Chapter-3

Revival of 19th Century Bengal Art
Chapter III

REVIVAL OF 19TH CENTURY BENGAL ART

Movement in Bengal Art

In 1900 century the spiritual image of nation, especially Calcutta was establish with new “Indian aesthetics” and a new ‘national art’ would be with conflict through a definition of tradition and a narrowed ideology of Indianness when we use the term “Renaissance” of that period in Bengal, it was perfect for that situation. Actually its use here is misleading for a renaissance means a “rebirth”, which occurred in Bengal was not a rebirth but a gradual development in many areas making Bengal the first of the Indian provinces to possess a rich and modern milieu, to create a new achievements in several parallel field.¹

For the first time, perhaps Indians in general and Bengalis in particular, began to have a missionary line looked at India in order to reform it, make it progressive and take it forward.² Numerous new institution of social reform, such as Brahmo Samaj, founded by Raja Ram Mohan Roy and Swmai Vivekanand the Hindu Idealist, they “modernize” Hindu society. N.S. Bose, in his “Indian Awakening and Bengal” list over a hundred newspaper and
journals published in 19th century. These people helped the leaven society with their ideas, and drew the wider cause of national building with spiritual involvement.

According to their background, then Calcutta became the centre of an active publishing industry. More, journals and newspapers that carried articles of the new rising Bengalis literatures and the voice of Renaissance. The word Renaissance was first coined by Jacob Burkhart in 1860 in his book ‘Civilization of Renaissance in Italy’. The most important thing to compare here is to note the difference between European and Indian renaissance was the former occur due to classicism, humanism and individualism and three reasons brought printing and trade in vogue. But on the contrary the Indian or Bengal renaissance causes were different i.e. colonial rule, economic and political unification, western thought and education which gave birth to middle class intelligentsia.

Swami Vivekananda emerged as a preacher of neo-Hinduism. Within Bengali literature for e.g. in 1877 there were about 169 newspaper published in vernacular language and their circulation reached the neighbourhood of 1,00,000 the press while criticizing official policies on the one hand urged the people to unite on the other. But this revival influenced directly from the four influential people of Indian art who appeared from the west they are Ernest Binfield Havell, Sister Nivedita, Ananda Coomarswamy and Okakura Kakuza.

They gave a sharp edge to swadeshi ideology, elaborating the spirituality of Indian art as a antithesis of Renaissance naturalism.
mission was “Progress and Improvement”. Three of them put their efforts for the development of artistic revival in modern time. The historical researches by European scholars such as Max Muller, Monier Williams, Earnest Binfield, Havell, Sister Nivedita, Ananda Coomaraswamy and Indian scholars like R.G. Bhandarkar, R.L. Mitra and later Swami Vivekananda created new picture of Indias past.

The doctrine took shape between 1896-1910, Havell plunged into artistic reform soon after his arrival in Calcutta. Sister Nivedita joined discussions of art, Coomarswamy did not point out his art until the Bengal School of painting was well established and Okakura involved after the “boer war”. These four great people Havell, Nivedita, Okakura and Coomarswamy seemed to speak with same voice. Havell furnished the aesthetic, Nivedita and Okakura the moral and Coomarswamy the metaphysical content of swadeshi doctrine. Nivedita and Okakura was fiery, Coomarswamy the most persuasive, but Havell was most systematic critic of naturalism. Thus these three teachers were perfect for their practical aspects.

Ernest Binfield Havlel (1864-1937)

Havell’s main effort in Calcutta was directed towards a reorganisation of the curricula of the school of Art. Havell’s carrier as superintendent of the Government school of art in Calcutta, coincide with his discovery of Abavindranath Tagore as the first “genuine” artist of modern times. They associated the rise of the new art movement. E.B. Havell linked with Abanindranath to the revival of Indian painting and since then he has been generally seen as a revivalist. His work was believed borrowed certain aspects
of its themes, style and technique to order Indian and oriental tradition. While Abanindranath was already experimenting and proving a new idealistic vision to Indian art, Ernest Binfield Havell took over the headship of Calcutta Art school. Before coming to Calcutta Havell become influenced by the Theosophic movement than sweeping all over Europe. It started by Madame H.P. Blatuosby and Col. H.S. Olcott in 1875 at New York. Thus upon assuming this position at the Calcutta Art school after three years in Madras, he was determined to introduce changes in the western art technique being taught he had mooted the idea of 'Indianness' as the ideal and norms. (Indianness where the theme and character's of painting were dharma from Indian literature and myths or legends). For contemporary art as opposed to the westernization that was being propogated. It was in Calcutta that his ideas paved the way for the Bengal school movement and gained “the first expression of an ideology of cultural nationalism in the art of the country, about India’s art and craft”.

Though he acquired knowledge, during this period from his services of central Government to enquire into the condition of traditional arts crafts of the southern provinces. This knowledge made him to believe that for art education Indian were not required to borrow from Europe. Mr. William Merris, when he saw the design and the handicrafts the ‘living art’ of India’s in Art and Craft movement, which kept alive tradition and had still a natural and spontaneous growth, similar to the Europe in middle age. It was the status of Calcutta School of Art as primarily a drawing and painting, which was its chief defect when he proposed to plans of reorganization. But he found that it was totally a “copying”. So, Havell scheme was to reform, its
lack of interest in development of fine arts. This line was different layer of his ideas as an art teacher in India, he emerged in quite different role as an expert of fine arts. He wanted to remove all false distinction of decoration of fine arts in his teaching. He proposed to establish both “Art and craft”. Perhaps one can say he was well aware with Indian aesthetics and not looking Indian art with binocular view but approach it with wholistic view.

Havell’s campaigns convinced the Indian elite of the importance of Indian handicrafts, especially the improved handloom. Perhaps Havell was visionary who had realized the importance of the science and technology in changing scenario of India. He even presented a British opening wheel to Abanindranath’s Mother during Swadeshi era. He introduced the improved fly shuttle loom in India in 1905. Cult of the spinning wheel came from Gandhi’s vision, a new technology introduced. Havell held a handicraft exhibition at the Congress in 1901, and was praised by journal Indian mechanic.

He regarded the Hindu temple and their architecture as an embodiment of a high level decoration from the simplest abstract ornaments to large figure reliefs. This he wished to introduce in Art of Bengal. A determined Havell however went on with his mission and effort to produce a combination of European paintings and sculptures with the masterpieces of Mughal, Rajasthani and Pahari miniatures. In this endeavour of reviving Indian art he found Abanandranath from Tagore family the most helpful.

The name of E.B. Havell will be remembered long as one of the foremost of the group of art connoisseurs who rehabilitated Indian art. Its true that Tagore had already started painting along “Mughal” lines without any aid
or suggestion from Mr. Havell. But when the storm rose, it was the pen and
the personality of Havell that gave shelter and solace to master and pupils.
Here he was appointed principal of Govt. school of Art Calcutta and it was
the turning point of new methods and the new adaptation of the ancient craft
and art through diffusion into young minds. Reported by the important
article in “The Studio” was described Havell’s presentation to the west of the
real hope and future of Indian art.

