Chapter-2

Traditional Art
of Bengal and later European Influence
Calcutta, on the eastern bank of the river Hoogly, grew from the conglomeration of villages to a major part of English empire and the capital city of the British India, it became the epicenter of this cultural flowering. The harbour city itself was vibrant place for new literature, poetry, music, dance art and also a nursery for good leaders. They captured the whole cultural world in India from the beginning.

The traditional art of Bengal depicts the simplicity, naturality, flexibility and decorativeness alongwith western influences. It had its independent kingdom and its people who had a mixed style. The art of Bengal reflects the folk style on painting. Folk art represents a deep mine for studying the origin of the place as it is transmitted through the ages resembling the heritage of ancient art. Traditional art culture, traditions of Bengal had produced. ‘Pat’ painting, terracotta works, hut designing, ‘Alpana’ pottery painting, mask, ‘Kalighat pat’, etc.
Artists were drawn to folk art not from a desire to identify with the ethos of the people who created it, but from the growing awareness of the beauty and characteristics vitality of the basic design elements in the innumerable variety of folk forms. The tradition in folk art reflects the continuous play of line and colour which is native and close to Indian people. This unity and continuity reflect the inwardness of the spiritual approach of artists in their works like Ajanta paintings is one of the example of primitive folk or medieval art, but not an attempt to fix a parallel to nature.

The beginning and development of academic naturalism in the art of Bengal was the outcome of British colonial impact and hegemony. Naturalism took a long time to be perfectly filtered to our art and culture. In this way traditional art of Bengal in naturalistic execution reveal in different style, the decorative fluidity and idealistic ethos of some of the traditional and classical trends.

PAT PAINTING

In Bengal there had been two distinct types of art. One of these was the “Familiar Art” of Bengalis and the other, the “Occasional Art” of the festival rituals which was sophisticated in form. The difference between the two is quite clear. First one was hardly enthusiastic for polish work, while the other one was consciously sophisticated, even aristocratic.

During the early days of the growth of the Calcutta, as a city, a group of village craftsmen came to settle at Kalighat and began practicing their art. Certain changes in their traditional work were, however, inevitable because of their contact with urban life. It strictly had to be ‘Patua’ the basic of this style
was unchanged but the city life had entered into the theme i.e. composite art form.

The Patua-work had been prevalent in Bengal long before the Englishmen came to India and in Calcutta. The fundamental of this art had discovered its form as well as its content. They seem to have touched the elemental truth in the world of art. The Patuas of today hardly remember the real meaning of the folk art of Bengal because of mechanical repetition carried on by the village craftsmen.

The Patta art was not a phase of the art history of Bengal alone, it asserts to the history of art, as the pre-history art resemble with Patua-art. In other countries, however, the subsequent art efforts took a different course and the ancient tradition was eventually lost. But the element of art was to be found in the primitive art of any country and also in the Patua art of Bengal. Patua art expresses [See Plate 01], certainly not a meticulous copy of nature. A tree painted by the Patua is unmistakable a tree, but you can hardly explain the actual tree of your experience. The Patuas of Bengal could draw their emotional nourishment from a coherent myth* or belief system, they were also acquainted with the sophisticated art form of the country.

Although, Bengal had been the home of naïve and simple folk tradition in paintings but the early evidence of this tradition are extremely scarce, because of the fragile nature of the material on which they did their art. Records of this mode are available in manuscript paintings from the 16th-17th

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* From ancient times till modern the artist in general and creative people in particular took inspiration from myths found in their country. Eg. Rajasthani paintings where pictures were drawn from folk lore and myths of Lord Krishna, Radha and from other religious books or stories.
centuries. Broad and curving linear rhythm with a surprising capacity for rendering volumes, masses and defining the outline, which characterized the tradition, connects it with the classical Indian style, as evident in the cave painting of Ajanta and as well as manuscript illustration. The folk tradition differs from the classical in the simplicity and broadness of its composition. Rural Patuas was largely in vogue throughout the Bengal. It changed the distinctive style and called ‘Patas’. Ajit Ghose is supposed to be the first person to recognize the excellence of this tradition.

