"Art is immortal because it has the capacity to renew itself."¹

The development of Indian art during the last fifty years has been traditionalism and modern independent outlook, partly influenced by western modernism. Between these two poles, the representatives of academic naturalism have led a sheltered and partly protected life. But this has not contributed to any weight and consequence as far as the advancement of contemporary Indian art was concerned.²

The artist has turned his mind for the essentials in the art of his forefathers and became conscious about his art heritage; this has become the best passing phase during the Revivalist traditionalism. The Artists has shown its consciousness about past and opposite world a courageous and original approach to the contemporary scene.

"The Characteristics feature of India modernism, as perhaps of many postcolonial modernisms, may be that it is manifestly social and historical."³
While discussing about the history it can be said that Indian artist has became fully modern now. It seems that artist has willing to confront "the new with out flying to the defence of tradition.... That is to say, the mythology of an indigenous community and the lost continent of an exile—both alibi borrowed from the grandeur tradition of the romantic – are allowed to shade off into the current form of identity polemics. This already mature modernism means accepting the ‘dehumanization and decantering of the images. It is not surprising that in a country like India with its cultural simultaneities, its contradictory modes of production, modern should have been realized through the promptings of postmodernism."¹⁴

Modernization is a term related to material and cultural worlds related to a period of unprecedented changes.

"The real artist distils the spirit of his day from the many ingredients of modern life. He cannot ossify in the antiquarian quest for splendors past while ignoring the present. He will adventurously discover things which we have never bothered to seek, but which may spell the language of tomorrows."⁵

Contemporary Indian Art has reflected the recognition of world scenario in the new millennium. The journey of Indian art from the modern to contemporary continues from indigenous to global.
Indian art and artist has interacting with international art as the time passes. For this interaction and communication many artist has visited different countries. The huge art events has organized time to time in Asian country too, so that from the common man to creative human being get associated with him.

Through the ages human has envented so many different thing according to the requirement of the time and age. These inventions have connected the whole world as the pearls of a garland. Some as Artist has also envented different mediums, techniques and genres according to their requirement of expressions. In such leading environment art galleries, museums, and art institutes has played an important role through the emergence of traditional and new enventions. Mediums like Camera, Cinema, Television, Computer, Internet, Information Technology has influenced the imagination and aesthetic sense of the artist. Not only arts but the literature and other diciplinaries are also impacted day by day.

Before few years our country and countrymen were busy in industrialization and in development of the nation. That was the time when artists also tried to develop him self with the inspiration of western visualization but some artists has worked to maintain the nativeness in artworks. That was the era when conflicts arised in the depiction of mythology. Artists had painted mythological narratives through the textual construction from the ancient Sanskrit sources.
Gradually the common men have used to see their god and goddess with different vision and issue of nativeness did not remain any more. The themes of depiction have changed as the rapid changes of political and social phenomena. Artist has emphasized on political and social issues. It seems that in the race of development artist also want to take a part as an aware and conscious participant. Daily life of a common man till the elite person have place in the arts. Artist has painted the changing environment of his surrounding and has started communication with the audience through artworks. He (artist) has open wide his eyes and reflect everything in his artworks weather good-bad, beautiful-ugly social-personal, pleasurable-weird, and accident – incident.

Artist has developed his own narratives, iconography and ideology. Throughout the life, artist has tried to explore so many things, experience from daily life, personal life, professional life, historical, political and social events, dreams, imagination, reading and listening of great stories, poems, newspaper, religious recitation etc.

All most every Indian has listen or read the story and various short stories from the epics. Consciously unconsciously that influenced their activities and expressions. Creative human being has expressed these narratives directly or indirectly with the blend of their imagination.

"Narration is the connective thread that kinds contemporary artists to India’s rich oral tradition."
A. Ramchandran, Badri Narayan, Vasudeo Kamath, Poospati Parmeshwar Raju, Vijendra Sharma, Sunil Kumar Vishwakarma, Anant Kumar Mishra are some of the artists who have pointed the epics and showcase them with their own style.

Whimsical, fun-loving yet serious painter Laxman Pai (1926), was born at Madgaon, Goa in a large joint Gaud Saraswast Brahmin Hindu family. Artist has completed his art education from Sir J.J. School of Art in Mumbai and changed his name from Laxman P. Pai Fandekar to Laxman Pai. During his art education he was fascinated with Mahatma Gandhi's Quit India movement and decided to join Goa Liberation Satyagraha movement but subsequently he was arrested in police custody. He was released because of under-age for judicial trial. All these incidents have impacted his artistic vision. His mind was preoccupied with the essence of life, family attachment, detachment, religious rituals, death and life etc. In that state of mind he has painted my artworks i.e. Life is Death, Death is Life, Blind Relationship, Self Portrait, Fear and Destiny. My ideas were that traditional values of any artist which I believed were inborn and deep rooted, cannot be dismantled by artificial borrowings and superficial imitations.

