of mood and grace, besides definitive iconography to identify the individual deities. The earliest *Shilpasstra*, *Vatsya Purana* would go back to the 3rd century but by the 5th-7th century standardization of the high order was educated in the *Brihat Samihita* and *Vishnu-dharmattara purana* respectively.
The Six limbs of painting (Shadangas) in Kama Sutra by Vatsayana describes the principals or rules to be followed while preparing a painting. This has also been affirmed with the six limbs of the Chinese scholar Hsieh Ho. In the Six Limbs of Indian Art, anthropomorphic forms are given to all abstract ideas and beliefs, so the painting is considered to be human body with six limbs - 2 arms, 2 legs, a head and a torso. Thus each aspect of a perfect painting is seen as a limb of the human body, complete when all are present, incomplete when one is missing. Pandit Yashdra in his Jai Mangala describes these canons as:

“Roopa Bheda Pramanani Bhava Labanya yojanam
Sadrisya Barnikabhangha, itichitra Shadangakam”.

In 1914 Abanindranath Tagore in his letter to E.B. Havell from Calcutta translated these six canons with reference to the Chinese canons. He translated these limbs as Roopa Bheda knowledge of appearance, Pramana correct perception, measure and structure, Bhava Action of feeling on forms, Lavanya Yojna Infusion of grace, artistic representation), Sadrashya Similitude, Varnika Bhang artistic manner of using the brush and colours. It was practically the same as the six cannons of Chinese paintings.

The two most important things in Abanindranath’s canon are that they convey the same meaning, as the ‘Rhythmic vitality’ and the ‘laws of Bones’ of the Chinese. As they completely get the reference from the Sadanga in the chapter III of the Kamasutra by Vatsayana, was fully appreciated by the critic and philosophers.
Art Development from Ancient to Present

The arts are an important part of human life, culture and religion. The earliest demands for art came mainly from religious institutions of various kinds, the Western religions, which have belief in the One God, differ in many ways from India's ancient religions. India's early Buddhists were predominantly atheists, the early Jains were agnostic, and within the broad umbrella of Hinduism, there was space for considerable philosophical variety. The philosophical content is essentially secular and spiritual ideas emerge from debate and speculation - not immortal revelations that cannot be challenged or modified with time. This rich tradition of philosophy - both rational and spiritual - found its way later into the medieval, colonial and contemporary Indian art.

A general perception is that religion remained the strongest influence upon art until the nineteenth century throughout the world. A gradual shift or replacement of religion with science in man's imagination occurred with the quest for its purer form was a concentration on form rather than representation in art. The immergence of new concept influenced as much as Indian Art as any other art of the world. The uniqueness about the modernity in Indian art is that it rereads the ancient with the intervention of modern, resulting in a blend of both rational and spiritual.

The evidence found, reveals that ancient Indians were great admirers of different art forms. They loved fine arts and indulged in dancing, sculpting and painting. Art practice during this period found in the oldest literary work Rigveda and in the sacred texts, later Vedas viz., Brahmanas, Aranyakas &
Upanishadas. Paintings are referred in Rigveda as the colourful works of art preceded by the Pre-mauryan art.

Apart from literary evidences on the practice of paintings in the Vedic age, a startling discovery has been made recently in a rare old Japanese manuscript. This manuscript is based on the Indian tradition & has revealed a series of portraits of Vedic sages with identifying inscriptions. The portrait of the Vedic Rishi Vasistha, Rishi Angirasa with his wife and a portrait of maharishi Atreya seated with his wife has been found in the manuscript. There are two portraits of Vasistha, one in a sitting posture and another in a walking pose. This amply proves that the Vedic artists were making life-sketches of the sages. The tradition of Vedic painting has also been corroborated by two significant pictures painted on a manuscript of a Jaina Kalpsutra. One representing sunrise called Sri Suryodaya & another miniature depicting a mountain on fire. In Upanishads, god is described in an extremely abstract and metaphysical way. Therefore it is likely that Vedic people did not made images of gods & goddesses. Unlike the indus valley people, Vedic people (Aryans) did not pray before the images of the animals such as bulls, the elephants, the rhinoceros & birds, rather they sang the glory of the Sun (Surya), Sky (Varuna), Thunder (Indra), Fire (agni) and Dawn (Usha).

There are references of painting in various legends, in one legend, supreme god Brahma is referred to as painter himself who made portrait of a king's young son when he taught king about how to bring his dead son back to life and finally he put life in the portrait of a king's son. Another legend goes as Brahma was playing with colours and made human figures which he liked so
much that he put life in to them. These stories of Brahma as a painter gave visual art great important and the joy of creation are treated at par with Ananda, the moment of "Supreme bliss".

In the Ramayana and Mahabharata also references have been made to big painted halls, so there might have been the tradition of wall paintings in those times. These stories in Vedas and epics show that art of painting was in practice by people during first thousand years of our civilization.