The ‘Pat’ paintings were classified into several categories such as -

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Pat
   ↓
Square Pat       Scroll Pat
   ↓              ↓
Kalighat Pat    Tribal Pat    Musical or vocal ‘Pat’
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In ‘square pat’ ‘Kalighat pat’ was most attractive painting among the other. It inclined to identify the ‘Pat’ painting. Foreign critics have collected the popular art of Bengal mainly from ‘Kalighat’. On the other side ‘scroll pat’ was one of the noteable idea of painting [Plate 20]. The height of the scroll pat was as long as 12 feet to 30/35 feet. It represent the mass educational messages and convey the truth of life and also choose the subject matter from the Hindu epics. Sometimes it convey their messages with songs

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\[1\] Perhaps Every painting either from orient or occident had a purpose. The artist want to convey some message to his audience this can be direct or indirect. One is great if he or she depicting the truth of life in art form.
as one of the part of 'scroll pat'. it was more interesting then the 'pictorial
art', although this Audio-visual pat especially present the story of any hindu
myth with complete compositional pictures. This is what the Patuas had to
say – we may now turn to consider the language in which it was expressed.
The way in which they spoke of their belief system was magnificently
colloquial. It was a simple and direct language without any effort. At the same
time the images were also reflected the colloquial language and routine life.

The colour scheme used to be vibrant and natural colours were used.
Colours were made with natural materials, which were available in villages
like blue dust powder, sindur for red, raw turmeric for yellow, for black they
used the black 'ashes' from the burned utensils, for green they used leaves of
neem tree with turmeric powder, they also used some herbs, flowers, seeds,
egg yolk etc. for preparing the different types of colour and used it with water
and one type of natural 'gum' extracted from branch of the trees. Although,
according to Jamini Roy 'Patua' paintings were one of the sophisticated
primitive works. An analysis of the Patua art reveals why in both these
aspects, it can claim to be not only an inevitable phase in the history of art but
precisely that phase of it which is indicative of its basic truth.

'Alpana'

Folk painting of Bengal were not the work of professional artisans, but
rather it was carried out by woman in their own homes. The later works
consisted to the wall paintings and floor painting or designing executed on the
occasion.
Alpana also known as ‘Alipana’ is another form of widespread popular art, which is a temporary picture drawn by women on the ground or floor for a special occasion, a wedding or other religious ceremony. A solution of rice powder diluted in water is applied to the ground with a piece of cloth. The picture is drawn either with the white rice solution, or is coloured by adding powder made out of ground leaves and flowers. Mostly they used their middle finger to draw the picture on the floor.

Among the several types of ‘Alpana’ is one of quadrangular shape, forming a spirals, circulous and heart shaped leaves. Four corners are terminated generally by a symbolic representation of the footstep of the Goddess Lakshmi. Ajit Kommarswamy Mukherjee divide it in different form “The Circular Alipana”, “Chain Alipana” and then ‘Ceremonies Alipana’ in this often with dancing illustrates epic stories, folklore, or scene of everyday life.11

All these symbolic motifs, occur in the rich stock of Bengali floor design. Rabindranath Tagore is known to be responsible for collecting and publicizing this form of folk art. Alpana art had been interpreted by Rabindranath Tagore as had been used for the religious household myths by Bengali women in his “Brata Katha”.12 The aesthetic appreciation much needed for these form of art received its due attention by such interpretation.

However, “Alpana” is not an art of any specific time period, it’s a purely traditional art of Bengal. Its designs spreads in its own evolutionary process. Women of Bengal drew it in their home with their belief that ‘Blessing of God’ will come to them and they will get ride of evil”. They also sing this song while performing their rituals:
“Chaya Mandop Kori pate Ghatasan”

Pancha barno guri dia bichitra Alipan. 

Which means ... after setting puja pandal, the holy Mangal Katas are to be placed on the ground and recite this ‘Pancha Guri’ sloke means over the shade of evils this five colours [black, white, green, yellow, red] ‘panchbarna’ cover it and made a decorative Alpana which suppressed the evils shade.

Another ‘Alpana’ is ‘Dewal Alpana’ also called ‘wall painting’ or ‘hut designing’, it falls under the famous Bengali traditional art specially potrays the Bengali village art.

It is an integral part of all festivals in Bengal and also is the simplest and oldest traditional form of art which is still being carried forward by the Bengali people in their festivals. It is mostly done on walls. They design their hut as like as a ‘Alpana’ style with natural colour in special occasion, like birth of a new baby, wedding ceremony, festivals etc. It is not necessarily drawn only on occasion but often it is drawn for the purpose of beauty. Hut designing is not only restricted in Hindus but it is equally popular with muslims also. And its mostly seen in many villages like North Dinagpur and Murshdiabad villages. Muslims do this hut designing on walls door, windows, ceiling etc. with floral motives, leaves, creepers and some decorative design.

