Chapter - 1
In the *Kama Sutra* of Vatsyayana and ancient books like *ShukraNiti*, etc., sixty-four types of arts or *Kala* have been described. In spite of the difference given to this word the point of view of all has been the same. In some *Jaina* books seventy types of arts have been described. A book ‘*Kala Vilas*’ has been written by a Kashmiri Pandit Kshemendra in which numerous arts have been amply discussed. Only sixty-four arts are there to help a man to get *Dharma* (religion), *Artha* (money), *Kama* (worldly pleasure) and *Moksha* (salvation). There are sixty-four styles as to how a goldsmith steals gold. There are sixty-four ways for a prostitute to earn money. Sixty ways of how to deceive people by writing only, are given and so many other arts have also been discussed. Bearing in the mind the above arts it becomes clear that any work with craftsmanship is Art. Both the arts namely ‘Fine’ and ‘Useful’ come under it.

In Europe *Kala* is known as Art. The origin of this word ‘Art’ is derived from a Latin word Arts or Artem. These words have been an origin from the root Art, which means to create, to produce or to fit. According to Shri Bhola Nath Tiwari, “The use of mental and physical craftsmanship in some artificial creation is Art.” Here are three things in this statement the First is that, artificial creation is art.’ The Potter (artist) converts earth into an artificial form. He creates different shapes out of wet earth. This creation of form is artificial. The Second thing is that in Art action is important, whereas in science, Knowledge is important. To convert a natural thing into an artificial form is action. Thirdly, art is only that in which craftsmanship is used. If any thing has been made without craftsmanship or dexterity and looks ugly or unattractive, Art is not there. Up till 13th century art was known as craftsmanship, but by 17th centuries the word art began to be used for Music, Sculpture, Painting, Dance, Poetry and Oratory etc.³

Rabindranath Tagore says it is not an important question as it stands for art. Like life itself, has grown by its own impulse, and man has taken its pleasure in it without definitely knowing what it is. And we could safely leave it there in the subsoil of consciousness, where things that are of life are nourished in the dark. The question has been asked, “What is Art”? And various persons have given answers. Such discussion introduces elements of conscious purpose into the region where both our faculties of creation and enjoyment have been spontaneous and half conscious.

A fight has been going on for a long time round the saying, “Art for Art’s sake,” which seems to have fallen into disrepute among a section of Western critics. It is a sign of recurrence of the ascetic ideal of the Puritanic age when enjoyment as an end in itself was held to be sinful. But all Puritanism is a reaction. It does not represent truth in its normal aspect. When enjoyment loses its direct touch with life, growing fastidious and fantastic in its world of elaborate conventions, then comes the call for renunciation, which rejects happiness itself as a snare. Art deals with the ideal values that man creates with the help of his faculty of imagination. Art, According to Tagore, belongs to that realm of freedom where the needs of life are relegated to the minimum significance, and the ideals elevating the inner being are delineated as the basic truth of existence. In a word, “art”, says Tagore, “is the expression of the universal through the individual”. It is an attempt to “rescue truth from the dungeon of propriety” and form. Art has invariably a universal appeal because it is not primarily related to men’s temporal and spatial material needs, but to their deeper emotional or spiritual bonds.

Tagore discerns in the old Sanskrit text the confirmation of his theory that art is the result of surplus of emotional experience, moral judgments or intellectual purposes. Man is capable of transcending himself and his

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surroundings, and this he embodies in his work of art. Tagore holds that every artist is wedded to a vision, the exploration and communication of which is his primary concern. Tagore thinks that to have the artistic vision, the artist ought to be gifted with a keen sensitiveness, which overwhelms his mind with the awareness of the natural and human world around him. Tagore says: “The love, the contemplation, the vision that alone can satisfy this hunger finds its place in literature, in Art”.

Art is not primarily concerned with matters of practical utility. It is different from practical life in that while the former neglects the so-called useful things of the world, the latter attaches immense importance to them. Art strives vigorously to free human beings from the bondage of useful things, but fails in it because these things remain with man and he cannot dispense without. Every age is marked by temporary external happenings and situations which obsess the people of that age, but these short-lived excitements do not find permanent place in art, as they are transient.

The subject of art in his famous article, “Literature and social Reality”, “I hold that a novel must have a social purpose. It must place before the reader something from the society’s point of view. Art is not necessarily for art’s sake. Purposeless art and literature which much in vogue does not appear to me a served judgment”.