However art practice and its exact extent is still not known as there is no direct evidence for period between the decline of the indus vallery civilisation and the definite historic period starting with the Mauryas. The first evidence of the art practice in the form of the rock cut architecture was initiated by the Buddhists and this inspired Hindus and the Jains who built similar structures at sites like Ajanta, Badami, Ellora, Elephanta, etc.

After some scarce references of painting during Vedic period Mural paintings in caves of Ajanta, Bagh and Sittanvasal are conceived as the first clear evidence. These cave and temple paintings testify to a love of naturalism - both in the depiction of the human form and in the depiction of nature. But in Ajanta, we also see the emergence of a style that appears again and again, and many centuries later: the tendency to draw abstractions from nature in a manner that is both aesthetically pleasing and very effective as decorative embellishment.

According to Ananda K. Coomarswamy, There are four kinds of paintings- intellectual, lyrical secular and mixed, and for him the work of Ajanta belongs to the first.
Buddhism emerged about the middle of the first millennium B.C. by denouncing the sacrificial performances of the Vedas. Even Jainism fell into the same line with the deification of Mahavira, the twenty fourth Tirthankara, or path finder as well as his follower about the same time which was present in Ajanta and Ellora caves.

These rock-cut caves monuments dating back from the second century BC depicts painting and sculpture are considered as masterpieces of both Buddhist religious art and universal pictorial art. The cave is located in the village Ajintha in Aurangabad. According to a national geographic edition “the flow between faith was such that for hundreds of years, almost all Buddhist temples, including the ones at Ajanta, were built under the rule and patronages of Hindu kings”.  

In 3rd century BC the great Buddhist emperor Ashoka sent religious emissaries to Maharashtra. These Buddhist monks, perhaps taking inspirations from Ashoka’s rock-cut Barahar caves in Bihar, began to excavate the caves and continued till 7th century AD. The magnificent caves are a wondrous and enduring tribute to the Buddha. These monuments created for Buddhist monks, as the Ajanta was made with hammer and chisel, other were coloured with paint and brush and is considered to be one of the greatest bodies of the art of mankind. The painting sculpture and the murals of the caves of Ajanta bring to us the great vision of art of India.

Although the subject of importance of aesthetics, found in Ajanta range from sculptures to paintings, the teeming work of imagination expressed in these paintings are of the external beauty and the joy of sensuality.
This art was not of individual genius, but a mastery product not only of imagination but also a sophisticated work of habituated mind and trained hands. It is considered as India’s greatest cultural florescence, the golden age after the immediately subsequent years of its disintegration.

The style of art which was impressive sensuous, dynamic, emotive and even romantic which express the physical and spiritual beauty. This was an exciting development of classical phase. The six cannon of drawing and paintings were fully followed by Ajanta Artist. Mulk Raj Anand says, “The rules of proportion the embodiment of sentiment and charm, the preparation on analysis of pigments, these are the six limbs which is reflected in Ajanta painting or sculpture”.

At the same time the Ajanta compositions are large, the majority of the figures in the painting are less than life size. But the principle characters in most of the design are in heroic proportions. The female figures are flexible, expressive and have a calm face more like Greeks or western art than Indian. According to Brand Stone, “Woman is the finest achievements of their art and obviously its most admired things”.

In the paintings of Ajanta, the painters knowledge of perspective is obvious in the receding pillars and in examples such as the elliptical depiction of the vassels. The term used for the Ajanta painting is called ‘frescoes’ which is a technique of Mural. These murals were executed with the use of a binding medium of glue applied to a thin coat of dried lime wash. Below this surface are two layers of plaster then thick layer of mud mixed with rock grit.

*‘The golden age is specifically associated with the great Gupta dynasty and after decline of Gupta dynasty in the late 5th and 6th centuries, the great Vakataka emperor Harisena brought the Golden age’.*
vegetables fibres, grass and other materials were applied after that, smooth surface were made, from diffident simplicity to an insistent complexity, this was so because the painters could decorate the wall and structure of palaces of temples with familiar composition with such divinity and simplicity.

“If Michelangelo, working in the Sistine chapel ceiling with the medium of fresco in four years, it is hypothesize that an equivalent vakataka artist could have finished all of mural and ceiling painting of Ajanta in four decades, the area covered in the caves amount to about ten times that covered by Michelangelo in the Sistine chapel, so it is clear that they occupied a few dozen artist expressed by Walter M. Spink.8

However in the art of Ajanta there is hardly any example of painting left to illustrate this evolution in term of style. The flexible curvature of human figure to infuse a greater degree of sensuality and a large variety of gesticulations to emphasize expansion and emotion. The painting have perfect balance. The colour scheme used are the six colours and their mixtures. The grace and the beauty of the figure are natural and in the Indian linear tradition. The ample blossomed women were not out stretch of the painter erotic imagination. According to the artist of Bengal school, Haldar wrote – “The body in Ajanta paintings was sharn of clothes only to express a deep inner ideal, its physicality sublimated by the greater force of the idea”.9 While the costumary dress of woman represented the south and Deccan style.

