Conclusion

Indian art is not something remote from people. It forms an integral part of several manifestations, which in its totality, represents the spiritual life of the Indians. As an observer of nature, the Indian artists discovered certain unities and similarities between themselves and the outer world. Not content with this shadow of resemblance they perused their studies further and found in nature their own self at places magnified in scale and at others modified in form. Coming accidentally upon the great truth that all vibration signified a true sign of life, the Indian artist began to regard nature as a great repository of life and energy and himself as its biggest recipient. This discovery appears to be the origin of the artistic personification of nature in human form. But unlike Greeks, the Indian creative thinkers and artists have always addressed themselves more to the contemplative phases of the human mind then the physical form. It is, therefore, natural to come across in the creations of Indian artists a faithful representation of their subjective ideals rather than the photographic reproduction of forms.

A close study of Rabindranath’s works convinces that his approach to art is primarily founded his intuitive understanding of it and his personal experiences as the practitioner of varied art forms. But it does not imply that he did not learn anything from his illustrious predecessors and contemporaries. Same Western and Indian influences on him are quite conspicuous.

In his effort to understand the true traditions of Indian art and the method the old artist adopted to get their inspiration, he had gone through the Indian Epics and carefully studied the objects of art co-relating the idea with the reproductions. Thus, through his constant and persistent efforts, he was able to realize the truth. The road he traversed was full of pitfall and was not easy going.

"The strange phenomenon of the poet and philosopher Rabindranath Tagore suddenly becoming a painter at the age of sixty seven surprised many
people, confused many more, and delighted a few. That a great writer when
was the national poet of his country, almost a classical in his own life time,
should produce some meaningless drawing and paintings, with the bloom of
innocence on then, was certainly shocking to a generation that had no time
think or feel, except about national freedom”. And, when these very same
pictures were pronounced to be highly significant by discerning critics in
Europe, the whole situation seemed bewildering.

The painting of Rabindranath did not conform to any of the known
categories of art when he unexpectedly started work in 1928. His art is related
to ‘play’ or spontaneous activity and also to remember that he was a versatile
genius, a master in literature and music form.

He first began to draw, traced to the doodles and deletions he made
while writing verse. He had a naturally beautiful handwriting, that possessed
rhythmic and fine character. He arranged his lines on a page in an unconscious
pattern. Often he crossed and lines or words not required and joined these
together in an abstract pattern. These figurations did not represent anything but
they soon came to have rhythm animation, texture and other qualities of art and
little details such as eyes, beaks, tails that related them to life.

His work progresses from pen drawings to pen with transparent inks put
on with rag or finger and only lastly with brush. Lack of finish is part of their
quality and the discrepancy between formed executions inserts an element of
pathos into the form itself. This tentativeness is confirmed by the fact the
Rabindranath Tagore did not name his picture. They are self-explanatory.

Rabindranath is also an early innovator with textures in this modern
sense of textures with paint. He super imposed coloured ink sometimes in
washes, at others in broken strokes. The transparent inks laid one over another
often created a rich palette. His range of colours favors the deep yellows. The
handling of this medium produces of its own and interest in the surface of the
painting.
Tagore’s art is important in announcing new freedom to the artist. He was able to abandon all formal limitations because he was not a professional painter. The steps taken by Klee and Kandensky are echoed unconsciously in his work. His unrestrained creations gave painting a new autonomy. It is strange that he had no immediate followers. The artists of his times may have believed it was only he who could claim such liberty, being already accepted as a great poet: perhaps they did not have the taste to accept the style the vision to foresee its possibilities.

His paintings have more or less the same quality as his drawing an air being done on the spree of the moment, awakening a new sincerity, which ruthlessly eliminates all that is superfluous. His numerous paintings of the period disclosed new aspects in the appearance of things. The artist showed for the first time an inclination, which continued throughout his later work except for a few momentary lapses, to integrate lines, gestures and rhythm with colour. An abstract feeling for pure colour was also seen emerging in his creativity.

He wrote one article, “What is art”? seriously and directly on the subjects, and even it does not reveal his acquaintance with all the relevant and significant material on the subject. As a matter of fact, he was primarily a creative artist, and wrote an art usually in a casual manner, probably to make his understanding and vision of art clear and well defined. Tagore’s definition of art as “the repose of man’s creative soul to the Real” is in reality, philosophical and spiritual in its essence.