Even tribal people also decorate their houses but in different ways. Before doing the design they prepare the surface by applying cow-dung for texture on the wall then they draw over it next day again they apply white colour base on the wall after it gets dried up, they put the natural colour over the design. Though hut design or floor design being considered as a sacred
thing and its done specially to disrupt the evil and maintain the peace and harmony by the grace of God. In this way ‘Alipana’ was preserved by artist, sometimes alpana artists believes – “The geographical motives, traditional art transfer the religious ethos” [Plate 21].

Kalighat Pat Painting

Bengal gave rise to a new and very interesting phenomenon in the Patuas were also compelled to adopt to urban requirements. History said that “Pat” is a special kind of painting which was certainly not a meticulous copy of nature, it certainly conveys the essence. Thereof, for expression of emotion aroused by the universal essence of the nature around it.

From the end of 18th C to the closing years of 19th C a powerful style of painting, center of Kalighat temple, flourished in Calcutta. The best known records of the Bengali folk trend in paintings are supplied by what are known as ‘Pata’s of ‘Kalighat’. Kalighat has a special sanctity for the Hindus as one of the fifty one sacred ‘Pithas’ associated with the worship of the Goddess Shakti. With the growth of Calcutta as the premier city in India, the sacred ‘tirtha’ standing in its neighbourhood rase also in importance and pilgrims came to visit the shrine in increasing numbers. As in all ‘tirthas’ they created a brisk market and a number of rural Patuas from western and southern bengal people settle in Kalighat temple, they made some pictures to earn money for their livelihood which were known as ‘patuas’ [Plate 22].

The popularity of Kalighat painting was visualized the early 19th C, they gave the position as a main “art form of the native” of colonial Calcutta. Along with the prosperity of city, ensured by the commercial activities of the
East India Company and their Indian associates, the mother goddess Kali and Kalighat, also spread, and the number of devotees rapidly offering her. W.G. Archer's emphasis on western influences in Kalighat painting, but indepth research shows that it has a traditional identity, marked with linearity and bold style of form involving in folk tradition and scroll painting. The brightness and opaque colour of this traditional folk art are executed with the medium of water colour, shading less rhythm of lines are used to achieve the desired results. Modelling is seen even in Ajanta and survives in folk art as lines, it became a red lines running alongside the black. The brush strokes are bold and strong rhythemic sense. B.N. Mukherjee also identify the Archer is classification of western stylistic element of Kalighat painting to some earlier pre-Britishers paintings in Bengal [Plate 23(i)-(ii)].

If we compare the folk painting of 'Pat' to 'Kalighat Pat' undoubtedly we witness a major departure as the migrated village Patuas have firmly adopted their changed urban environment but the traditional contents are also assimilated in their paintings. Initially they represented Hindu Gods and Goddess and some Bengali novel stories. The subject matters mostly confined to the actual cult of 'Kali' [Plate 24]. It led for instance, to the use of paper vis-à-vis cloth, uses of water colour in the place of Gouche and tempra and shift to scroll painting to single frame image against blank backdrops. After impact of western influences the medium can changed from water to oil colours.

It's fortunate that the great discovery of the Kalighat pats as a vibrant and original folk art form of colonial Calcutta has been registered by the elite
collectors. A very few name of Kalighat patuas artists are known today like Nibaran Chandra Ghosh (1835-1930), Kali Charan Ghosh (1884-1930) and Kanai Lal Ghosh (b. 1907). The drawings of Ajit Ghosh was the first to be recognized as patua artist became the epitome of this tradition. Some sketches of Kaliparanna Sinha’s literary work “Hutum Pyachar Naksha” was also one of the important pat painting examples. In this way the “Babu” figures of Kalighat painting are very much akin to their counterparts shaped by the clay dall makers of Jainagar in South 24 Pargana of Calcutta [Plate 25].

However, the impact of Kalighat painting on the contemporary art of Calcutta was formidable. In various mediums, including hand tinted, wood print, lithograph, glass painting, and idealized woman figures of the style were represented throughout the 19th C. When Abanindranath Tagore was searching for a national idiom of art to lay the foundation of his Neo-Bengal School in the last decades of the century, he did not take into consideration the Pata-painting of Kalighat, the Kalighat painters failed to stand against an unequal competition of the European prints, nobody came forward for their defence.