The ornaments are in exclusive design and spread around the anatomy in a different manner. The common people, neither expert nor exclusively pious, enjoyed the rich colours and the magnificent jewellary. Painters themselves
were not only professional ‘chitrakar’ but also were expert royal amateurs, who prided themselves on their handling of a brush and quite likely must have discussed the arrangement of the groups of figures, the purity of the brush outlines, the different stances, the proper rendering of “loss and gain” and use of shading and high lights in the suggestion of plastic relief.

The proverb “The eyes are the windows to the soul” is apt here in context of these painters who concentrated immensely on portraying the feeling of their subject through their eyes. “There are five kinds of eyes to be painted, which are depicted in the chitrasutra-chapakanara or meditative, matsyodara - female or lovelorn, utpalaprabha-placed or peaceful, Padmapratnatnibha - frightened or weeping and sankhakriti- angered are deeply painted’. Of the monks of Ajanta, some averted their eyes from such representations, remembering the old prescription of “conversation picture” or the case of Chitragupta’.

The direct connection between the symbolic myth and mythical symbol above, Buddha is invariably represented iconographically as supported by lotus, and other symbols the petals of the lotus depicts or compare with compass which shows the direction. In this way flowers supports for a natural religion.11

Although, Indian artist were overjoyed to discover the Ajanta paintings, these also reflected a marvelous tradition of painting of their forefathers, which had not been known before. In this way Indian art had rediscovered the roots. According to Coomarswamy, “Merit would accrue to the painters themselves, whose merit consists not in gratuitous workmanship but in honest
workmanship." Humble painters of those days had a great vision, a vision of humanity and compassion, which moves and enthralls us till today. After the glories tradition of Ajanta Indian art had to face a long undefined breach which was filled with the development occurred during medieval period. Some signs of Rajasthani art is placed importance before the rise of Mughal miniature.

The Mughal came to India from central Asia and were the descendants of Timur. They began to established their authority. Later British for two hundred and fifty years carried this legacy. It was one of the richest cultural dynasties of Indian history.

The Mughal miniature painting as a signal of accumulation of various traits of the art school that flourished in India was the combination of Persia, Central Asia and European style. Mughal style developed during the 16th-17th century known Indo-Persian art. The miniatures were generally painted to record the information about contemporary environment and day to day life.

At the time of Akbar Indian style of painting adopted by artists of Indian origin with one or more style of contemporary Persian were synthesized which explains the form and style in a different manner once called Indo-Persian paintings. The Persian tradition makes itself emphatically felt in aerial perspective, deep blue skies, flat in tone, occasionally sprayed with a flight of birds or stars in the simultaneity of vision, bird-eye view hills with a river or a stream bird and animals shown perched trees laden with flowers, figures imposed on one another, bright colour, costumes, interlacing scroll work in designing the lavish use of gold pigment and Persian blue and crimson.
'Roger Frey' had to say in the context of Persian art, 'I think, a constant trait in Persian art ... we tend perhaps at the present time to exaggerate the importance of originality in an art, we admire in it the expression of an independent and self contained people, for getting the originality may arise flexibility in the artist’s make up as well as from a new imaginative out look'.

The earliest example of the Fusion of Persian and Indian styles appears in the illustrated pages of the 'Ni-Amatnama' a cookery book. In 1500 century written at the court of the Muslims rulers of the malva. Various objects of the Indian scene, though represented in a Persian style which was simultaneously marked as a Indian influences. “The methods of shading employed was similar to that in Ajanta painting though European technique also begins to show with deep and thick shading. The three-dimensional effect and the reduction of scale as the eye moves towards the horizon. The distant view of cities in diagonal perspective and massed clumps of trees and directly derived from somewhat western painting”. For the background of this field was juncture of thoughts and creation of artists. Ananda Coomaraswamy on the contrary while recognized the Islamic religious injunction against the representation of figures says that “essentially traditional Hindu and medieval Christian and Islamic art are abstract”. The mind of artists and art functionaries, and art philosophers of the west and east were growing, all through history of art has been integrated into the mainstream of the cultural life with myth, magic, and ritual.

Mulk Raj Anand who found Coomaraswamy’s “Introduction to Indian Art” the best little summary of India’s artistic achievements felt that it was flowed by the omission of Muhammadan architecture and Mughal paintings.
However, the relationship of Persian and Mughal painting was profound as it emanated from common culture traits, which went beyond sectarian affinities. Mughal miniature themselves a great evaluations of mixed culture and after that it traveled far and wide range of culture in India. The artist had to leave the Mughal court and seen other avenues for their support and livings. Some of the artist got support from the hilly areas state of the north, some of got support from Lucknow, Murshidabad of Bengal, Azimabad, Hyderabad and get shelter and develop the Mughal painting and spread the style in different provences. So, in this way the impact of this school was felt even as far as Bengal and Orissa.