Europeans like Wordsworth, Shelley, Keats and D.H. Lawrence readily endorse Tagore’s definition. Infect, this attempt to define art is fundamentally Indian; in India all great art is steeped in religion, God and spiritually from time immemorial. In every art and thought of Indian soil, one clearly finds the religious or spiritual inspiration.
E.B. Havell also greatly contributed to the achievements of the Bengal school. It is no wonder that Havell upheld the tradition of idealistic writings and outlook of life and art. The idealism and spiritualism, which he propagated vehemently, attracted the attention of the educated elite quite naturally. While searching for pure aesthetics in Indian art, Havell overlooked the humanitarian elements, which are expressed, in traditional folk-art of India. But he argued in favour of the high design values of Indian craft and sought to reinstate it in the curriculum of the art school at Calcutta. That he re-vitalised the curricula of Indian art and its teaching methods, and, making a clean sweep of third-rate Western exhibited furnished the galleries under his care with magnificent collections of Indian painting and sculpture will remain to his lasting credit.

In many ways the trends begun or invented by Abanindranath Tagore are typical of the 19th century. The Bengal school was largely mounded by the personal style of its originator, at, and by his genius and temperament. This contribution to the field art is also inspiral and everlasting. Abanindranath was a born artist. Tagore’s life has been too deeply introspective in its utmost sense, motive and achievements. In his work, a challenging control is manifested over matter, and the transformative power of his super mind gives the mass a shape which is beyond the comprehension of ordinary individuals. Initiated into the secrets of existence the evolutionary has been fused with revolutionary in Abanindranath. This master of Indian art has constantly been amplifying the significance, enriching the expression, extending the symbolism, catching and reproducing more and more intensely the vision of the higher planes of existence and consciousness to which we ordinary mortals have little or no access.

Abanindranath’s staunch belief that painting should never be isolated from other fine arts like singing, dancing, acting and writing. He always urged
his student to express themselves in as many ways as possible. He often used to say that in order to be a true artist, one should be a poet, a dancer, and singer, for other wise he could not realize the true artistic ecstasy. For 1920 when he was picking up the various techniques of paintings and teaching his students to a new school of paintings in 1930. So in end we can say that his art like the universal cosmic sweeps takes within its space all human life and human thought bringing with it the working of the hidden world of gods.

Tagore reiterates his belief in the trinity of beauty, truth and joy as incarnated in art. Rabindranath Tagore, besides being one of the greatest lyric poets of all times, was a great social thinker and a mass communicator. As a great social reformer and patriot he joined, rather gave a lead to the contemporary social thinking on problems of national and international interest. They were thought provoking but their readership was restricted only to a few million Bengalis. They are a happy blending of Hindu-Muslim philosophies. They represent the highest thoughts of renunciations of material things of life.

He was a pioneer in the field of education for the last forty years of his life. He was content to be a schoolmaster in humble achieved fame such as not Indian had known before. He was the first in India, to think for himself and put in practice principles of education, which have now become places of educational theory, if not yet practice.

On education, “Tagore realisesd very clearly that education as it now stand is primarily an education on the verbal level, on the level of concepts, and that the non-verbal side of man, the whole physiological, emotional, imaginative, non rational side of human beings was left almost completely uneducated. At Santiniketan he set out to make the best of both the worlds”.
Reflection on Rabindranath Tagore, Aldous Huxley, Indian Literature, Vol.4, 1961
**Conclusion**

Rabindranath was not directly connected with any political movement. His heart rose against the bond of slavery. On many occasions Rabindranath joined the processions that carried the national flag and lodged his protest against British rule. Rabindranath inspired young India not to yield to Cruzan’s blandishments.

In the middle of 1904 there was a mammoth meeting in Calcutta. Tagore asked the national leaders to concentrate their energy on the development of rural India. He said, “The care of India lies in her villages. The problems of the villages are the problems of India. India will progress only when you can bring new life to these villages”.

Tagore wrote passionately on Indian Culture. He compared Indian culture to a river in which many streams have joined. Tagore stresses the need of coordinating the study of different cultures, “the Vedic, the Puranic, the Buddhist, the Jain, the Islamic the Sikh and the Zoroastrian. And side by side with them the European—for only then shall we be able to assimilate it. A river flowing banks is truly own, but ones relations with a flood are fraught with disaster”.

Tagore was a great sensitive and creative poet. The sorrow of heart and emotion are found in his poetry. He executes the real picture of emotion when we listen to his songs and poems. They revealed inerasable stamp on the heart of the listeners. His poems inspired millions of Indian’s to fight the alien rulers. It was a fight, which the pen waged against the sword, and ultimately it was the pen that triumphed. India has been proud to have her notational anthem “Jana Gana Mana” composed by this greatest poet of the century.