A close examination of the issue of official correspondence regarding
Havell’s framework of new ideas for Government college of Art and craft as
per yearly report, says that, “the substitution of a better system of teaching,
founded on that of best European Academics, .... Enable the students to make
much more rapid progress, and to complete on more equal terms with
European artists than is now the case of Indian trained student. They must be
elevated with the artistic ideas and to raise the level of public taste for high art
in Bengal”.16

Havell’s concerns about Indian art were emerging in multiple
directions. The continuing pre-occupying the design and craft had acquired a
new layer of art, also introduced to fresco stained glass, laquer works and
stenciling. He believed that Indian art closely bound with the religions and
Indian philosophy, the essential idealistic, mystic, symbolic and
transcendental.18

Between 1896 Abanindranath came in contact with Mr. Havell,
Abanindranath showed an album to him. It presented the paintings of
Rajputana and Mughal style, which attract Havell. Havell did not find
anything wrong in holding the view that parallel to the religions there was another art patronized by the royalty. In the formation of the movement of Bengal Art, Havell's greatest help was Abanindranath, known as “father of modern Indian painting”. Nevertheless Havell and Abanindranath together worked for a re-orientation both in officially and unofficially. During these years, with the encouragement of Havell, Abanindranath started to painted the Indian art, particularly attracted to Mughal and Pahari Miniatures. Havell appreciated his work which was the most ideal example of Indian art. Abanindranath called Havell his “Guru”. Further he wrote a letter to Havell regarding his painting of 'Omar'.

Sea Beach,
Puri
26.4.11

Dear, Mr. Havell,

I want to send you a copy of 'Omar' together with some of the original illustration but unfortunately the picture were returned from Allahabad only after I have left for puri, I hope to get back to Calcutta by the second week of May and I will send only “Guru dakshina” without fail as soon as I am there.

Only man who could take up your Banaras Book is Chintamani Ghosh of Indian press, Allahabad and I have written to him about it, I will bet you know as soon as I get a reply from him.

Glad to know that your book is going to be publish soon.

Kindly remember me to Mrs. Havell with kindest wishes.

Your sincerely

A.N. Tagore^19
However, Havell’s book “Indian Sculpture And Painting” published in 1908 and other “The Ideals Of Indian Art” published in 1911 both covered the same subject. On judgment of Indian art on the basis of western classical standard these books did create arguments and described the strength and vigor in favour of his criticism.

Mr. Havell by his writing presented a valuable thought and smoothen the path of progress and prosperity to art. Among art critics the following names are important to mention Mr. Percy Brown, Nivedita, Anand Coomaraswamy, Dr. Anne Basent etc... All of these art critics made important contribution in the spread and publicity of art in that period.

Havell and Sister Nivedita discussed about the art of India during that period, she believed in the philosophy of art and aesthetic of painting in Indian art and also encourage Havell to give attention for its progress. So, Havell read the Puranas and other ancient text to understand the depth of the Indian traditional ethos. The study made him to believe to develop Indian aesthetical sense of art in Bengal Art and introduced it first in Government school of Art.

A.K. Coomaraswamy

Like E.B. Havell Mr. Ananda Kentish Coomaraswamy’s was as enthusiastically committed to the revival of traditional art and craft as E.B. Havell. Anand Coomaraswamy had a fine erudition and a wider intellectual grasp than E.B. Havell. His judgment of art was extremely sensitive. His art and craft introduce an ideal exponent of Swadeshi Nationalism as cultural
resistance to the industrial society as evident in a letter to a friend in which he express:

"I want to serve not merely India but humanity, and to be as absolutely universal as possible like the *Avalokiteshvara. These word reflect his cosmopolitan way of thinking and shows he attracted to the Buddhist concept of Boddhisattva's naturalism.

Coomaraswamy endorsed the cultural nationalist view that the swadeshi protest was not merely political nor was it a personal revenge against Britishers, it was a spiritual ideology. Coomaraswamy draw attention to the swadeshi outlook and valued Gandhiji’s satyagrah, he rejected the western values and assist the political activism. The existing Swadeshi movement in its aim of making India economically self-sufficient by replacing European manufacturers of Indian product and production of things with there own industries.

Coomaraswamy approach to the question of a national awakening had always been predominantly ethical and moral. In Calcutta in 1909, as a close acquaintance with Tagore and exposed the same degree of swadeshi ideology. While Coomaraswamy discovered the promise of an artistic revival in the new "Bengal school of national painters".

Indian nationalism, in his view, was not so effective for the revival of crafts and craftsmanship, which could preserved the national culture.

He was then equally committed to the cause of defending Indian aesthetics and rewriting Indian art history. Indian sculpture and painting

*A name of the Buddha as epitomishing universal compassion.
coincided with the publication of Coomarswamy's first major work "Medieval Sinhalese Art". This book was outline of the last phase of the Art and crafts movement in Britain but this book was exploded a major issue for a wider defence of Indian tradition and Indian nationality.

His deep study of art and culture of ancient Indian society gave a new respect to Oriental and Indian art, Dr. Swamy the first man who wrote the history of Indian art and culture as a foundation stone in the evaluation of importance of Indian Art. His book and publications are quite valuable in bringing about the various aspects of Indian Art in public. Among his important art publication are "Medieval Sinhalese Art And Swadeshi" (1919), "Art And Craft Of Indian And Cylon" (1911), An Introduction Of Indian Art", "The Dance Of Shiva (1928) etc. He wrote the book in different languages and in different subjects like aesthetics, theology, philosophy, religions, literature, sculpture, painting etc. He gave a new definition to ancient Indian art in terms of the ancient Indian religion, culture and its heritage. He draw the attention of the whole world towards the Indian Art.

The years of Cylon (1903-04) proved to be a great turning point of his career. He was attracted with the Cylonese to have teaching in mother language and awakened the interest of their fellow cylonese, for the development of the ancient art and craft of cylon. In 1906 he formed a social reform society and became the editor of a magazine "Cylon National Review". They moved from cylon to the broader spectrum of India. He expressed, "The religion and culture of cylon was not a fragment but an inextricable part of the Indian tradition". His book "Art and Craft" was most
idealistic orientation in the spiritual discontent of the west. Thus came to stand as a manifesto of the art and crafts idealists in England. This another book “The Indian Craftsman” (1909) contained the assemblage of Art and crafts ideals and also presented the elements of traditional national life of India”. He inspired the young Indian and found to be a national source of development with their education. The inner meaning of most of these activities was to be found in the concept of National Education. He wrote – “The Iron hand crusted the tyrant’s head and became a tyrant in his stead”.27

He was an expert and critic of art and philosophy. He released “the knowledge of Indian traditional art and craft”. In his efforts for the knowledge and understanding of Indian art he achieved respect and a high status throughout the world.