In Bengal Murshidabad district where Mughal emperor was established, Murshid-Kuli Khan (1700-1727) was an emperor came from Delhi with some artist and calligraphers, their art with calligraphy and some floral motives and design collected from “Quran” and after achieving a certain goal artist started painting daily life of the common people which was influenced by Mughal and western technique simultaneously. Therefore they named their work as “Murshidabad Shaily”. In 1769 attack of drought demoralized the artists but they were motivated with western influences. In this way art of Mughals was traveled from the beginning to the breach between art and society according to the time period.

In the early phases of his career as a critique Coomaraswamy was deeply interest in Mughal art. He wrote a book “Examples of Indian Art” (1910), and “Indian Drawing” chiefly Mughal (1910) indicate the importance of Mughal painting in Indian art. Instead of treating it as a mutant or cognate of
Persian art. He expressed that "the critical accent had been given on its foreign elements when much of it was rooted in the varied indigenous and the contemporary Rajput traditions". 17

Rajasthani painting which can be assigned a date before the end of the 16th century when Mughal painting was already half a century old. "Rajasthani painting is neither more religious nor secular than Mughal, and also neither more Indian nor secular, it was complex but creative and product of a continuous trade and cultural moment". 18 Niharranjan Ray summarized it in his journal "The Rajput style". It was true that Rajput painting was called of erotic or love theme of Krishna have been transfigured into the divine appeal to the human soul and another side the Mughal as secular is too arbitrary.

Since, the time when Dr. Coomarswamy introduced Rajput painting into the sphere of art and history there has been a good deal of controversy about its relation to Mughal art. The word 'Rajput' was applied in different school of painting were patronized by Rajput rulers. There are two theories regarding Rajesthani painting, the first is that it has an independent origin and growth, and the second is that it owes its greatness to its contact with Mughal miniatures as developed in the reign of Akbar and his successors.

Particularly miniature that is known as Rajput or Rajasthani, however came into being only after the 17th C when Mughal school was flourishing. After the intial struggle, the earlier Mughal appointed the Rajput artist in their court. Then the court art of Mughal was assimilated into the predominantly folk art of the area and the court scene'. 19 Persian to Mughal and then Rajput miniature and painting are co-related to each other. After a couple of centuries later, we again find this influence on the Bengal School of paintings.
The style and technique of Mughal period was changed from Persian to Rajput, the most important changes was in the realization of perspective, then two dimensional effect to three dimensional effect on the Mughal painting. On the other side the uses of Persian motifs and design of carpet are showed by the Rajput royalty and the chik of the door, musical instrument borrowed from Mughal court on Rajput painting. Dresses of women were less influences under the Mughal impact, it was mainly comprised of choli or angiva, sari and lahanga, dupatta was transparent and muslin. These was came to repeat again in Bengal art. Female figures postures, architecture and their dress resemble with Mughal style and then Rajasthani also.

Colours of Rajput paintings are more vivid, they used instance colour like orange, red, black and colour of life and love. The difference is most noticeable in the facial features, shapes of nose, eyes and eyebrows and height of the forehead, its easy to differentiate with Mughal. Thus through the study of Rajput painting not only the establishment of Mughal Rajput contacts are proved but also the process of culture assimilation can be seen in successive stage which was adopted generation to generation.

Though E.B. Havell collected Mughal painting and also gave the great vision to Rajput painting with the intention of guiding Indian student. In his book which was published at that time shows the importance of Mughal painting. He sought inspired from the art creations of the extinct traditions of southern and western Indian, those Ajanta, Rajput and Mughal art.

Havell led the Bengali pupils to receive inspiration from the caves of Ajanta and to the vestiges of the ruins of the Mughal and Rajput court. The
paintings of this indigenous school of Bengal their unique importance in the fact was that they represented on art tradition of pre-Buddhist times with the slightest admixture of foreign elements. Persian influence Buddhist monasteries and court of Mughal and later developments in western and southern India, gave it a sophisticated directions.

According to the magazine “The Studio” published a article about “The indigenous painters of Bengal” by Guru Saday Dutta had discovered that “In the village of western Bengal, the traditional art, like Kalighat school, scroll or ‘pat’ had also follow these indigenous school” [Plate 01]. These painting are the miniature type and fresco type too. Their colour scheme were bright, clear and pure colours. The paintings of the miniature type would appear to represented the oldest tradition and distinguished by profile treatment exceptionally vigorous line drawing story telling power and a marked genius for rhythmic design and meticulous decorative details. Quoting lines from Satyendranath Datta’s famous chauvinistic poem of the time, ‘Amra Bangali’ he even attributed the paintings of Ajanta to the painters of Bengal.