These nations had become a turning point to the artist so he left India and moved to Paris from 1951 to 1961 he learned fresco, etching and lithography in Paris. During his stay in Paris he found himself as an individual with strong roots of Indian culture and philosophy. Being a
sort of introvert and detached person he used to spend his all time in study and absorb art in Paris museums, galleries and western classical music, theatre, operas and ballets. Most of the artworks that artist has done in Paris were influenced with Indian subject mythology and Indian classical literature. 11th century's Sanskrit poem Gita Govinda had painted in 1954 at Paris in which artist had followed the pictorial elements and treatment of Jain miniature. During his stay at Paris, artist has revisited India around three times. "At the second visit to Mumbai, India artist has completed first series of painting on the epic Ramayana in 1958 with water colour. And after a long gap artist has worked again on the epic Ramayana from 1971 to 1974 in oil colours."9

Artist’s philosophy has embodied his whole work and life. On his canvases he has depicted nature with all her moods and human character in relation with their environment. In first Ramayana series (1958) artist has given equal importance to nature, human, and other element. In the painting

Birth of Sita (water colour on paper) (Fig. 5.6), artist has painted a Sita's face in Jain miniature style, little feet of a baby, little hand holding a little plant and above that a semi-circle with a fate line. In the left space of painting it seems that artist has created the form of a tree with colour and strokes of brush. Artist has collected all the elements or object related to Sita's birth and composed according to his vision.
Rama Worshiping Lord Shiva (Water colour on paper) (Fig. 5.1) : In this painting artist has created an arch in the background, through this, a border has erected in the painting. Under that arch artist has painted face of Rama with one open and one closed eye, circle of light in the centre of forehead, both hands with crossed fingers. Again artist has created a square shape, in which he has depicted the Shivalinga with third eye and petals of flowers. Artist has drawn a straight line from third eye of Shivalinga to the circle of Rama's forehead. In this artwork artist has created a geometrical balance in composition.

Sampati (water colour on paper) (Fig. 5.2) : The vulture Sampati was the brother of Jatayu in the epic Ramayana. He had played significant role in Sita's search after her abduction through demon king Ravana in Ramayana. He came in light in the epic when search team lead by Angada, Hanumana and Jambavan reached to the southern end of the land and found endless sea before them still without any clue of Sita. At that place they all met with vulture Sampati, who had given him all the information regarding Sita. Artist has depicted an old, weak, wingless, vulture Sampati in this artwork. In this artwork again artist has created an arch and created a border in the space. Under that arch artist has depicted Sampati with folded hands as he was greeting to all nobles who are searching for Sita. In the base of his hands artist has created a straight horizontal line and a semi-circle and some leafs beneath that circle.
In this first series of *Ramayana*, it seems that artistic vision has preoccupied from the dichotomy of forms, context, space, colour, design and structure. Artist has abided by the perennial sources of his inspiration i.e. human and nature. His intense and immediate response to his surroundings has created his experience richer at personal and imaginative manner. Artist has represented himself as a realist and a dreamer with a creative approach towards the expression of conventional and unconventional themes. With all new experience artist has again narrated the epic *Ramayana* through a series of paintings, around in 1970.

It is well known that the whole *Valmiki Ramayana* has divided in to seven parts called *Kaand* i.e. *Baalkaand, Ayodhyakaand, Aranykaand, Kishikindhakaand, Sundarkaand, Yudhkaand* and *Uttarkaand*. In some of the paintings of this series artist has narrated the all episodes of whole *Kaand* (part) in a single painting. Thus artist has depicted paintings based an entire *Kaand* and also on other episodes (short stories).

**Baalkaand** (*Ramayana* series, 34" x 52" oil an canvas, 1971) (Fig. 5.3) : In this artwork artist has narrated the story of king *Dashratha* and his three queens — *Kaushalya, Kaikayi* and *Sumitra* and the birth of their four sons — *Rama, Lakshamana, Bharat, Shatraghana*. Through the guidline of Sages, *Dashratha*, king of solar race had played a *yajana* to get children. Artist has painted so many elements in a single artwork. Starting from left top to bottom artist has painted a decorted sun in yellow and
white colour with eyes, nose, mouth, mustache and beard; four fruits in vermilian, first and second fruits are attached with bow and arrow at the bottom; in between a hand and lotus bud has depicted to symbolize the Shri Hari and goddess Laxmi. In the middle space of the canvas from top to bottom artist has depicted a hand with a royal bow; a big face with three other faces symbolizing king Dasharatha and his three queens; a fire pond at the left space of the canvas from top to bottom artist has erected a big red face with closed eye, royal mustache and pointed chin; a growing plant with seven leaves in a big oval. On this canvas artist has used violet, maroon and blue colours in the background of elements; yellow, white and orange colour in the upper space and on the border like space of the composition.