While Coomaraswamy discovered the need of Bengal revival and promised for an artistic revival in the new ‘Bengal School of national painters’, Indian nationalism was his motive but unfortunately it was lacking in spirit of revival of crafts and craftsmanship which is an integral part of Indian culture. “If Abanindranath and his followers stand in his art revival of ours in the place of the Pre-Raphaelites in the history of England, where is our William Morris?”28 Coomarswamy’s arguments seemed to compare Victorian England then colonial India and to the revival artist of Bengal.

He gave the relevent aesthetic and philosophical framework, which link Indian modern art with its ancient culture ethos. He played an exciting role in Bengal Art Movement with E.B. Havell and Abanindranath Tagore.29 As voiced by Coomaraswamy the freedom from the stifle rigours of English
art school brought the changes into their newly conceived school. For the first
time in its fifty years history, they introduced works of Indian art paintings,
sculptures and other art effects.

**Pan-Asianist Kakuzo Okakura and Effort of Indo-Japanese Movement**

The first widespread nationalist movement in India was precipitated by
the Viceroy of India. The ensuing Nihon-ga, movement in Japan and the
Swadeshi movement in India thrived on a mythical division between the
spiritual east and materialist west, this debate was started by the famous
Bombay born English writer Rudyard Kipling who said – “East is East and
west is West and never the twin shall meet”.

So the movement was also
drawn into ‘The recovery of India’s artistic past’.

Japan, called as ‘Nippon’ in Japanese language and perhaps only
country in Asia which was never ruled by other country in second world war
it was an Axis power and India alongwith Japan experienced the earliest
change, brought about by westernization and by the 1890s they were the most
western-influenced societies in Asia. They were also perhaps “inevitable
among the first Asian countries to experience the upsurge of anti-western
sentiment which generated nationalist movements. Many leading political and
intellectual figures as well as the majority of public in both Japan and India
thus shared many concerns, especially about the national movements.

If we look deeper, anti-western sentiment was one of the defining
features which fuelled national movements in both the countries, so the Pan-
Asian aspiration of Japan intellectuals and struggle of the Indian
revolutionaries to end British rule were bound to find common ground.
However Pan-Asianism was the Eastern form of the romantic ideology against progress, had a direct impact on Bengali artists in their perception of swadeshi art as oriental rather than an Indian. They developed their thrilled with Okakura’s arrival in Calcutta in 1902. It was the first step for the revival of Japanese art.\(^{32}\)

Okakura Kakuzo Tenshin (1862-1913) the art critic and historian, the founder of Fine Art Academy of Japan was also one of the forebearer of Japanese Pan-Asianism and Cultural Nationalism. In 1885 Okakura founded the society for the Appreciation of paintings with fenollosa: Okakura’s first trip to Europe and United State of America was in 1886, as a researcher in art, which for lasted almost a year. After his return to Japan in 1887, he became one of the founder member of the Tokyo Biutsu Gokko or the Tokyo school of Fine Art".\(^{33}\) Then he stepped over along with thirty nine prominent young Japanese artists among them were Yokoyama Taikan and Hishida Shunso, who broke away from the Imperial Art School and launched an alternative school- the “Nippon Bijutsuin”.\(^{34}\) This was the centre of the new movement for the renationalizing of Japanese art. His new school of painters draw largely on existing the “Meiji” ideology of the Ninhonga and drew out both the existing western and ultra traditional way. He discovered Carlyle and Ruskin, while teaching western philosophy in Japan, and ancient Japanese heritage this Pan-Asianist journal “Golden Age” discuss about Asian spirituality and European commercialism of the Renaissance art.

Their artistic revival was published in Okakura’s influential Magazine Kokka suggest to follow the Buddhist art to Japan with the vestige its back to
Ajanta. This motive to adopt the own tradition, and avoid the aggressive westernization especially the method of oil painting. In 1882 lots of struggle broke out between Okakura and the pro-western faction. Fortunately “Kyato” show 1893, the oil painters failed to their shows, people withdraw to support of academic painter and western art. However this was the victory of Pan-Asianist Okakura’s.

In their Nihon-ga-movement is the widened “Pan-Asian struggle the supporting group with Okakura by enlisting the important mind of Asianist, among them in India Swami Vivekananda and the Tagores both were internationalists.

This idea transfer to Havell and Coomarswamy at the period of nationalist environment of Bengal. The role of India in the imagination of Okakura’s dream, the Bengali religious leader and the Irish disciple of Swami Vivekananda invite him and met with him 1902 in “Belur Math”. Their ideas shared a common philosophical ground as well its an emphasis on the uniqueness of Asian spiritual values. These meeting moving on and the two man acknowledge their kinship “we are” said Vivekananda, two brothers who met again having came from the end of the earth.

This visit still remain controversial among Bengali intellectuals confused over Okakura’s “Questionable” interest in India’s struggle for freedom. He echoed the assertions in “The Ideals Of The East” published in English for the stressed the unity of Asia, its religion, art and thought. The emphasis on cultural links between Asian countries by declaring that “Asia Is One”, the famous American historian Will Durant wrote his first book of
Story of Civilization title “Our Oriental Heritage” in which he speak’s about contributions of Asians known as Orientals and here in this book he talks about “Asia is one”.

Another influence of Aurobindo Ghosh (1872-1950) on the development of Japanese pan-Asianism must also considered at this critical circumstances. Ghosh was probably the first Indian national leader, to insist on independence for India as a goal of the movement in 20 century. The supporters of against British rule and of the activities of the Indian revolutionaries in Japan. It has been argued that Okakura during his stay in India between Jan to Oct. 1902 had founding the revolutionary organization, ‘Anushilan Samiti’ in March 1902 of which Ghosh was the major founding figure. Okakura’s influence on Bengali revolutionaries in general has been controversial, as Peter Heeghs has suggested, “The talks he (Okakura) gave in Calcutta certainly encouraged well connected Bengalis to support secret societies in general and the Anushilan Samiti in particular. But with the exception of same uncorroborated statements by Aurobindo that Okakura was the “founder” of the secret society there is no evidence that his role was more than inspirational”.

It seems to be happen that the history of the founder member was not is clear as much, however the personal relationship of Ghosh and Okakura was to close therefore exchange the views of cultural change between them was intermingled, which suppose to confuse the public and the researchers.