In this way, the Neo-Bengal school pioneers also adopted this style of paintings. Abanindranath Tagore also came under the influence of Mughal paintings. His “Taj Series”, one of the most profound paintings of his life. Especially the “The Passing Shah Jahan”, most touching and sympathetic scenes of the paintings their “Shah Jahan Dreaming The Taj”, Final moment of Shah Jahan conducted the most self conscious archeology of the past, they contained few incidental details to conjure up Mughal grandeur [Plate 02].
Other artist like Nandalal Bose were also touches their brushes from Mughal to Persian pallets. In Mural of Nandalal architecture and the crowded common people was visible which was resemble with Mughal scenes [Plate 03](i). Abdur Rahman Chughtai a famous artist of Bengal School, presents several collection of pictures, turned to Pan-Islamic, what he considered his heritage namely Mughal art and its precursor Persian art. His art works show a meticulous Islamic architectural details. He adopted colour line of Persian masters, particularly of Riza-i-Abbasi, whom he looked up. “Jahanara and the Taj” in water colour painting of his, the female figures the expression of dignity and aesthetic beauty of women was completely intermingled. Painting of “Omar Khayam” and the other paintings of him was one of the reflection of Mughal impact on Bengal School [Plate 03(ii)].

Rabindranath visited Persia for the collaboration of two culture and exchange their views. The art of Persia was the evidence of powerful culture. There is ample evidence to be found is the history of Persian art that is “heart of hearts Persia’. He discuss with their artist and wrote from there – ‘I had given them the slip, floating through the unobstructed joyours air’.^23 So the result was visible in the neo-Bengal artist painting.

The freely incorporated calligraphic rendering of the text with decorative embellishment were resemble with Persian style. Abanindranath’s Abhisar and ‘Abul-al-Hasan’ [Plate 04(i), (ii)] was one of the example of that, only the text language in different. In this painting the female figure lightly reflect the Rajput style of woman. So in this way Indo-Mughal and Persian painting, become sources for the medieval Bengali Vishnava practical works.
Havell brought about a massive change and after the understanding of developed about Ajanta, Bengal School artist converted to Ajanta style with Japanese water technique. It proved to be a revolution for the art in Bengal. Asit Kr. Haldar wrote a book on “Ajanta” (1913) after his study tours of Ajanta caves during 1909 and 1910 with C.J. Harringham and Nandalal Bose. Also published same article in ‘Prabasi’ and ‘Bharati’ magazines, about the Discovery of Ajanta.24

The student of Bombay school of art in 1870’s copied the Ajanta painting with John Griffiths but that work did not receive much appreciation, it was a documentative work, only but Calcutta artists did this with their soul and heart. They focused over the main aesthetic concerns that had accreted around the issue of Indian art, More than Mughal painting. Shyama Charan Srimani in his book of 1871, attributed to Ajanta the ‘merits’ of perspective light and shade, and realistic anatomy drawing. Asit Kr. Halder elaborated through several other articles such as ‘Bharat Shilpkar Antar-Prakriti’ and ‘Bharat-Shilpa’.25

Moreover, Calcutta artist adopted the female figure and the eyes which were the attractive part of Ajanta paintings. The Bengali artist Jamini Roy and Kalighat Pat painters were deeply influence in it [Plate 05(i), (ii)]. In their view, the broad outgoing broad eyes represent the vision and their postures represent the mobility vision is more important in life and mobility was travel of life. Though Abanindranath’s Buddha Sujata [Plate 06] and then Nandalal murals in Shantiniketan the floral motive in scroll in “Patta Bhavan” [Plate 07] and “Natir Puja” in China Bhavan was reflect the Ajanta’s light.26
In Buddhist Padmapani, having lotus flowers in his hand. The grace which Buddha is standing with way he is holding the lotus the delicacy in painting. A decorative design and also full of charm of poetic mind. Further Japanese artist “Arai Kampo” imitate this painting on paper with water colour in Japanese style of work [Plate 08] and again it was painted by Bengal Artist Nandalal Bose on paper. A large image of Padmapani Budha, painted close to the Avolkiteshwara Buddha, this beauty comes from his controlled and powerful musculature and the complete aquananimity of his face. The painting was praying with his brush on the walls. Bold lines and each colour stroke of faith. Lines are important part of Ajanta paintings, some painting were only made by outline with brown colours. The flexible bold line drawing of seated Buddha [Plate 09] was seen in Japanese artist painting and also impact on neo-Bengal artist. Nandalal Bose also painted some Bagh cave painting on papers [Plate 10]. Lady Harringham’s water colour reproduction “Ajanta Fresco” published in 1915 gave a glimpse of what the painted walls looked like. She wrote – “The technique adopted with perhaps some few exceptions, is a bold red line drawing on the white plaster, sometimes nothing else is left. This drawing gives all the essential delicacy as may required and with knowledge and intention”.