This intention of the artist and its accomplishment can transform even historical events into great, universal truths—fit subject for great works of art. Tagore observes: Through the effect on creation, it not only finds but also communicates the principle of delight in all things. The art ideal of a people may take fixed root in a narrow soil of tradition, developing a vegetable character, producing a monotonous type of leaves and flowers in a continuous round of repetitions. Because it is not disturbed by a mind, which is held firm

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5 K.K.Sharma: Rabindranath Tagore's Aesthetic, Abhinav Publication New Delhi, 1988, pp.6, 12,13,15,16.
by a habit, which piously discourages allurements of all adventure, it is neither
helped by the growing life of the people nor does it help to enrich that life.6

Art reveals man's wealth of life, which seeks its freedom in forms of
perfection, which is an end in them. Things are distinct not in their essence but
in their appearance, in other words, in their relation to one to whom they
appear. This is art, the truth of which is not substance or logic, but in
expression. Abstract truth may belong to science and metaphysics, but the
world of reality belongs to art. Music is the most abstract of all arts, as
mathematics is in the region of science. In fact, these two have a deep
relationship with each other.7

The simple word 'art' is most usually associated with those arts, which
distinguish as 'Plastic' or 'Visual, but properly speaking it should include the
arts of literature and music. Art is not the expression in Plastic form of any one
particular idea in plastic form. It is the expression of any ideal that the artist can
realize in plastic Forms.8 In the pictorial, plastic and literary arts, the object and
our feelings with regard to it are closely associated, like the rose and its
perfumes. In music, the feeling distilled in sound becomes itself an independent
object. It assumes a tune form which is definite, but a meaning which is,
undefinable, and yet which grips our mind with a sense of absolute truth.9

The activity of art is based on the fact that a man receiving through his
sense of hearing or sight another man's expression of feelings, is capable of
experiencing the emotion which moved the man who expressed it. To talk the
simplest example one man laughs and another, who hears, becomes merry, or a
man weeps and another, who hears feels sorrow. A man is excited or irritated,
and another man, seeing him, is brought to a similar state of mind. By his
movements or by the sounds of his voice a man expresses courage and

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determination or sadness and calmness, and this state of mind passes on to others. And it is on this capacity of man to receive another man’s expression of feelings and to experience those feelings himself, so that the activity of art is based. And it is also art if a man feels or imagines to himself feelings of delight, gladness, sorrow, despair, courage, or despondency and the transition from one to another of these feelings, and expresses them by sounds so that the hearers are infected by them and experience them as they were experienced by the composer. “Art is a human activity”, and consequently, does not exist for its own sake, but is valuable or objectionable in proportion to the benefit or the harm it brings to mankind. Art is the vehicle of the abiding values that civilization creates and nurtures in different countries and epochs. Art is the expression and communication of man’s deepest instincts and emotions reconciled and integrated with his social experience and cultural heritage.

Every mature work of art expresses not only the values and life-goals of a particular people but also the artist’s unique vision. The general impression is that art is not for the common man. It is considered too elitist to interest him. It is and it is not. It is, because art today doesn’t touch him at all because it looks so distant. It is not because art is terribly important for him, as important as food, water, air and sex. Art, like beauty, is in the eye of the beholder. Art was man’s first language. Line came to him before words and used them for expressing his own emotions, feelings and ideas and for communication with those around him, so art is as old as man.

Art is not a gorgeous sepulcher, immovable brooding over a lonely eternity of vanished years. It belongs to the procession of life, making constant adjustment with surprise, exploring unknown shrines of reality along its path of pilgrimage to a future which is as different from the past as the tree from the seed. Art presents the inexhaustible magnificence of our creative spirit. It is

12 S.K.Rama Chandra Rao: *Chitrakala*, Karnataka Chitrakala Parishath Art Complex, Kumaro Krupa Road, Bangalore, 20 August, 202, p. 23.
generous in its acceptance and generous in its bestowal; it is unique in its manner and universal in its appeal. It is hospital to All because it has wealth which is its own; its vision is new though its view may be old; it carries its special criterion of excellence within itself and therefore contemptuously refuses to be brow beaten into conformity with a rhetoric manufactured by the subtle mysteries of creation, who want to simplify through their academic code of law that which is absolutely simple through its spontaneity.\(^\text{13}\)

To conclude art, according to Tagore, in these large tracts of nebulousness Art is creating its stars, stars that are definite the their forms but infinite in their personality. Art is calling us the “children of the immortal”, and proclaiming our right to us dwell in the heavenly worlds. Art, is inseparable from man’s profound belief in the deep unity and harmony that exist between him and the world around him, the embodiment of witch is manifest in the personality of the artist. So we can say that all scholars agree on the point that art is an expression. We see the limitation of the same in the form of sculpture and painting. The outer expression can be called art by practical point of view and the internal expression by real or philosophical vision, but both are art. The ideas, which arise out of the impression, are expressed. Ideas arise by seeing the outer world and consecration. This expression of one’s impressions is art.