Although, Neo-Bengal School artist also showed their interest in these paintings, Sunaini Devi, developed a gentle art of curves pattern of Pat painting, these all are extreme stylized adapted from Jamini Roy. His work was somewhat fine quality of ‘Kalighat Pat’. He adopted the Patua mode of painting and often used the same figuration and composition for several paintings. This typical patua from rural Bengal treated this composition and repetitions was considered very normal. But in some cases he denied this, he
express that his painting was the earlier phase of folk style. The Kalighat painters and critical observation express that, the ‘Jamini Roys’ work are inspired with folk toys.^^

Nandalal Bose one of the neo-Bengal artist tried his hand at creating Pat painting in manner of Kalighat. He also visited some of places of painting and met Nibaran Ghosh, and admired the sureness of line in his drawing. He expressed, “let me also do some folk art in the village milieu. I will in the countryside, sell by the roadside and earn my living”. He started painting on rough paper, themes such as “snake and mongoose or illustration of folk style….”^^

Nandalal in his painting of Haripur panels used almost the same opaque colour and lines which are much free and powerful. These examples makes it clear that the contemporary art also inclined towards the traditional art of Bengal. ‘Kali Ghat pat’ more or less periphery, had become the most flourishing style of ‘Bazaar’ art. It impressed the company and the Neo-Bengal artists simultaneously.

**Wash Painting**

In Japan the ‘wash’ technique as it developed in the painting, revolved around a naturalistic and atmospheric blend of colours, in which the contours of forms, blurred and hazy, would waft to the surface in delicate lines’.^^ The wave of idealism and aestheticism also emerged around this new school of Japanese painting. Okakura highlights this idealistic way of painting to the painters of Japan, which simultaneously impacted on the Bengal Artists especially on Abanindranath’s Tagore. This new ‘wash technique’ was
introduced in India to break off the monotony of oil painting, with the trademark of the ‘Abanindranath style’ of Indian painting. In 1902, Japanese artists came close to Tagore and exchanged their techniques and ideas.

Abanindranath remembered how Taikan introduced him with the technique of Japanese brush drawing, showing him the way of controlling the thickness and flow of lines through a slow steady movement of the brush. After the primary drawing, layers of colour wash would be applied, each coating followed by a dip of the paper in water and drying to allow the tones to become darker and deeper. At the end, the form would be touched up with fine lines and modelled out through a few highlights. But the mood and emotion of painting were conveyed through the very inspecificity of form and colour.

Though Abanindranath’s initial interest was in wash painting but he continuously to changed his style. The first of these was his invention and is generally called ‘The wash’, it is important to remember that traditional painting in India is in tempera, with the arrival of the British in India interested in water colour developed rapidly. It attracted the whole neo-Bengal artists and influenced their art with this new style. In Rabindranath’s autobiography (Jeevan Smiriti) clearly bear out the influence of Japanese brush and ink techniques.

The effect of the wash gives a certain hazy atmosphere in the composition which subsequently contributed to a sense of space to the pictures. The finishing is done either with opaque or transparent colour. Generally quality of picture is flat, though plasticity reinforced by the wash.
The colours of the composition enhanced and carried out a major primarily colour harmony. Abanindranath’s one of the wash painting “Sita incaptivity in Lanka” focuses on a unique profile, then “The Banished Yaksha” of Kalidasa Meghduta and other wash painting was effect of deep colour wash marked the miniature painting with water [Plate 26]. In this way Nandalal Bose the versatile personality also experimented in a variety of techniques, some completely in terms of the brush, inspired by Far Eastern sources.

**BAT TALA PRINTING AND ENGRAVING**

The ‘Bat Tala’ wood and metal engraving development during 1860s and 1870, is another trend of folk urban style featuring special characteristic in graphic print media. These prints, though in some cases convey a sense of mass and volume, are mostly flat, decorative, two dimensional in execution, not akin to any naturalistic form. It is the most prominent ‘artisan’ community in Calcutta’s art market it’s a flourishing thing of “Bazaar” art. The company painter encourage this community these wood and metal engravers also worked under the European print makers of British printing presses in Bengal.