So, the continuous and unbroken tradition represented by Bengali artist back to pre-Buddhist India, to survive destruction or fusion of art to the present day. The internal evidence furnished by the influences in the style of the pictures appears to confirm this views. The series of pictures in this remarkable time, which philosophy, folklore, passion of soul, inspiration of spirituality, charm of sensuous beauty and decorative design had been successfully woven
by a vigorous use of bold line and a colour scheme was full of indigenous art language of Bengal art.

**COMPANY SCHOOL WITH EUROPEAN PAINTERS IN CALCUTTA**

When we deal history of artistic developments, it is not always easy to define or separate the popular from the fine arts, still one can loosely say that popular art always given public taste and demand top priority. For its survival it creates its stereotypes but always updates those according to contemporary taste. Obviously it works both ways as public taste alters commercial art. Hence the creative freedom and sense of time negotiate with each other in the production of this kind of art. New technology and popular demands motivated artists to take new challenges. The field of company painting Kalighat school, Dutch company painting, Battola prints painting of English artist and terracotta temple artwork are the marked achievements of this period.

The Britishers came to India during Jahangir’s reign (1605-1627). East India company was established in England around sixteenth century when Queen Elizabeth granted right of commerce in the east to the East Indian Company. During Jahangir’s reign an English officer Sir Thomas Roe the ambassador of queen was granted permission for residing and doing business in the city of Surat in the year 1608. Further extended of business establishment in the western coast of India had a strong hand over these cities Bombay Ahmedabad and Golconda. In 1639 English traders built up a fort. Another British establishment came into being at Hoogly. Besides this the other center were Bombay which was given on lease by Charles II king of England who got

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* the word is derived from factor’s which means officials of mercantile community, the place where factors works called as factories at Madras and named it “Fort Saint George”
Bombay in dowry when he married to Portuguese Princess. The Madras land was taken from local raja there Britisher's built fort St. George to serve their ware house.

The East India Company had founded its trading centres in the seventeenth century. As a result of Mughal pressure the English factory at Hoogly had to be abandoned in 1684. After this in A.D. 1717 Farrukh Siyar permitted the British company to carry on duty free trade in Bengal in lieu of the medical services rendered by Dr. Hamilton. After that they flourished there as the result of its excellent position on the main trade route towards upper India but it was later attacked in 1756 by Siraj ud-daulla, the Nawab of Murshidabad of West Bengal. The Britishers were in a dominant position.  

The company painting in Eastern and Upper India development in the late eighteen century at Murshidabad. Where contact with the British were particularly strong. Nawab Murshid Quli Khan the city in the early eighteenth century was the centre of the provincial government in Bengal which has been transfer from Daccan. The city was the centre of the Mughal administration for Bengal, Bihar and Orissa. ‘Lord Clive’ was to write that the city of Murshidabad is a extensive and rich as the city of London. It was an old saying “He who rules Bengal rules India”, due to its prosperity. With this difference that there are individual in the first possessing infinitely greater prosperity than in the last city.

For many years British had trading several goods which is situated excellent position on the trade route of upper India. Murshidabad was already a centre of Indian painting before Alivardis death in 1756. Miniature portraits of
ruler and eminent Indians were produced there as well as ‘ragmala’ sets and general scenes. The East India servant Richard Johnson (1753-1807) was posted to Calcutta and made large collection of Murshidabad paintings. However Murshidabad was the city of culture and art were company school of painting was developed. The artist of Murshidabad formally painted in Gouache marked by somewhat cold colour with lavish use of white. But now the artist began to change their medium and colour range they notice the british artist and began to paint in sepia tones hightened with touches of brighter colour. They also began to change their subject matter for many they largely painted festival scenes, market scenes etc. [Plate 11(i),(ii)] with the use of water colour. It was place where art was bond and transparent vision of changes of art from Indian to European art.

Though these kinds of works are generally known as Company paintings their regional variations are far and wide. These variation are after marked by the history of artistic to tradition of respective region. Calcutta never had a tradition of court or religious painting prior to company paintings whereas Murshidabad had a strong court tradition behind the Murshidabad company painting. This along with many other factors contributed to the variety of company painting.

There developed the company school of paintings “Warren Hastings visited Calcutta to collect some traditional “Puthichitra” with him “Sir Elijah Impey” also visit there and built a menagerie of animal and birds collected from India and further east. Mrs. Impey appointed these artist of that is “Zain ud-din Bhabani Das”, “Ram Das” to painted the life size living models series of
animals and birds [Plate 12(i), (ii)]. It was still preserved in Oxford Asmolean Museum. Their painting reflect the Mughal periods light. Paintings are in Gouche and water colour which showed the Mughal Gharana’s artist like Ustad Mansur, Zain-ud-din originally belong to Patna Kalam of Mughal School but he showed the painting complete british manner in 1777. Emiley Eden the successful writer and painter invited few painting of the Mughal periods which was undoubtedly mixture of European style.