Although in 1903, Okakura close to the Tagore family and then Abanindranath tought simple compositional tricks on the need for organic
unity in art. He was inspired by Okakura’s Pan Asianism. He embraced Nihonga, a Japanese nationalist tradition of painting that provided an idealist vision based on tradition, nature and originality. Among them Sister Nivedita was acting as the main promoter of Okakura’s nationalist and an artists revival of India. In 1904, the second visit in India after won the victory of European superiority, when reached in Bengal. The Bengali newspapers of these years full of Japanese news for entertainment, city peoples for the welcome of Okakura they wrote:

"Biswer majhare thnai nai bole
Knaditeche bangabhuni,
Gan geye kabi Jagater tale
Sthan kine dao tumi"

"Jagat-Kabi-Sabhay mora tomar Kari garbo,
Bangali aj ganer raja, Bangali nahe Kharba"

- Satyandranath Dutta

Then the influence of Aurobindra Ghosh and the most important contribution of this intellectual scene, with the Rabindrananath Tagore, who was an internationalist and took a critical stance with the respect of nationalism. Tagore and Okakura develop a close friendship at the time of first visit in India, Tagore wants that through Okakura that he first come to know there was such a thing as an Asiatic mind. By this term he mean that thoughts, and ideas are coming from Japan in general and best of Asia in particular. Their friendship was proponent of nationalism during swadeshi agitation. They develop the culture by combining method, both Indo-Japanese technique [Plate 31].
After returning home, they send two artist ‘Hisida Shumso’ and ‘Yokoyama Taikan’ to India exchanging art experience and they worked in Abanindranath’s Studio, in Calcutta. Some masters of modern Japanese artist came to Calcutta and followed the ancient Indian technique painted picture of Indian subjects and gave demonstrations in right lines. They taught that how to draw and paint on paper and silk in the technique of Ajanta and Bagh paintings. They worked the Bengali artist against cheap imitation of the west and advised them to follow their own old tradition.41

Abinandranath was the first master who adopted and learnt the method of Japanese “wash painting”. Then Gagendranath the member of the New Bengal School, learnt and practiced by that watercolour wash technique. In Japan this technique was pejoratively nicknamed “morotai” (moro means vague or indistinct).42 ‘Bharat Mata’ [Plate 32] was the first image of the result of Abanindranath’s learning of this technique in 1905 at the time of partition. Though the perspective role of Japanese artist and influence in starting the revivalist art movement in Bengal in the first decade of the last century was encourage the renaissance of Bengal. This series of developments took place at the Art school and Havell seized this opportunity to gave the complete freedom to pursue his own ideas.

In this way on the other side, Rabindranath Tagore had influenced for a period of time, he visited Japan in 1916, and saw for the Japanese nationalism and interchange the culture of modernism. But during this journey Government of Japan was scared restricted him with same provisory Captain A.M. Gardiw dispatch letter to the criminal intelligence department and
foreign and political department to aware of him unfortunately, his speech "India and Japan" and the "Message from India to Japan", Japanese idea that Japan has a mission of anti-British feelings would little fuel to the audiences. Mr. Cardew wrote to C.I.D. director that - "Attached speech of Tagore may interest you. It is long and does not contain any directly seditious remarks. Some of the sentiments thought has, I think, anti-Europian tinge" (1st August 1916).43.

In this way, poet had faced the tangled of problem to approached the views to forming an Indian society in Japan He got the patience and dispersed the favourable view to the Governments of Japan. Tagore and his one of the favourite student "Mukul De" reached Japan to met with Okakura and other Japanese artist, Taikon and Shimomura Kazan, to spread the art education. His experiences in Japan was displayed by his letters to India. They shoked to saw the artistic mentality of the people of Japan, He wrote to his father that –

Respected,

Baba [Kulchendra Day]

Yokohama 8/7/1916

We received your letter and happy to read it, we are staying at Mr. Hara's home Gurudev (Tagore) was also staying with me. I'm busy to learning painting from one of the greatest artist of Japan. Mr. Shimamura Kajan. He was told me that it will take time to learn this method. They had fought interesting way in painting and the panting we different and attractive which was not able to define. We believe that as compared to the world wide painting. Japan and China had a beautiful asset of work. I feel shame to saw
our work which was brought from Calcutta, its an useless in front of theme. It was a great place for art and thought, it’s a pilgrimage of artist. Why Abnindranath, Gagendranath and Nanda-da not spend at time here. Now we are busy to learn the Japanese style of art and Gurudev used to busy his writings about Japan........

So pray for me and keep in touch with letter. Convey by love and pranam to the elder member of the family.

Mukul Day

Though got the 49 letters of Mukul Dey wrote to his family for his experiences in Japan with Gurudiev from Mukul Dey Archives. And also ‘Gurudev’ (Rabindranath) wrote few letters to Abanindranath and Gaganendranath regarding his surprising experiences in Japanese art, on 8th Bhadra 1916, he wrote to Abanindranath: “Aban… The more I travel in Japan the more I feel that you should have been here, too… have contact with the living art of Japan so that our own art may revive and flourish… If you were here, the thick scales would have dropped off your eyes… I realized how your art has failed to come true. But, what, indeed, can I do ? None of you will ever get out”.

Now, the time he had decided to paint and flourish the Bengal style towards the modern art. Its clear the picture of that period and help to know about the teaching of ‘Bengal School Of Art’ which was adapted from the Japanese style.

However Mukul Dey the modern ideal artist came to contact with Taikan. He was busy to organizing the first exhibition of Bengal School
painting at the premises of Nippon Bijutsu, in with the active support of Taikan ‘Hara’ and it was favourably successful noticed in newspaper. After few days they got fully influenced by Japanese way of life and success the companion.46

In this period Mukul Dey and Tagore brought few paintings in Japan which was made by Ahaninderanath and other artist of Bengal School, plane to provoke the Japanese artist and introduce this style to the public of Japan. Dey framed this tour in his book in 20th April, 1938 “My Reminiscences” was introduce they wrote “Towards The Beginning” of 1916 Pearson arranged for me to accompany poet Tagore on his tour to Japan, at this time the revival of painting was going on in Japan and as Indian artist I was privileges to see with my own eyes the new Japanese art revival..... arranged an Exhibition of paintings by Dr. Abanindranath Tagore and other artist Okakura’s art school... then its organized in ‘Paul Elder Gallery in Oct. 1916 in America... These were the history of the development of Modern Bengal School of Art to explain the visitors” .....47

Indeed India has yet make a acknowledgement the development of the culture from a friendly foreign land, who open the eyes of the contemporary leaders thought. In this way like, Havell, Coomaraswamy, Okakura also describe the art as true manner and give a new style to the Bengali artist for progressive neo-art movement. This Indo-Japanese movement was the vital part of the Bengal School of Art, many we said that “It’s the beginning of the Bengal School” artistic progress, this movement played a important role to inaugurate the real traditional “national” art. The freedom and individuality
kept the soul free and gave a new method of drawing to the Bengal School. And it would also interesting part was that to know the school of Japanese art still continue to paint the ancient Indian technique as like as Bengal School, still alive their techniques today [Plate 33 & 34].

**Sister Nivedita-India and Irish Network**

When the Nationalist movement in India was nurtured the Pan-Asian aesthetic revolution in Japan and the Irish republic movement were contemporary. The European Theosophists, Japanese and Indian Pan-Asianists the leader of the Irish literary industrial society and academic illusionism. The individualism alliances formed a international network. These Irish, Japanese, European revolution regarding the awakening of the "traditional culture in Asia" that had tremendous impact on Indian nationalism and revolutionary movements of the first decade of 20th century. The defeat of Russians by Japanese in 1905 brought new wave of nationalism in Asian countries.