**Definition & Classification of Art:**

In the junior Encyclopedia of Oxford it is written that, “Though art is a perpetual human action, even then it is the most difficult thing in the world to define it. “According to Rabindranath Tagore,”Man expresses himself through art.” Art is more of an expression of the inner feeling than of external experiences. He tried to emphasize that the purpose of Art is a living creation of truth and beauty for the pleasure of man.\(^\text{14}\)


\(^\text{14}\) Ibid. p.3. (*A Brief History Of Indian Paintings*, 2002).
Tagore is opposed to the very idea of defining art because “definition of a thing which has a life growth is really limiting one’s own vision in order to be able to see clearly. And clearness is not necessarily the only, or the most important, aspect of a truth.” He explains it by saying that a bull’s eye lantern view is fairly clear, but not complete. Again, he says that to know a wheel in motion, it is not necessary to count its spokes; when velocity of motion, and not accuracy of shape, is important, an inaccurate definition of the wheel does not matter much. Art is inseparable from life alive, from living things, which have such a close and deep relationships with their surroundings as they are sometimes invisible and go unmarked. All this restrains Tagore from defining art, and in defence of his view, he further argues as follows:

*In our Zeal for definition we may lop off branches and roots of a tree to turn it into a log, which is easier to roll about from classroom, and, therefore, suitable for a textbook. But because it allows a nakedly clear view of a tree as a whole.*

However, Tagore defines art as “the response of man’s creative soul to the Real”, though such a response may be biologically superfluous. This definition of art he gives at two places: in the lecture entitled “The Artist” contained in the book, *The Religion of Man*; and in the article, “*Art and tradition*”, included by Sisir Kumar Ghose in the volume, *Angel of Surplus*, edited by him. Some other scholars say, Tagore did not define art because ‘definition of a thing which has a life growth is really limiting one’s own vision in order to be able to see clearly’ and ‘clearness is not necessarily the only or the most important, aspect of a truth’. For him this life growth is anthropomorphic in character, owing its genesis to the personal existence of man, as opposed to his gross physical existence. ‘This personal man’, Tagore

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says, is found in the region where we are free from all necessity, ----- above the
needs, both of body and mind, --- above the expedient and useful…16

Scholars also say, he avoids defining art: but he gives a serious
consideration to the cause of its existence. He asserts that art, like life, is born
of its own impulse, and man has sought immense joy in it without knowing it
precisely. Creative genius, that is, creative power, working within the artist
subtly and skillfully, constitutes the fountain-head of art. It is neither the artist’s
gift of feeling alone, nor his command of expression, nor his possession of both
that can make him a really great artist, if he is not endowed with creative
genius.

Tagore holds that art is inalienable from the life of purpose, that is, ‘the
life of the moral world’. That man is different from animal because while-the
latter is concerned with what is and what is desired, and what should be
desired’. Man is the noblest of all creatures because he also leads a life, which
is far beyond the life of animals and other species of life. He cultivates in his
personality, a character that transports him from the life of desire to ‘the life of
purpose’, “the life of the moral world”. While the animal life is inseparable
from the altruism of parenthood which is essential for the preservation of the
race, man is much more than this: he has a lot of goodness which is not only
necessary for his existence, but also enables him to have an excess of it for its
own sake, giving birth to his ethics. Man and animal have feelings of pleasure,
displeasure, love, anger, and fear, etc; but while the animal have these feelings
only to the limit of bare necessity and usefulness, man has them beyond his
necessities, and there lies the real origin of art. To quote Tagore’s own words:

*Man has a fund of emotional energy, which is not all occupied, with his
self-preservation. This surplus seeks its outlet in the creation of Art, for mans
civilization is built upon his surplus.* 17

16 Ibid. p. 61. (Rabindranath Tagore and the Challenges of Today, Bhudev Chaudhauri
K.G.Subramanayam)
17 Ibid. pp.3-5. (Rabindranath Tagore’s Aesthetic)
Rabindranath Tagore approached art as signifying a human continuum and having a lively and qua conscious character because of its inseparable relationship with human consciousness. This relational aspect of art can be said to be follow up of Tagore's conception of the world as a 'life world' a world of expressions—and not as an aggregate of things. The world, for Tagore, is a perspective where consciousness releases itself from itself—enclosed ness.

The concept of 'art' is an open concept as distinguished from the closed concepts of logic, mathematics and geometry. Hence it is impossible to identify some of art's necessary properties. New forms of art may emerge. The conditions of the application of the concept of art are also changeable. From this standpoint the task of a philosophy of art is not to specify the essence of art but to elucidate the criteria for the correct use of concepts like 'art' expression', 'Form' etc.