Although Britishers try to catch the Indian painting and transfers to European style. They began to settle in Calcutta and take few artist and their painting. As a result company painting began to have on a different form in Calcutta. A few artist developed a very special relationship with certain individuals or organization Calcutta the rich culture place where people understand the importance of ‘art’ and give them values. Sir Charles D’Ogly who had first been posted to Calcutta in 1818-21 and had some to know a number of artist there. The company painting arose in Calcutta and other places. The term “company painting” has used by art historian as a especial type of Indian painting which was produced for European and was heavily influenced by European style. The artist work in a mixed Indo-European style.

The English officer in India and they could not aloof from the local environment on way of living. They search a new world around them which Look like Picturesque and Unique. The photo camera was not common at that time and English people returned leave to England. Wanted to perpetuate their experiences by painting or sketching. They captured the daily life of Indians
and also communicate with Britishers the architecture, trade market. Costumes etc. and send it to their country.

The most famous of such picturesque voyages had been undertaken in the late 18th century by William Hodger and then Thomas Daniell. The catalogue of ‘Daniells work’ from Victorian memorial is considered as modern Taj Mahal. Perhaps for British artists it was source of aesthetics from where they used to take inspiration, performed that the list of canvases of oil attributed to these two remarkable artist explores uncle and nephew run to the enviable number of 47 but here some doubt about the attribution in regard at few of them. The generous gift of the late Maharajadhiraja Vijay Chand Mahtab Bahadur of Burdwan in Bengal and of Mrs. George Nyell as well as initiative of Lord Curzon and Sir Evan Catton have inable the memorial to possess the largest number of Daniell Oil to art gallery.

Indeed the remarkable of Daniell pictures apart from oil and Engraving was the Album in the memorable comprising 93 original sketches including water colour pencil drawing executed the artist Indian scenery called oriental scenery between 1780 and 1792 acquired by purches in 1913 [Here we see the map of Deniell’s oil painting in the V.M. Collection]35 [Plate 13]. The mastery productions of Hodger’s “select views in India” (London, 1786) and the Daniells ‘oriental Scenery (London 1795-1808) and 24 views in Hindustan (London, 1805) achieved the Indian’s alien spaces to European norms. The “picturesque” packaging of India’s exotic topography is acknowledged, reached its high point in the oil painting and produced by Daniell “An Indian temple” probably painted on the Banks of the Hoogly [Plate 14].36
In this way the series of English painter started from the year 1769 when Tilly Kettle came to Madras. He painted portraits of East India Company officials and Locals Rajas lively scenes of Indian life. His two painting “Indian Dancing Girl” [Plate 15] and “Sirajjudaula” are his famous work. Among the others Thomas Hickey, William Davis are the painter of constructive mind. Painted some movements and some historical events in beautiful manner. Their painting are still preserved in Victoria Memorial Museum of Calcutta. The last series of arrival of English painter was Mr. Chinnery who came in the year 1807 first lived in Chennai than to Calcutta. His famous painting in portraits of children Gradually in English painter was decreases due to East India Company. So the English academic style and the effect of Indian style associated with cultural change, had a profound effect on the East India Company style and turn this an attraction and creation a new style came into being for the future.

Although in 18th century to 19th century artist of this period who were settled at Calcutta was divided the painting into three part. First is oil painting artist, that is Tilly ketel, Jofane, Devise Hickey, their works like portraits and ‘conversational’ made in Calcutta37 which already discussed.

Second is miniature painting on water colour “John Smart” (1758-95) Ojias Humphry (1755-57) Samuel Andreas (1791-1809) and Daina Heil (1786-1806). Among these “Smart” mostly done their works in Madras. “Humphery in Bangladesh and Lucknow. But Mr. Chinnery occupy the major role in this work upto fifteen years38 [Plate 16(i),(ii),(iii)].
Then third is water colour painting which was the most significant and permanent work of Bengal. The artist of these group painted “picturesque” scenery and the daily work of the society people beautiful realistic works. But after few years people engraving and lithograph these painting and also make some album for commercial use. Artist of this section was William Hodger and ‘Deniell’ which had already discuss.