Helena Petrouna Blavatsky, founder of Theosophy, the Crusader against western materialism, set up the society’s headquarters near Madras place called Adyar. Her theosophist successor, Annie Besant, became an Indian nationalist. Her contribution was borrowed the “Consciousness Of Indianness”. Although in 1885 the leading figures in the Irish literary movement George Russell (A.E.). W.B. Yeats. T.W. Rolleston and John Egglingten, became members of Dublin Theosophical lodge. The Irish Revival joined hands with Theosophy during the heyday of Arjanism. The Irish poet Charles Johnsten was discovered the Hinduism through Mohini
Chatterjee the Bengali disciple of Madama Blavatsky so during this time ‘Yeats’ was introduced Tagore to the west and supported his Nobel.

When Yeats read the translation of Gitanjali he recommended the Tagore name for Noble prize. Then Russell and Rolleston support the celebrated letter to the “The Times” in protest of Indian art. In this way the member of art and crafts movement was Anandan Coomaraswamy, a key figure in the revival of Indian art. The America inspired the artistic revival in Japan was Ernest Fenolosa as Havell was in India. Vivekananda met Finollose’s in Boston and exchanged the ideas on the cultural unity of Asia so fenollose’s Japanese deciple was Okakura and Vivekananda’s disciples, was the Irish woman sister Nivedita. The Irishmen, James H. Cousins was a Irish writer, play poet, critic and became a part of a literary circle included with Russell. Causins and his wife joined the theosophy through the Irish literary movement. They heeded the ‘call’ to ‘India’ by editing New India from Adyar. Moved by the vision of Asian unity. They agreed that ‘while’ the Art of India should be enriched by the advancement of technique and knowledge from the west... vision (of the Indians) must be their own.  

Cousins met Coomaraswamy in India and later he got to know O.C. Ganguly he learnt about the new art movement in Modern Review, relising its ‘naïve’ spirituality expressed in quiet tones. As he was a secretary to the Thosophical society in Madras look up the cause of Indian art around 1915, yet Theosophy’s thought to never abjured the language of science, describing itself as the “The Science of the spirit”.
Its importance for India lay in the publicity it gave to Indian spirituality in the west. Swadeshi root means to go towards the Hinduism i.e. culturally and spiritually and best process to encourage the people with the light of literature and culture. So art was the one of the best weapon to advertise the mission in India. In 1928, cousins exhibited sixty paintings of orientalists from all over India at the prestigious Athenee gallery in Geneva. Then the future gallery of Indian art was planned, and cousins was confident that India would be the world mentor in tempera. While with the several Irish personality, Mr. Cousins was significant reconcile mysticism with a proper approach to social reform. After converted to Hinduism, he inspired with hindu culture and more a friend with same key personality a classical dancer and eminent artists Abdul Rahman Chugetae.50

It clear that his effort of revival of nationalist movement or Bengal art movement was doctrine to the revivalist. But the flame of these movement was first initiated with the support of Vivekananda’s deciple sister Nivedita in 1900, onwards Okakura, Havell, and Coomaraswamy. They done wonderful exercised to influenced over this audition. The revivalist Abanandranath Tagore brought up a new way for the awakening of the people through his art. So sister Nivedita played a great role to developed in various aspects of Indian culture. she was a gift to India from Ireland. Nivedita, the daughter of Ireland, with her first hand acquaintance with European revolutionary movements. Later on we find references to Russian events and then in Bengal risings activities.51
While Bengal’s nationalist aesthetics and artists drew much of their optimism about an artistic renaissance in India from the Japanese, she immediately support to the Okakure’s involvement of Indian situation she read the ‘The Ideal Of The East’ and the awakening of Japan which meant a strengthening of the Indian ideals that spread to China and Japan had transference of philosophy and culture of the mother religion, Hinduism and the essence of Indian civilization. In 1893, at Chicago, Swami Vivekananda’s fiery speech at the parliament of world religious awakening, Nivedita search out a person as a Okakura’s book to promise the modification of Asia’s Hindu religions and philosophy, sweep through the western culture with the influence of Hindu revivalist ideology, she joined as a disciple of Swami Vivekanandas and also followed the teaching of Sri Ramakrishna who saw divinity in each and every human being and belief in “Daridyanaryana”, she had come out to live and work in India in 1898, and was imitated to founded Ramakrishna Math, Calcutta.

Sister Nivedita, ‘Alias Margret Elizabeth’ noble the Ireland born girl then changed into a “Nivedita” by Vivekananda on 25 Mark, 1898. She immediately became “intensely active in her work uplifting India”. She pioneered woman’s education in India, embraced the life of renunciation and uplifting woman in the British ruled in India. In Swadeshi movement includes the Nivedita’s name among the prominent revolutionaries leaders. She provide moral support two the leader and provided some rich collection of European revolutionary literature.

†After listening his speech the Newspaper in America called him ‘Cyclonic monk’ and wrote in their news paper that how foolish we were that we send missionaries to this civilized nation.
Okakura and Nivedita jointly participate to the revolution of Asian brotherhood movement and Indian nationalist art movement in Bengal. This contribution to assist the Havell and Tagore’s family and gave the artistic implement of new thought to inspire Indian youth to launch. Sister Nividita’s especial contribution to the Bengali artist to promote national consciousness in immeasurable in her other words, “My taste is to awaken the nation”.

According to Nividita ‘the independent evolution of Indian art through an exclusive ‘inner’ reserve of aesthetic idealism both art and India had grown to be loaded term making’ and shaping of nation. In article of 1907, titled ‘The function of art in shaping nationality’ was most upbuilding speech of rebirth of nationalism of art. In this way she wrote extensively had some innumerable article were published in journals line the Review of Reviews, the “Prabuddha Bharata”, the Modern Review, etc. the first book was “Kali The Mother” other works were “Web Of Indian Life”, “Masters As I saw him” is an interpretation of Vivekananda’s teachings. She was a prominent critic and admirer of Indian art. Her significant role of her writing was to circulate the ideas of Coomarswamy and Havell through the reviews of their books.

In the revival of new style of Art is Bengal she looked forward to ‘new guild of painters, drawn not from any single caste, but the nation as a whole’, she believed the truly great art had a ideal of artist thought and dream of an Indian nationality. Although her ideal Indians art was exclusively Ajanta, Ellora and Elephant’s painting which she comparing these with early
Florentine work of Fra Angelico the devotion of their monastic painters, so she revealed the superior power of Ajanta.

She sent Bose and Asit Kr. Halder to Ajanta along with the lady Harringham to copy the Ajanta Fresco. This was the Beginning of style of art in Bengal artist who shown the torch of style and technique of art. But the artistic revival of Bengal School of art she was closed to Abanindranath and his group, to support with her artistic criticism and aesthetics scene in Bengal Art. She discuss with Swami Vivekananda regarding neo art movement which influence him. He especially encourage the Bengali literature and aesthetics ideals through the path of knowledge but in art be attacked in strong words “the age-old complicated mamerism of art as they were practiced. But no doubt art of tomorrow would the strong, and simple under inspiration. His mode of perception is more helpful to the artist of Bengal”.