Inflect the plurality of art, its open-texture character, on the ground of which the concept of art is declared to be an open one, owes to the human agency in the creation and appreciation of arts. One of the major contributions of Rabindranath Tagore to contemporary philosophy of art is to bring about and establish this co-implication. Tagore identifies the elements of the growth, development, expensiveness and self-expression as the necessary constitution of human personality. The world as an art is the play of the supreme person reveling in image making. They never reveal the eternal secret of appearance. If one effort to capture life as expressed in living tissue, one finds carbon, nitrogen and many other things utterly unlike life, but never life itself. The appearance does not offer any commentary of itself. One calls it Maya and pretend to disbelieve it, but the great, artist, the Maya in, is not hurt. For art is Maya, it has no other explanation but that it seems to be what it is. It never tries

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to conceal its evasiveness, it mocks, even its own definition and plays the game of hide and seek through its constant flight in change.\textsuperscript{19}

Rabindranath Tagore believed in a moral ethos intimately related to the total personality of the artist, which was express in art. Rabindranath Tagore defined art as (a) response of man's creative soul to the call of the real.\textsuperscript{20} Art is basically the art of existence, which invokes the need for a realization of this freedom. A work of art is trans-factual. It takes place in the ordinary world, uses the media of commoners, but surpasses them all by virtue of its beauty unrecorded in any of its specificities in isolation from the whole. This beauty shines forth at the point of unity: A rose has some petals, a stem, which are of some definite shapes and size, and green leaves encircle it. With all these details there exists a principle of unity that transcends such details. We call it beauty. He also believes in a complementarity between truth and beauty. But he assigns a prior significance to truth. For him, truth is lived through a conscious adaptation to the personal self which is transcendent of factual determinations and existential in its free becoming. This stance is a matter of joy, delight, and therefore, beauty. What is delicate or fine is not necessarily beautiful, because it is not necessarily true. He says, "There is pain at each and every creative move of our self. But if we say that it is pain alone, then its description remains incomplete, because it is in this pain that there is beauty, there is delight." Tagor quoted the famous saying of Keats, 'Beauty is truth and truth beauty', more than once, but by reversing the order: 'Truth is beauty, beauty truth'. This change is important, inasmuch as Tagor understands the complementary relation between truth and beauty in view of a pre-identification of truth as beauty.

...When I turned to painting, I at once found myself in the grand cavalcade of the visual world. Trees and plants, men and beasts, everything

\textsuperscript{20} Dr. Nandi Sudhir: \textit{Art and Aesthetic of Abanindranath Tagore}, Rabindra Bharti University, 1983, pp.13, 20.
became vividly real in their own distinct forms. Then lines and colours began revealing to me the spirit of the concrete objects in nature. There was no more need for further elucidation of their raison d'être once the artist discovered his role of a beholder --- pure and simple. Only the true artist can comprehend the secret of the visible world and the joy of revealing it... The artist has a call and must answer the challenge to camps the unperceptive majority to share in his joy of the visible, concrete world-directly perceived.

In another way we can see rivers, mountains, oceans, sun, moon, sky etc., all that is the creation or creative power of God. It’s limited or short form, for example, is a painting in which we see a scene of sunset at sea. The moment we see it, we exclaim with joy, what a beautiful scene etc. This is the painting, which is the short or limited form of the creative power of God. This gives us knowledge or perception. To create this short form is art.21

From above the definition we come to the conclusion that takes us to one and the same direction. Styles may differ but all emphasize upon the Expression. Craftsmanship is attached to the expression. There can be no expression without craftsmanship. According to Bhola Nath Tiwari, "Art in its extensive form is an experiment of man’s power of action with a craftsmanship to create a thing, which is mental or physical, useful or recreational or both.” It gives an idea of the extensiveness of the field of art in which there can be innumerable forms and variety, as singing, playing on instruments, theft etc. But generally the word art is used for fine arts, which can be called its narrow form.

Classification of Art:

There are controversies over the classification of art. Some take it to be indivisible, among which Croche is foremost but some divided it into two

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21 Ibid. pp. 62-64, 71 (Rabindranath Tagore and the Challenges of Today Bhudev Chaudhauri K.G.Subramanayam )
categories as,

1. Fine or Karu or Charu.

2. Useful.

Fine art is that in which the hand, the head, and the heart of man work together. Fine art must always be produced by the subtlest of all machines, which is the human hand. Useful art. Fine art, from the very fact that they belong in the generative nature, participate in the law of useful arts. Monior Williams has divided art into two in his Sanskrit Kosha in accordance with the Indian point of view.