Wood cut printing was centered around the Bengali printing and publishing at Bat-Tala. Initially traditional artist groups were ironsmiths, coppersmiths, gold and silversmiths, finding employment in British printing press in Serampore and Calcutta, had adapted the meanful type faces and engraved blocks during 1820s and 1830s they made a separate community working primarily with wood engraved block with small sized pictures as per requirement of Bengali books of Bat-Tala. Places where the hub of Bengali
printing and publishing presses mushrooming were Shobha bazar, Dorjitola, Aniritola, Bagbazar, Kumartuli etc.\(^{30}\)

These Bat tala prints remained flat, decorative two dimensional pictures, in massed tones of black and white. The figures like rural pats were non naturalistic with a heavy black curvilinear lines, various size motifs of people and objects flowing around the space, background and costumus were decorative. In themes, the Bat tala painters prints replicated the Kalighat images, repeating the same stock “babu”.

Printing in Bat tala in 19\(^{th}\) century belonged essential to a world of small Bangali presses and not westernized pictures. In commercial field Bat tala prints became a important painter to future, company or Kalighat painting. They became significant to the changes of social position and commercial aspects.

These engravings of religious pictures continue with dimensional, linear and stylized composition. Ramadhan Swarnakar working on a portrait must have drawn the engraver towards different patrons of that time\(^{32}\), but the Bat tala engravers were not given the status of “artists” in contemporary art stream. In this way 1870’s Kalighat patuas and Bat tala engravers were locked in close competition in market. But it gradually declined in 1880’s to produce hand coloured lithography and oleography in Calcutta [Plate 27(i), (ii)].

**Establishment of the School of Art and Impact of Western Art**

Later, from the second quarter of nineteenth century, Indian artist received some training in western techniques and styles for works under the company’s commissions. At that time indigenous traditions had reached
practically the lowest ebb. and the artists in their moribund state had already lost the instinct and capability required for a better understanding and assimilation of an alien trends. Little could they imbibed of the new techniques and modes, much less their feeling and spirit. The result was the emergence of some new style commonly called Anglo-Indian or Indo-British. Frederick Corbyn established the first art school on 26th February, 1839 in Calcutta. Its aim was to reform the natives. He want to develop a ‘scientific study of art’.

Its primary objective was ‘to develop inventiveness and originality. The school started with about ninety five students with contributions from the wealthy section.

After the Governmental takeover which was formalised in 1854. The institution of Calcutta School of Art was established like its sister bodies in Madras (1854) and Bombay (1857) progress. Henry Locke sent to Calcutta to change school to an ‘art academy’, where high art would be promoted, then after few years security the position of western art in city modified the Government school of art and craft. The subject of study included drawing and painting, besides similar courses of modeling, design, lithography, wood gravings and photography were also introduced. The change of cultural pattern were apparent with the changes in the economic structure of Indian society. With the contact of western traders cultural change was also developed in the form of western styles in art.

Similarly the Bombay school also started a school of Art and industry, later named Sri J.J. School of Art. The school of Madras was a production centre in its early stages. Thus they paved way for future generation.
Later the school of Lahore (1875) now in Pakistan and Lucknow. Few students of these schools were appointed there for their courage step. These teachers are mostly interested in English pattern of art. They developed the principal of certain and execution of realistic or decorative art, including the technique of oil painting.\(^{36}\)

The style which was followed in these schools of art was that of the British Royal Academy of Art with emphasis on perspective and human anatomy.\(^{37}\) The artist of late nineteenth and early twentieth century, studied excellent authentic models and idioms with oil painting. The result was often a pleasing combination of the western and Indian classical styles.

In Jaya Appaswamy’s view most of these paintings belonged to the initial contacts of British rule. This was a period when the completely westernized taste for pictures and interior décor of the 19\(^{th}\) century and the traditional elite were preferred of religious pictures.\(^{38}\) However, the test of the Indian religious pictures were combined with the western academic style, specially when casted within the mould of photo-realism.

Then the tendencies towards the westernization and the assimilation of new pictorial conventions spread over as like as a “Bazar’ trade. The kinds of religious and mythological oil painting described as a transitions of a traditional art market. The artist who produced Kalighat painting or Bat-tala prints, as compare with oil painting, were receiving limited orders but were in demand. But the fact was that the impressive art exhibitions and the paramount gallery attracted the general public towards fine arts, and their love for western painting increased dramatically.
The exhibitions of such Fine Art works continued to be organized in Calcutta over the 1800’s and 1890’s repeated the same range of oil portraits, water colour landscapes of India, ethnic figure studies from life and copies of European old masters. They brought to light a growing bangali western style artists, who emerged from the Govt. school of Arts and again revealed the beginning of ‘Calcutta school society’. This society held its exhibition in 1890.39