In this way few discussion of Nivedita’s view was found in Nandalal’s letters to Baren when he was the student of Govt. College of Art. He wrote:

Dear Baren,

Santiniketan

25/8/54

I am giving you all the facts that I know regarding the enquiries had in your letters dated 14.8.54.

Yes, sister discussed art with Mr. Havell, it seem she explained to him the philosophy of art and aesthetics from the Indian point of view. During this period Mr. Havell was much interested in the mysticism and inner
significance of Indian Art and this will be evident from reading the books. He wrote on the subject I do not know if Mr. Havell mentioned her name anywhere but while he was writing those books on art he often held discussion with eminent thinkers of this country.

From
Nandal Bose

Here he discussed about the sister’s visit to Government college of art in 1906 with Brahmachari Gagendranath and Abanindranath Tagore. During this visit she commented upon some paintings of Nandalal Bose, one of those paintings was “Lord Krishna At The Feet Of Satyabhamma” which appealed her. But she was disturbed and told him not to paint such pictures again and said – “it is a shame for a man to sit at the feet of a woman to win her favours. Thus after seeing the picture of “Kali” said, “This is not a proper representation of Kali why have you dressed her up with so much clothes? Kali is naked, fearless and devastating.” After these she met with Nandalal Bose several times and proposed to paint few pictures according to her wish [Plate 35].

Sister had discussed on art with Mr. Havell, Abanindranath, Okakura, Sir Jagadish Chandra Bose and others regarding the development of new way of style of painting in Bengal School. It is evident from their writings that all of them were inspired by her ideas. She was one of the dynamic lady who gave a new direction to the art of Bengal and Shook the revivalist of Neo-Bengal School.
In this way the Irish network to India was continued with the involvement of other art critic of Ireland one by one gave a new identity and encouraged the artist with their views.

SWADESHI AND BOYCOTT MOVEMENT

The partition of Bengal was a sore challenge to Bengali nationalists. The rumour of the proposed plan of partition had been widespread for some time before. Between December 1903 and July 1905 the plan come to be opposed by all section of the people and the press. In its initial stage the plan of campaign did not include either boycott or swadeshi, they were waiting for Government decision Bipin Chandra Pal wrote “If anything could prove the letter futility of our so called methods of constitutional political agitation the history of the agitation against the proposal to partition Bengal has done it”.^62^

In 28 March 1903 Lord Curzon and Sir A. Fraser first time focused the discussion about partition for the benefit of political motives District “Dacca” needed a strong personal government. Fraser proposed it. At that time Eastern Bengal was a battle ground of purity Bengali movement unfi-i fendly character and dominating administration was drawback. 7^th^ Feb. 1904 and 6^th^ December 1904 analysing the arguments of the critics of the partition – “Bengal united is a power, Bengal divided will pull in several different ways. Bengal is very densely populated”.^63^

Lord Curzon it was the Machiavellian measure intended to break the solidarity of the Bengali intelligentsia and to encourage Hindu muslim rift. Curzon justified portion of Bengal in these words – “the partition of Bengal was necessary to invest the mok ammorans in eastern Bengal with a unity
which they have not enjoyed since the days of the old mussulman viceroy’s and kings”. Curzon and several officer of Bengal was plan to divided the Hoogly “into two provinces, one predominantly muslim, the other Hindu, on 13 Sept. 1904 conveying the real final draft of partition plan.

The point of partition proposal was in under process due to Curzon’s absence they could not have solid decision regarding this act. But on 20th July 1905 the government proposed the partition of Bengal to limit Calcutta’s importance and developed Dacca as arrival urban centre in a province with a Muslim majority. People and political leaders of all shades of opinion together it provided “element of unity” and inspired one and all in one way or another. Krishna Kumar Mitra in his “Sanjibani” urged his country man to boycott foreign goods and to take a solemn view to use swadeshi goods only.

This patriotic proposal found warm and ready response. Bengali from all background unit against the partition Rabindranath reaffirmed the people’s unity and unflinching determination of “Bangla Darsan”. Numerous protest meetings were held in Town Hall on august 7, 1905. The leader who spoke in a opposed voice of Surendranath Benerjee and Aurobindo Ghosh. A even muslim community lead by men like Abdul Russel, Guznavi and Liaquat Hussain pledged their support to the Swadeshi idea. There were protest meting patriotic songs fiery speeches and article, cartoon, painting.

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‡ Calcutta in 1911 the capital was shifted to New Delhi.
§ Gandhiji also laid emphasis on economic self reliance boycott of foreign goods use of home spun cloth i.e. Khadi or khaddar. Gandhiji practiced what he preached on the foot step’s of his ideal Leo Tolstoy. He casts off his gentleman dress for a scanty cloth for this dress only Winston Churchill called him “Naked Fakir”.
demonstration all over the province “Bande Matram” was taken up as the soul stirring slogan.

The “Boycott” and swadeshi ideas were fostered and popularized by the vernacular newspapers and journals. The nationalists demanded self rule (Swaraj) and boycott British goods in a bid for economic and cultural self sufficiency (swadeshi). Artist was drawn into this agitation. The launching of non-cooperative movement by Mahatma Gandhi the role of artistic nationalism was relegated to important place. The artist also deliberedly involved in gandhian phase of Indian politics. They raised their voice with their mind and brushes and held exhibition.

The date of partition October 16, 1905 on the suggestion of Rabindranath initiated, a ‘Rakhibandhan’ ceremony the observance signified. The indissoluble brotherhood between Hindu and Muslim also few Christian who born in this soil. He wrote a song – “Banglar Mati Banglar jail” especially composed for the occasion and exchanging and fastering the rakhi thread as a symbol of unity. Some magazine and newspaper was to provoke widespread anger and bad genuine patriotic outburst. The first part of news item, which appeared in the Amrita Bazar Patrika of 17 October 1905 entitled “Calcutta in Morning A Unique Sight” describing the situation in Calcutta. On 16 Oct. 1905 the day Bengal was partitioned is given below.

**. Gandhi brought with him breath of fresh air in form of mass movement drawing into its fold the common man e.g. peasants, workers, middle class. For 3 decades his voice the affairs of the congress and acted as its friend philosopher and guide. Famous Chinese writer Lin Yutang writes about Gandhi “the people listen to Nehru, the Nehru listen to Gandhi, and Gandhi listen only to God”.