1. External or Practical Art

2. Secret Art

Painting, architecture, Carpentry, goldsmithy etc., come under natural Art and embracing, kissing etc., come under secret art. Indian scholars have never divided art; they have only counted the different forms of the same, because they thought the realistic division of the same as impossible. Monior Williams mistook Indian point of view that art is infinite and every big and small actions of daily life come within the definition of art. So he gave the word secret art to embracing and Kissing etc., taking them to be the secret action of life.

In Europe Plato was the first man to classification art. By calling poetry as an art and art as an imitation of nature he types art. After him his disciple Aristotle pointed out towards the useful and fine arts. Architecture was not known as fine art in the past days as we take it today. After Aristotle, in middle age, art was further divided. From the point of view of Education it was divided into two categories

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1. Professional Art and Liberal Art:

Dying, Printing, Carpentry, masonry, goldsmith etc., came under professional art. Under liberal art came literature, music, grammar, argument, oratory etc. In the fields of education under the class, Fellow of arts (F.A.), (B.A.) Bachelor of Arts and Master of Arts (M.A) etc. Words were invented which came under the Faculty of Art. Taking into account the normal division of art like Fine and Useful, it was further divided on different principles, as follows, **Visual Arts** (a) Based on form and place (b) Based on motion and rhythm, Sculpture, Painting and Architecture come under the Art based on form and place. There are visual arts, which can be seen. But arts based on motion and rhythm cannot be seen. Music and poetry come under this category. Music gives pleasure through its sound. Poetry gives pleasure when its words are read or recited with music.

2. Based on eye and ear:

(a) That gives pleasure to eyes, (b) That gives pleasure to ear, (c) That gives pleasure to both eye and ear. Under (a) come painting, Sculpture etc. That gives pleasure to eyes. Fine arts like music and poetry come under (b) which give pleasure to ear. But dramas and Dance come under (c) which give pleasure to both

3. Based a Shape:

(a) Solid art and (b) Formless art. Sculpture and Painting etc. come under (a) and Poetry and Music under (b) as they do not have any solid form. Though poetry is written but listening to it derives the real pleasure, thus its solid form is not visible.

4. Based on imitation: (a) Based on imitation, (b) Not based on imitation.

First of all painting comes under imitation, because whatever the painter sees he expresses it through the imitation of the same. But in modern art paintings are done without imitation, which is known as abstract art. But even
in that the expression of ones mental impression is there, though of course, the aspect of imitation is different. Sculpture is also based on imitation. Architecture is an art, which does not need imitation.

5. Based on Psychology: (a) Decorative, (b) Imitative, (c) Self-expressive.

The art of make up comes under (a) Different types of make up like Patra Rachna etc also come under it. Painting and Sculpture come under imitative art. Psychologists say, “To imitate is the human nature.” He tries to set himself as he sees around. This inborn quality makes a man create some thing. Self-expressive art is important. Under it a man presents his emotions. Through Poetry, Dance and painting the artist expresses himself.  

According to Tagore expresses his ideas about some important forms of art. As regards music, he rightly holds that it is the purest of art forms. It embodies beauty most compressively, having remarkable oneness and utmost simplicity of form and Spirit with least consideration for anything extraneous. “We seem to feel that the manifestation of the infinite in the finite forms of creation is music itself, silence and visible.” Music offers us “the pure essence of expressiveness in existence,” since music is made of sound, and sounds, and sound offers no resistance to expressiveness. In the pictorial, plastic and literary arts, the object and our feelings with regard to it are closely associated, like the rose and its perfume. Tagore is of the view that the art of vocal music has its own peculiar features and functions.

In the same way art has been classification in different forms Scholars have divided art according to their own points of view. Hegal’s division is important. He has division art on the basis of development. According to him fine art has got three forms:

1. Symbolic
2. Classical

24 L.C.Sharma: *A Brief History of Indian Painting*, Publishing House, Meerut.2oo2, pp.4-6
3. Impressionistic

Under symbolic art the ideas are not expressed fully because of its being based on symbols. But under classical art ideas are fully expressed because in its scope there is a harmony in ideas and shapes.²⁶

In the end it would not be out of place to mention that art is indivisible. There seems to be a mental gymnastic and no reality in all the classification of art done by different intellectuals. Formerly the classification of art as fine and useful seemed to be proper, but fine art can become useful art. Normally we derived pleasure out of music. But when the singer sings to earn money it becomes useful. In the same way useful art can become fine art when it is not meant to earn money. So we come to the conclusion that the art or Kala cannot be divided. Roche has put this thing with a beautiful example. According to him the books can be divided for convenience to place them in a library, which is useful also, but it does not mean the division of knowledge, as knowledge cannot be divided, the same thing applies to art or Kala as well.