Beyond a limited scope of painting portrait, paintings were done for keeping records the artists also used to paint for the private collection only. On the other hand limited function as portrait painters and copyists, Bengali artist remained largely excluded from favours of their patrons because they were competence of western academic style of painting in the art school and in exhibition not for the private collections [Plate 28].40

However, in the paintings of 1870’s, heavy shading strong brushstrock, and dark mistry landscape appeared in many of the compositions when artists like Ravi Verma and other art school product of Bombay and Calcutta adopted the western style to the visualization of Hindu mythology to acquired the status of art. When Raja Ravi Verma and Bampada Banerjee began to oleographs of their paintings, print pictures and it cover a wider market.

In 19th and early 20th century, in Bengal the growth of western art education was in varied manner. The world of art grew commercialized and reformation occurred generating a demand to the new kind of pictures. It was to the later sphere of tastes and demands that new spirit of artist began to reform their new skills. The courses of instruction in western art schools were
towards copying the western form of art, and these methods left very little scope for originality or individuality.41

Artist was not identified with his work, as well works were more or less similar in their technique and style. This method lacked character and proved to be ineffective. Bengal as the centre of an artistic upsurge had to undergo with huge changed condition. When art studios were in high demands, the litho-press, numerous pictures of God and Goddess were greatly successful specially between common masses [Plate 29(i), (ii)].42

Annoda Prasad's significant enterprise, the publication of first Bengali art journal, "Shilpa Pushpanjali" (1885-86) was celebrated with all the artists who were involved in this association43. In 1905, in Jorasako house Tagore family was wake up the Bengali nationalist incidentally was the secretary of Abanindra Nath Tagore. After that he joint the post of Vice-Principal of the Govt. Art school and tried to induce a new spirit among artists to make a new creative style. These were the apparent signs of the beginning of the modern art trends and also the progressive art movements in India [Plate 29(i), (ii)].
References


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4. Ibid.

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7. Ibid.


9. Discuss with Local artist and personal observation at 10.2.09, Kumartuli.mednipur.kolkata


12. ‘Northern India’ Country of two River, p. 196.

13. ‘Banglar Lok Shilpa’, op.cit.

14. Ibid.

15. Ibid.

16. Tanmoy Santa, A.B. Tagore and art of his time, p. 79.
Kalighat Pat Painting:


18. ‘History of Bengal’, op.cit.


Wash Painting

25. ‘The making of’, op.cit., p. 249

26. Ibid., p. 250.


Bat Tala Printing and Engraving


32. ‘The Making of’ op.cit.

Establishment of the School of Art and Impact of Western Art

33. ‘Art of Bengal’, Bengal on Overview’, op.cit.

34. Ibid.

35. Mago, Prannath, Contemporary Art in India, National book Trust in India, New Delhi, p. 9.

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38. Appaswamy, Jaya, ‘Early oil paintings in Bengal’, Lalit Kala Contemporary, new Delhi, 1985, p. 5-6.

39. ‘The making’ op.cit., p. 49.

40. Ibid., p. 57.

41. Ibid., p. 77.

42. ‘Art and Nationalism’, op.cit.

43. ‘Calcutta Painting’, op.cit., p. 46.
(Plate. 19) Pat Painting: "Bhaiphota".
(Plate 20) Scroll pat' shown by "Patuas"
(Plate 21) “Alipana” by women of Bengal.
(Plate. 22) “Kalighat temple”, by Balthosar Solvyns. 1795
(Plate. 23,i) Kalighat pat, “women drying her hair” by Kali charan Ghose, 1900

(Plate. 23,ii) “Cat with a lobster” Kalighat styles 1880
(Plate 24) "Kali" painting by traditional Artist in oil.
(Plate. 25) “Person of Bhadralok” of Kalighat in 1880.
(Plate. 26) "The Deeping Dawn" by Abanindranath Tagore.
(Plate. 27,i) Bat-tala wood engraving “Rasaraj and Rasarmanjari” by Madhab Chandra Das.

(Plate. 27,ii) Bat-tala wood engraving “Ghor Kali” by Nritya Lal Datta.
(Plate. 28) "Debendranath Tagore" by Marshal Claxton 1855.
(Plate. 29,i) "Uttara and Abhimanyu" by Bampada Banerjee 1900.
(Plate. 29,ii) Ananda Prasad Bachi illustration for the Antiquities of Orissa. (1869-70).