In Geetanjali the subjects of his poetry are adopted from our day-to-day life. The language of these poems is Taksali and has artificial simple emotion, but these poems have hidden penetrating effect on the hearts of readers; that can’t be explained in words. The language of these poems; are simple and every body understood easily.
Rabindranath Tagore's letters are also possess socialistic spirit. Through these letters he highlighted on societies evils. His letters are fascinated this is because his letter areas was abroad. So he had his friends not only in India also outside the India.

In our Fourth Chapter, we tried to discuss that Rabindranath’s art as a child art and about his views on aesthetic. His paintings are child-like or it can be said his paintings resemble with the children. Because he had no regular training in the field of painting, He says himself, “when at eighth he drew paintings by inspiration of his nephew Abanindranath and Gagandranath”. This is because there is no traditional or prejudiced effect in his art. Tagore was a lover of rhythm. Rhythm was the life force of all his works. Tagore was guided by his keen sense of rhythm in almost all his works, whether composing poems, songs and his drawing pictures. Our Endeavor were be to highlight the salient features of his aesthetics. A scrutiny of Tagore’s aesthetics explicitly reveals his belief that art is not a social product. That is, it is not the consequence of socio-economic faders or utilitarian considerations. Nor has it causation or what he labels ‘historicity’. Though a creation of a person, it is free from its genesis, it has little history, and enjoys a lot of independence. This is the reason why there is such a bewildering and puzzling variety and diversity of art the entire world over in every age and country. In this view of art, he does not seem very sound, and many may differ from him. But he has his firm conviction in it and grants autonomy to art experience, discarding any deterministic dogma, old or new.

The various elements and aspects of Tagore's aesthetic theory also lead us to infer that art, according to him, does not have a definite, clear aim or purpose. The reason is that art is creation, and just as the aim of creation baffles us, so does art. He indubitably offers us a fairly profound and elaborate aesthetic theory, though; he does not write about art and literature with deliberate intention of a writer of aesthetics. Much of the finest of the Indian and western aesthetics has been retouched and modernized by him, and to this
he has contributed considerably emotions as the source of art, he evinces affinity with inimitable English Romantic poet, William words worth.

In enitably, his well though, out and coherent ideas on the subject are a landmark in the history of aesthetics. In a, word, Tagore’s aesthetic philosophy assimilates the best of Indian and western aesthetics, shows a clear stamp of originality, and is thus absolutely indispensable for an adequate understanding and appreciation of art and literature, both old and new, and both Indian and Western.

There are three painters who are attached Rabindranath’s personality. They much very impressed of his art then the poetry. Rabindranath painting should have been initially dismay the experience when they did see the works of Tagore art. These are Nand Lal Bose, Asit Kumar Halder and Amrita Sher-Gil. Nandlal had a great respect for the Indian tradition, he was not a mere copyist as has often been supposed. Nandlal was aware that the Indian tradition has never been and is not static; like a river it is ever old and ever new, continuous, satisfying and fertile.

Amrita Sher-Gil’s loves for Indian people deserve appreciation. This attachment we can see in her paintings. Because she painted simple and poor people of rural Indian from whom she was completely alienated; the hill men and women of Simla, the villagers from South India, the peasant of Punjab and Northern Uttar Pradesh.

So, Rabindranath is very relevant today to India because his personality has multifaceted aspects that can provide a source of inspiration to our generation. For which he was a great artist poet, composer, short story writer, novelist play right and painter he was a thinker. Who wrote innumerable articles and delivered lectures and addresses, an educationist a practical one who founded and ran institutions like Santiniketan and Visva- Bharti. He was also a social worker who alongside Santiniketan organized cooperatives, the Sriniketan and a center for study of rural work and development. And he never hesitated to intervene in the political turmoil of India a when came to a head
and demanded his attention. We should remember Rabindranath Tagore today who abhors religious bigotry. It end and similarly nobody is inferior to us the world is a communication of equals. Though the world and India have changed considerably since the days of Tagore, they have not changed wholly. In many fundamental respects the world as a whole and India remain the same way his ideas and vision have not lost their relevance even today. We feel proud of having such great personalities like Gandhi, Sir Syed, Raja Ram Mohan Roy, Iqbal and Tagore on our land where mutual love, brotherhood and understanding pave its way for all those who believe and practice such supreme values and ideals and with their creative efforts contributed much for humanity at large.