Contemporary and Modern Art—Western and Indian

Modern Art is closely related to creative pleasure painting since it forms, chronologically, a period of intensive experiment. In its many exploratory aspects it provides a variety of stimulating precedents for the spare time artist who may, while seeking his own personal direction, himself explore the ground already covered by modern painters.²⁷

Actually this modern art is the creation of camera. When in the middle of the 19th century camera was invented, the artists were compelled to think in some new direction. While in painting, it took months to complete a landscape, camera did the same job in a fraction of a second. So in order to earn their

²⁶ ibid. pp.4-6 (A Brief History of Indian Painting)
livelihood they started some novel, artistic and creative painting. Two things are especially visible in the painting of that sort. (1) Reality (2) Emotionalism.

In the words of Dr. C. L. Jha the meaning of real art is the sincerity in ascertainment and the truth of reality. The meaning of impressionistic art is the abstract and emotional investigation of the pure and real shape of nature. In the realistic art we see outer world through our soul. But in impressionistic art we see our soul through the outer world. Whatever is painted in the former can be easily seen and understood, but to the latter we have to peep into the hidden idea of the painting or shape. Both the arts are independent.

The modern artist says that he is doing some experiments, in which he feels a divine pleasure by expressing his emotions and ideas freely like a mystic poetry in blank verse. Some artists express their emotions or impressions through colours only. Such paintings do not have any shape but have some patches of colours. According to the artists, every patch of colours carries some idea. As red colour denotes love, chivalry and enthusiasm, yellow denotes happiness and prosperity. In the same way every colour has its own importance. Such type of art is known as Abstract. In the same way, the artist expresses his ideas like fear, pleasure, love, sorrow, hate, affection etc in form of a painting according to his own free will without caring for the onlookers. This was called expression.  

Beginning of Modern art in Western:

The Modern Movement in art is a rebirth of the creative spirit in man. It involves a violent break with the skilled naturalism inherited from the nineteenth century and an adventurous espousal of the age-old elements of creation, symbolism, and design.  

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which modern art began. It is generally accepted that modern Western art dates from 1863. The occasion of salon des Refuses in Paris, where Edouard Manet first exhibited showed his *Dejeuner Sur l'herbe* to a shocked public. But other and even earlier dates may be considered; 1855, the year of the exposition, in Courbet built a separate pavilion to exhibit the painter’s studio. 1824, when the English landscapists John Constable and Richard Parkes Baningion exhibited there brilliant, direct color studies from nature at the Paris Salon. Each of these dates has significance for the development of modern art.

Now that the modern movement is largely a matter of art history, the extent of the achievements- and the failures too- that have been wrought by this enormously virile, often violent period of intensive searching. The modern movement has been securely set in France. All the great innovations and advances in painting from the “new realism” of Manet to the colours experiments of the favor, originated in that country. It is true that certain of the masters who contributed to the main stream of evolution were not in themselves Frenchmen (Vangogh and Picasso), yet the actual flash point of creation was France, and usually Paris where, in the late nineteenth and early twentieth centuries, artists could meet in the most stimulating and fertile surroundings, the Convivial cafes, there to discuss and hammer out in the cut and thrust of reach’s others living company, the radical, often inflammatory ideas that were to bring about such momentous and for reaching changes in the whole structure of Europe can painting and sculpture. Picasso was perhaps the first outrageously modern artist of the twentieth century, and although there are few today who could find anything to quarrel with in Manet- himself one of the most maligned artists of the nineteenth century. The first authentic painter of the modern era was Edouard Manet. He extended a jaded, worn-out idiom,

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32 Ibid. p. 13. (*A History of Modern Art, Painting, Sculpture, Architecture Photography*).
into a fresh, virile direction. Yet he was to effect no revolutionary changes in technique, or style, in this sense he was a traditionalist himself, and almost certainly the last great exponent of the formal three-dimensional method which extended from the Renaissance through such masters as Titian, Velasquez, Rubens, Hals, Rembrandt and Goya. But the contribution he was to make, the new direction he was to impart to this great, but failing tradition, was to throw him at once into the full glare of bitter controversy, into the blazing spotlight of ridicule and vilification.

Few great innovators in the history of painting have had to endure the virulence of such abuse as was heaped upon his “Luncheon on the Grass” when it was first exhibited at the Salon des Refusés (an exhibition of work rejected by the official French Salon: the equivalent of our Royal Academy) in 1863, and upon his “Olympia” when it was first shown at the Salon in 1865. On the face of things, this must seem more than a little surprising, since both these masterpieces are based on traditional models. “Luncheon on the Grass” was suggested to Manet by Giorgione’s “Concert”, in the Louver, and there are many prototypes of the “Olympia” composition, outstanding among which count Titian’s “Venus” and Goya’s “Maja Desnuda”.