Company School not even in Bengal in spread all over India this style was spread in the whole India as like as the British ruled. Unfortunately Indian artist casted off the brilliant hues of Indian miniature painting which were very common during Mughals specially Akbar and Jahangir. All the translated books of Hinduism e.g. Mahabharata, were having miniature painting cover. They modified their colour range selected from many English colour like blues green and sepia wash. It’s combine factor of European perspective and light shade artist are more focused towards patrons or audience, repetition which is a prime features of any form of popular art is also very much there in company paintings works are different from the general scheme and technique, pictures gave a fresh and lively vision of contemporary social environment. British painters, who carried at Calcutta in later decades of 18th century brought with them this academic classicism derived from the renaissance art which reflecting life and nature of reality on large canvas.

Though we find three Indian artist who received the attention of the influential patrons. Among the artist such Muhammad Amin of Karaya (Park circus Kol) became the popular because this image of painting of that quality of picturesque today this painting House and Garden in water colour was
compared with company school. In this way Saikh Zainuddin most out standing
natural painter and his painting “The mountain rat” [Plate 17] which reveling
the Mughal training of the painter, then the third Sita Ram painter of 19th
century was a highest Bengali, used brushes as a European technique, his 230
large water colour painting are mostly locked away in Scotland.\textsuperscript{40}

In 1831 and 1832 the “Brush club” are associated formed by the city
European and Indian art connoisseurs organized two successive annual
exhibition of painting in the Town Hall hanging works of renowned western
painters including Cararaggio and Canaletto of Italy. Rambrandt of Holland
and Reyn olds Turner, Zoffany of England.\textsuperscript{41} These paintings were mostly
borrowed from the collection of the art lovers of the city and among them the
renaissance of Bengal as Henry Derozia and Dwarkanath Tagore. Among other
collection were Srinath Mullick, Gopmohan Tagore and Maharaja of Bengal.
After that it reach to the market city and entry into the middle class
Household.\textsuperscript{42} Then after the introduction of photography in 1840, the company
style almost dead. However, Early 19\textsuperscript{th} century master of modern era, Raja
Ravi Verma gave a new direction of painting with combination of India and
European art style [Plate 18]. In their painting company style was still alive and
retrospect the European artist work “Modern Review” a magazine of that time
described the profile of this talent Ernest Binfield. Havell express “It is difficult
to understand whether the popularity of his works…. Is to be attributed more to
the common realistic trickery which he has borrowed form European painters
on to his choice of Indian subject.\textsuperscript{43}
References


4. Ibid.


15. Ibid., pp. 2-5.
17. ‘Interpretation’ of Indian Art, op.cit., pp. 92-95.
24. ‘Ajanta’ op.cit.
27. ‘The Making’ op.cit. and also ‘Ajanta Fresco’ by Lady Harringham.

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29. Ibid., p. 94.
30. Ibid., p. 73.


37. ‘Banglar’, op.cit. p 72 and also ‘Calcutta painting’ by Ashok Kumar Bhattachariya, Publication Department of Information of Bengal, Kolkata, 1994.

38. Ibid., p. 22.

39. ‘Prabaha, op.cit.

40. Ibid.

41. ‘Banglar, op.cit., p. 28.

42. ‘Prabaha’, op.cit.

(Plate. 01) Pat Painting: “Chaitanyakdev-O-Raja Rudrapratap".
(Plate. 02) The Passing Shajahan: 1902 by Abanindra Nath Tagore
(Plate. 03,i) Birth of Chaitanya by Nandalal Bose, Mural in Patha Bhavan
(Plate. 03,ii) “The Rose and the wine cup” by Abdur Rehman Chughtai
(Plate. 04,i) “Abhisar” by Abanindanath Tagore
(Plate. 04,ii) “Abu-Al-Hasan”, Calip for one night, 1930 by Abanindra Tagore
(Plate. 05,ii) “Yashoda and Krishna”- Kalighat Pat Paining
(Plate. 06) “Buddha and Sujata” by Abanindranath Tagore
(Plate 7) “Scroll” by Nandalal Bose in Patha Bhavan office.
(Plate. 08) "Buddhist Padmapani" by Arai Kampo. 1918
(Plate. 09) "Seated Buddha" by Arai Kampo. 1918
(Plate. 10) Copy of Bagh Mural on paper by Nandalal Bose
(Plate. 11,i) Four women selling food grain vegetables and fruits in 1850 by Shiva Dayal Lal
(Plate. 11,ii) "The Hook Swinging festival" by Murshidabad School
(Plate. 12,i) Company school artist painting of Birds

(Plate. 12,ii) Crane by Zainud-din
Plate-13 Map of Deniell for survey
(Plate. 14) An Indian Temple Bank of Hoogli in Calcutta by Thomas Denniell
(Plate 15) An Indian Dancing girl by Tilly Kettle
(Plate. 16,i) "Lord Minto", 1910 by George Chinnery

(Plate. 16,ii) "Zamdani Bibi", 1787 by Thomas Hickey
(Plate 17) "The Mountain Rat" by Zainuddin
(Plate. 18) Jatayu Fighting Ravana by Ravi Verma, 1890.