†† 16 October 1905 – the day was observed as “heat mourning day” and by programmes were introduced (a) Rakhi Bandhan, (b) Observance of Fast, (c) lying of foundation Federation hall in which statutes of all the district of Bengal were placed, (d) inauguration of meaning industry programme.
Harischandra Haldar most important illustration in the magazine was pointed Bankim Chandra Chatterjee’s “Bande Matram” [Plate 36]. It was the first idealist “nationalist” picture in a shabby line drawing, that smacks of Victorian baroque design, man of swirling branches with flowers, fruits as and a centre of mother and child, symbol of motherland.\textsuperscript{70}

In this way Abenindranath Tagore’s “Bharat Mata” [see Plate 32] his only painting with avest political marriage was produced during the era of Swadeshi unrest Bharat Mata was personified as a Bengali woman holding four symbolic objects in the conventional manner of Hindu deity but the object were non conventional, they were emblamus of “nationalist” aspiration towards economic and cultural self-sufficiency ‘anna’ (food)’ vastra (clothings), sikra (secular bonring) and diksha (spiritual knowledge). The artist had virutalised Bankim’s celebrated nationalist poem, Bandematram, though Bharat Mata was enlarged into a banner by a Japanese artist 1906-07. Abanindra Nath’s students Nandalal Bose and Asit Halder produced blood thirsty version of the mother land.\textsuperscript{71} In this way this painting was appreciated eminent person of this era with different view. Among all these made cartoon of Gagendranath Tagore on the swadeshi endeavours same posters pamphlets etc. were spread over.

Unfortunately during the post partition swadeshi and boycott agitation of 1905, the urgent objective of the culture nationalist was the replacement of academic art of the Calcutta art school with indigenous teaching.\textsuperscript{72} This campaign was led by English principle E.B. Havell. It would the rather proper time to have 1905 as the rate of founding the school. It is not because one
would live to equate ... the school with the nationalist movement”, Abanindra Nath said and supported by the student of Nandalal Bose. Asit Kumar Haider, Surendranath Ganguly and K. Vencatappa later because the leading nationalist artist.

Thus was started the historic swadeshi movement unique in the history of Indian nationalist. The boycott and swadeshi programmes were interlinked. According to R.C. Majumdar, “the Boycott was the negative the swadeshi the positive aspect of the same idea”. The Calcutta journal ‘Modern Review of May 1921 carried later inspired by Gandhi’s ‘non-cooperation movement’. He first send a letter to R.B. Tagore for the proposal of non-cooperation movement. But Tagore’s reaction was – “Your letter gives wonderful news about our student in Calcutta. I hope that this spirit of sacrifice and willingness to suffer will grow in strength, for the achievement is an end in itself. It is like a fish hurt by the presence of the flood, planning to fly in the air certainly idea is brilliant but it is not possible for a fish to realize.

Then the following article by Gandhi to Tagore reply to “the call of truth’. If we would gain “swaraj’ we must stand for truth as we know it, at any cost again he said ‘I venture to suggest to the poet that the clothes I ask him to burn must be, and are. In burning my foreign clothes the naked by giving him clothes they do not need, instead of giving them work which they surely needs our non-cooperation in a refusal to co-operate with, we say to them “come and co-operate with us, on our terms, and it will be well for us for you and the world’” [Plate 37-38].
There was the vibrant messages which provoke the poet and artist to involve with this movement. Group of nationalist volunteers broadcast this movement as possible. In 1912, the ‘Dawn’ Magazine, a bading possible nationalist weekly, explained the reson for the political involvement of artists “one of the most remarkable though less pronounced features in our present day public life is the steady growth of a number of movement … In Bengal the literary and historical movement old Indian and especially old Bengali history and literatures …has succeeded … in directing our countrymen towards the relics … of our post…. Another phase of the same movement in favour of non-political Indian nationalism, is the artistic on….”.

In 1905, beginning of the boycott movement other external influences included Okakura with his Pan Asiatic dream and Nivedita, the daughter of Ireland with his first hand acquaintance with European revolutionary movement later on both of them involve with Bengal art movement. But above all with the launching of the non-cooperative movement by Mahatma Gandhi. The role of artistic nationalion was relegated to a secondary place are effect on artist filled divided into two part, Hindu nationalism and the minority muslims sources. Although Abanindranath also printing many picture regarding Muslim dynasties Hindu epic too. Yet Abdur Rahman Chukta painted the same but he identify as a Pan-Islamic artist [Plate 38]. The close identification of the swadeshi ideology of art with Hinduism, excluding Muslim contribution to Indian history. It create big problem to the “Bengal School of Art” further.
In art at that time they needed a "swadesh" creation. This artistic nationalism there native to create a "swadeshi" work which was linked with Indian tradition. Havell for his part dismissed the rebellion as demonstrating the 'constitutional conversation' of the Bengalis, regretting the swadeshi movement was not yet formed there were deeper reason for the conflict students were increasingly sucked into political unrest secondly traditional act was played by "Bhadralok" raised on light on. Havell wanted to interpret the artistic progress in India but 1906 movement suddenly lost its main inspiration, suffering a mental breakdown he was forced to leave India, never to return.

The first land mark in swadeshi are "the last movement of Shah Jahan"\* attempt to put new discovered the percept of Mughal art in their effect. This painting get high compliment indeed to the revivalist. The painting produced during Abanindranath's Mughal period, tells a great traditional method explored by him. In his way swadeshi attract the artist of nationalist movement.

PARALAL MOVEMENT IN EUROPE

In the history of Europe 19th century art was considered the most diversified and revolutionary time as new orientations, great political or economic changes that arose and the rise of rational thought. Though the era was known for "enlightenment" and "progressive" attitude all over the world.

The Archaeological discoveries and histories studies led to major revivals, especially Neo-classical and Neo-Gothic. History of painting

\* known as Prince Builder for his contribution in architecture. She was real conssicur of art.
flourished followed by Romanticism both literary and Pastoral. Then Impressionism and post impressionism painters were develop in Europe.  

The western art historians would present this in a different light and describe it entirely in a different way. The new and difficult position of the artist gave rise to a new conception of art. There is a connection between the marked individualism in the world and lives of artists during the 19th century.

When one considered England and her relationship with India find the echoes of both the major trends. Neo-classicism and Romanticism which express in British official art. The English wished to carry a 'civilizing' influence over the world. The Anglo-Indian civilians indulged their taste for the romantic by the painting of water colours. The connection between Europe and India we find Bengali Babu’s wearing a modified costumes and even their wives initiating from the fashions of the west, it means there were no wholesale borrowing style, stylistic changes are apparent which was the result of this osmosis.

Though it was the flow and its ambivalence that give it its special rhythemic life. For European realist painters object form is solid and tangible, Even in a realistic line drawing with the same kind of surface inside and outside the form. Other side Bengali artist also imitate their realism with modern way but the hold line stroke’s were same. A few individual painters of the late 19th C in France belonged to no group at all. They are of special interest to us for their pictures are linked with a kind of exotic other wordly

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§§ This concept was given by Jules Ferry that Britishers had a civilizing mission to educate the Indians and Africans. And Rudyard Kipling called it “white mans burden”.