Truth was the foundation stone of the modern movement in painting very soon, the impressionists also were to seek truth, with Manet’s new realism the ball started to roll again, the stream of painting was freed from its stagnation among the rocks and boulders of nineteenth century hypocrisy, and a revolution that was to sweep away every vestige of the past had begun.\(^{33}\) The modern movement carries on the Grand Tradition of creative art into Modern Classicism.\(^{34}\) So different types of painting were done which were called by different names like Impressionism, Expressionism, Cubism and Surrealism.

\(^{33}\) Ibid. pp. 155, 165, 67, 169. \textit{(Painting for All)}

The Beginning of Modern Art in India:

The development of contemporary or modern art in India has been intimately linked with the development of modern art in Europe. Although its evolution in India has been unlike that in the West.\(^\text{35}\)

Indian painting, evolved into a breathtaking genre with the arrival in India of the Mughal in the sixteenth century. Sweeping down from Central Asia, these descendants of Tamerlane and Genghis Khan brought with them Persian court artists and Sophisticated refinement considered the finest of the times. Under the broad-minded patronage of the early Mughal emperors, a remarkable synthesis took place between their imported tastes and the indigenous Indian sensibility. This spread to other princely courts and resulted in what are known today as *Mughal*, *Rajput* miniature painting, which are generally regarded as being among the most beautiful images ever created. Their makers kept alive the flame of creativity in India for as long as they had patronage.

But came a long and a crippling hiatus, which began when the British assumed control of India in the eighteenth century and lasted for two hundred years. Like the Mughal before them, the British brought their own tastes, but the new rulers had no interests in any form of cultural synthesis, nor could they perceive the genius of the Indian people.\(^\text{36}\) The influence spread with increasing British political power in India following the setting up of the British East India Company in 1600, and more particularly when schools of art were established in the metropolitan cities of Madras, Calcutta and Bombay.\(^\text{37}\) In them school only the Western art was taught. The result was that the knowledge of traditional art vanished and the new technique, which was ugly, could not get appreciation of the people and the students who went out after receiving the complete training, had to do some other jobs instead of painting to earn there just a livelihood.

\(^\text{36}\) Ibid. p. 7. (*Art of Modern India*)
\(^\text{37}\) Ibid. p. 19. (*A Brief History of Indian Paintings*)
livelihood. He became difficult to earn through such paintings. In this age of confusion Raja Ravi Verma appeared as a green patch in the desert of the painting in India. He learnt western oil painting from Theodore Jainson who was a European portrait painter. Raja Ravi Verma who was unaware of the traditional Indian painting started painting glimpses of Indian life in oil in western style. He was an inhabitant of Travancore. He used to learn something from every European artist who came there. He painted landscape and portraits both, which were liked by the people. But this style could not become the part of the Indian painting and came to an end after the death of Raja Ravi Verma. The reason was that it was fully European. It had nothing of the Indian style.

Even after long efforts Britishers could not develop the western art of painting in India. By the end of the 19th century and beginning of 20th century this art came to an end with Raja Ravi Verma. But the credit of bringing a new style of painting in India goes to E.B. Havell. Havell served the Art College from July 1896 January 1906. Within this period he brought about fundamental changes in the art and the institution. Havell who was constantly trying to reveal the depth and significance of Indian art.

There he was introduced to Abanindranath Tagore who was then a leading artist of India. The co-operation of two different gifted men made possible a great change in their public attitude towards art. Within ten years a new school of painting was established with his help and efforts. This was the beginning of Modern Art in India. Rabindranath Tagore also played a great role in modern painting besides Abanindranath & E.B.Havell. Rabindranath Tagore is believed to be the first artist of modern art of India. When he went to Europe he was much impressed by Paul Klee and Picasso etc. He started painting on

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40 Amit Mukhopadhyay: Fragment Text Art of Bengal, Ashim Mukherjee, Gajjar Colony Nizampura, Baroder, New Delhi, 1994,p.31.  
their modern technique, which was done without any pre-thinking on exercise.\textsuperscript{42}

Rabindranath Tagore, who started painting late in life influenced by "Primitive and Africa art", was more of a poet and literate than artist. He was charged by a desire to establish an individual style and delicate culture, and revive the forgotten school of India painting. While his early art was western in technique, his natural imagination and feeling for line and rhythm revealed the intensely eastern character of his art.\textsuperscript{43}

Rabindranath Tagore-the painter, similarly, was not a modern painter, simply for reason that his paintings display strong surface resemblances with the works of north European expressionist artists. Rabindranath's modernity lay primarily in his personalised mode of expression of his subjectivity, without the slightest hint of subjecting himself to any institutionalised form. Secondly, what is more important, his subjectivity subsumed, or was a response, to, his apprehension of the here-and now reality. Insofar as this last mentioned criterion is recognized as an important criterion of judgment of Indian modernity. Rabindranath was the earliest of the true modern artists of India. His paintings, for the first time, was encountered an anguished individual's anxiousness to cope with the complexities of existence. Although Rabindranath stood against all kinds of ritual and awe-struck obeisance to institutions sanctified by convention or power and although he would himself like to chart his own course of his subjective expression in art, he was not unresponsive to individual quest to find the relevant and significant in one's own tradition, for position one's own identity in time and space.\textsuperscript{44} These early works were doodles and erasure of unwanted words or whole lines covered with scribbling of pen resembling grotesque creatures. Indeed, at that time they were seen as

\textsuperscript{42} Ibid. p.156. (A of Brief History Indian Paintings) 1988
\textsuperscript{43} http://www.newindpress.com/Sunday/colltems.asp?ID=SEC20030926093630
\textsuperscript{44} S.K. Rama Chandra: \textit{Chitrakala}, Karnataka Chitrakala Parishath Art Complex, Kumaro Krupa Road, Bangalore, 20 August, 202, p.58.
scribbling and not as art. The art scene in the 19s was dominated by the traditionalism of the Bengal school and the academism of art school trained artists. Perhaps intellectuals of the period were ignorant about modern art and this may be a reason for his art to be misunderstood. The narrow nationalist ideology of Abanindranath and his followers perturbed Rabindranath, and he had long ago rejected academic realism as a progressive art form. Thus in 1922 he organized a show of German expressionists in Calcutta to show modern forms of art to the public. His style was an amalgam of various influences. In one sense Rabindranath represented the modernist impulse in the visual arts. He understood the modern to be a move towards expressive spontaneity, a selective appropriation of other art forms namely primitive and fold and a projection of the self of the artist.\(^{45}\)

It was true that Rabindranath drew much inspiration from the new art movement in Bengal. It was quite natural for the poet to have a peep at the new movement particularly when it was being heralded by one of the members of his family, Abanindranath Tagore.\(^{46}\) His paintings show strong influence of American, Indian and pre-Columbian art, Peruvian animal and bird figures and African dynamism.\(^{47}\) Tagore’s paintings were much more appreciated in Western countries than in his own. In a particular culture Tagore dedicated all his paintings to the west.\(^{48}\) So we can say that the role of contemporary Indian modern painting lies in antiquity. From the ancient cave paintings to the tribal paintings, from Miniatures to Madhubani, from Raja Ravi Verma to Rabindranath Tagore the rich heritage of Indian paintings has cast its powerful impression on the mind and art of modern contemporary Indian artist. Indian paintings breathed a whole new life in the 19th and 20th century and the main propend of this renaissance was Raja Ravi Verma. Another important whose were the setting up Government Art College in Madras, Calcutta, Bombay and

\(^{45}\) http://www.chennaionline.com/artscene/history/rabindranath.asp
\(^{46}\) Vivek Ranjan Bhattacharya: *Tagore’s Vision of A Global Family*, Enkay Publisher Pvt Ltd. New Delhi, 1982, p.64.
\(^{47}\) http://www.newindpress.com/Sunday/colltems.asp21ENSEC20030926093630
\(^{48}\) Ibid. p.64. *Tagore’s Vision of A Global Family.*
Lahore. The Bengal school originated with the works of Abanindranath Tagore, Nand Lal Bose, A.K.Haldar and many more. In the South there were pioneers such as K.C.S. Panickar, K.Madhavan Mennon and others whose rich colours and simplicity of designs set a propensity that was to be followed by future artist. After that Indian painting has definite effect of European modern art.49

Today modern Indian contemporary painting is like an interconnected flow of various styles and movements: inspired from the western academic customs of Raja Ravi Verma to Tagore’s imagery, to that of Ramkinders Vaij, reflecting the forms of nature from the art of Amrita Sher-Gil and FN Souza that was inspired by European modernism to that KCS Panikaer that seeks a deeper link with traditional crafts and philosophy: from the socially responsible art of Somnath Hare, Sudhir Pal, who differently reveal the university of folk tribal-Urban gaunt contemporary Indian modern painting reflected in the works of Jogen Choudhury, SatishGujral, M.F.Hussain, Krishen Khanna,Ganesh Pyne, GM.Sheikh, and others.