*** Thus composite culture started to bloom i.e. the cosmopolitan Europe and westernize Bengali started coming together.
beauty. Gustava Moreau, probably the oldest of them was the teacher of Matisse their painting reflect the inner imaginative life, then Odilon Redon on the other hand painted pictures of pure fantacy, they believed in his imaginary lights and gave them a surrealist expression. At this time 'ism was enlightened over the European art. Therefore the impact of the so-called primitive arts of Africa, America on the European arts of the twentieth century was of another kind. The artist of Europe waiting for a strange sign of discovery of new things. Picasso, under the influence of punitive African sculpture, and the surrealist under that of North American Indian art moved in the direction of the new image or creative process.

In this way world wide progress, with eyes fixed on the futures and looking back with unconcealed past which consequent to revive a new things. To sum up the second half of the 19th century in Europe was a age of tremendous progress. Industrial revolution, technical inventions and discoveries in many fields led people to think of the year 1900 as down of a new age. But this period is also characterized by romantic movements, by the search of art. It was only in the 20th century that new materials and new ideas united to build the modern art. The revival of this century, the romantic painters and poets are often oppressed as well as stimulated by tragedy of existence, their choice of subject matter was an emotional and appeal of sense feelings and convey messages to the society.

†††††† The modern art which is culmination of earlier arts which we witness in contemporary times.
†††††† Perhaps they were influenced by the philosophy of Existentialism by Sartre which was more realistic at that time.
This modern manner of art had its impact on Benglai artist of that century. Abanindranath, Nandalal and Rabindranath especially Gangendranath stressed the importance of the creative individualism. They also laid much stress on his interacting with the world.§§§

Some works of romantic art deal with themes that are morbid or sad. Nandalal Bose, in his famous painting called ‘Sati’ paints the self immolation of a young widow, we may compare the Pre-Prophetile painting. ‘Ophelia’ by J.E. Millais, where the dead Ophelia was seen floating in a pool. Abanindranath’s mother and child is the depiction of a widow and her son. Other aspects of romanticism reach great height in fantasy seen in Gagendranath’s paintings. His work was totally experimental work and contemporaneous work in Europe, impressionism. Art nouveau and futurism and cubism. Among them his romanticism also seen in this pictures as such as ‘Arjun and Chitrangada’ the heroic couple united after their trial standing on a mountain. Besides the beauty of form and vision we find in it the use of analogy increasing its poetic implications.

We would notice many such examples if we go into the field of sub professional popular and folk art of Bengal. We study here the excellent book “wood cut print of nineteenth century Calcutta” edited by “Asit Paul”, reproduces two engraving by ‘Nrityalal Dutta’, two Daneer and brother and sister observing the “Bhai Phota” ceremony. The former the engraver effects a radical transformation of a common stereotypes, used of cross-surface

§§§ It simply mean’s nature or the world at large all the above mention personalities had cosmopolitan news who were always ready to intermingle with outside.
diagonals figures a sense of man it could be called the example of ‘Battala’ cubism.

However Abanindranath, Nandalal and Rabindranath were obviously conscious of this lessons held for a modern creative artist. They believed in folk and other traditional art with modified manner. Rabindranath’s span letters, supporting E.B. Havell’s decision to dispose of the western art collection of a Calcutta School of art and Crafts and replace it with a collection of oriental masterpieces was symptomatic of such as awareness. Rabindranath was not against western art nor did he deny its usefulness but believe in Indianness.  

Indeed the artist like other thinkers and writers were not aware of how much they had already observed from the west. Though early 20th century revival of art in Indo-European exchange the art school began to resemble ‘product’ rather than creative works. Jean Cassou discuss to the Paris academies that was produced for a demand and lacking in the creativity which was the spontaneous gift of the real artist.  

The storm of protest that is evoked for the changes and the middle class had already accepted ‘likeness’ as the criterian in art. The originality of Bengal School was a reaction against an antiquated group and introduce change in the conception of what art is. But after few years, the new generation of Bengal School was again shown interest to the western art. They were inspired by Picasso, Modigliani, Matisse, Rouault and Chagall.

Art becomes dead and static if it is not nourished by new ideas and themes. The decandent or decline started when instead of creating new a society started taking ideas from the past.
According to Paritosh Sen, unlike Picasso was an amateur par excellence. an amateur gifted with a very original vision and which had a metaphysical basis. His vision encompassed entire creation, its mysteries never ceased to have wonders for him". 85

Though the first exhibition of contemporary European Art in India was held in Calcutta in December 1922. The audacious works of Paul Kley, Vassily Kandinsky, Lyonel Feininger, Gerhard Marcks and others including even the English Vorticist, Wyndham Lewis had came to face to face with real modern art. 86 The land mark Bauhous German expressionist artist changed the course of Indian art.

Prior of this exhibition Indian had been exposed primarily to British academic art, and were generally unaware of making aesthetic movement in continental Europe. This was the challenge for a nation like British and its supermation. Though in the beginning of the modern movement its tangled and complexd but the effort of early pioneers was complete detachment from a complete overthrow of the traditional artistic system.

However the Initiation of Bauhous exhibition was Abanindranath and Gagendranath Tagore’s artistic explorations was confirmed. Subsequently as per Indian society of oriental art’s report, they send the painting approximately Nyonel’s – nineteen drawing and sixteen woodcut. Johanne’s twenty three drawing and different printing painting, Wassily’s – four water colour, Paul Klee’s water colour, Gerhard Marcus’ – twenty woodcut, Geog

85 Picasso used to say or believe “nature does many things the way I do But she hides them” the Blue period of Picasso lasted from 1900 to 1904. Rose period from 1905-1906. His style moved away from the Blue period to a friendly pink tone with subjects taken from the world of circus.
Muche – nine etching, Lather – seven printing painting, Saphie Korner – two water colour, Morgit Tery – Adler not suppose to identify their paintings, also lots of other papers regarding this exhibition was found. The astonishing part is that non of the painting returned back to Europe and no body could recognize that painting till now.

Although the futurism of young Asia was the potent Pro-avant-garde manifesto of nationalist movement. Then in 1930 Rabindranath’s first painting exhibition in Europe, British painter wrote about the exhibition that ‘Tagore is drawing constrain us to pause and ask ourself a new? what is the purpose of drawing of painting of art generally. It was the sudden eruption of the world art.'

Rabindranath said – ‘I strongly urge our artist to deny vehemently the obligation to produce something that can be labeled Indian art, according to some old world mannerism’.

Though modern movement in India achieved full bloom from 1st World War to the IInd world war, when global industrialization and increase in trade and commerce affected India at an accelerated pace. These changes prepared Indians to view modernism on an inescapable force and they were drawn to the international spirit of the movement.

**** These two world war itself had profound impact on each and every sphere of society thus its impact on art was inevitable.
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(Plate. 32) “Bharat Mata” by Abanindranath Tagore 1905
(Plate. 33) Sitting Buddha by Arai Kamp

(Plate. 34) Sketch of Rabindranath Tagore by Ajuma Kazua.
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(Plate. 38) Meeting of Tagore with Gandhi in his house. by Arai Kampo.