**Aranyakaand** (*Ramayana* Series, 34” x 52”, oil on canvas, 1971) (Fig. 5.4) : In this artwork artist has narrated the third Kaand of the book epic *Ramayana*. In Aranyakaand Rama was banished to exile for fourteen years then Lakshmana and Sita went with him in exile to the forest. During this time period they all three had stayed at Panchavati for some time. But the Surpanakha sister of demon king Ravana has came to them to seduce Rama and Lakshmana. But Lakshmana had insulted her by cutting her nose. Surpanakha wanted to take revenge from Rama and Lakshmana so she misleads her brother and provoked him towards the beautiful wife of prince Rama. Ravana had planned to abduct her with the help of his uncle Marich, who had turned himself in a form of a beautiful golden deer
and roomed around Rama's hut. Rama went to chase that golden deer on the request of Sita but she has send Lakshmana also after listening the scriming of Rama. In between Ravana had took advantage and came in the disguise of a sage to ask for alms and abducted Sita. To save Sita vulture Jutayu had fight with him but Ravana had cut his wings, then Sita has thronned her ornaments on a mountain near some monkeys to give the clue for her abduction to her loveable husband Rama.

After chasing the deer, Rama and Lakshmana had come back but they did not find Sita and went out to search her. While roaming here and there Lakshmana was captured by the huge strong arms of the demon Kabandh. Then Rama had to cut his arms and burn him to release him from the curse of some previous sins.

So this is the whole story that artist has narrated in this artwork. Starting from left side top a demoness with sword at her nose; a bow and arrow and a golden deer in yellow colour; a female face in a hut with some food in her hands in a circle; Ravana's face in an oval shape as a sage asking alms. In the centre artist has depicted a huge dark colouroured demnon Ravana with a sword and a vulture face inside his body as a symbol; Sita with folded hands in an oval. At the right side from top to bottom a red colour wing of Jatayu; waves of sea in blue, white, monkey in yellow brown near whom Sita has dropped her ornament; mountain in green; two bow and arouse burning bemon Kabandh with one eye in Indian yellow. In this composition artist has used green, yellow, blue, black in the
background of element. Artist has drawn complete object and sometimes he has just drawn that with line drawing.

**Sundarkaand** *(Ramayana Series, 34" x 52", oil on canvas 1971) (Fig. 5.5):* Sundarkaand is the fifth Kaand (part) of Ramayana. It is the only chapter of Ramayana in which Hanumana is the hero, rather Rama. Hanumana's selflessness, strength and devotion to Rama has emphasized in this part. In Sundarkaand Hanumana has crossed the sea to search lanka the kingdom of Ravana to find Sita and give her Rama's massage with ring. During his journey he was interrupted by mount Mairaak and demoness Sursa but he successfully overcome on them and continue his journey. After reaching Lanka city, he has found Sita, delivered her the massage and ring. He has destroyed Ashok Vaatika, the royal garden and got arrested by Indrajit after a great fight with Ravana's army. Hanumana has burned Lanka city with the flames lit on his tail by the order of Ravana.

Artist has divided the space mainly in two parts of sky and sea. Hanumana has depicted flying as the wind in great rush over the sea in yellow colour with thick out line. The space of sea has again divided in three parts from left to right. In first part artist has depicted land in blue-green colour in a semicircle. In that space artist has painted the faces of Angada, Jambvant and to other nobles. In the middle space artist has painted waves of the sea with blue, black and white colour. In between the waves mount Mainaak in green colour and demoness Sursa had depicted in yellow colour. At the right space artist has erected oval
inside a square with round corners. In the oval artist has depicted Hanumana giving ring with massage to Sita. Outside of this oval a huge face of Ravana has painted in red and black colours with golden crown. At the top Hanumana in blue with his burring tail in red, yellow colour has shown. Artist has narrated the story from scene to scene or from episode to episode as the Indian miniature. Artist has stylistic approach, conceptual vision and sensibility which is required to narrate such a great epic. In this series artist has discovered and conceived the techniques, concept, style, enunciated lines, decorative elements, compositional structure, sharp delineation and curvilinear modulation of the figure from the miniature schools.

"My work do not preach a moral. They are spiritual impression. The bold and sensational colours set my narrative into a pitch of intensity. The other things are also given colour and significance by the degree to which they reflect and dramatise the theme in tone and texture. I have used figurative drawings in a convincing manner in their folk sensibility. The brush strokes are bold and cut across the contours of the linear figures in a pivotal motion"

Padam Bhushan Artist Achutan Ramachandran Nair was born in 1935 at Attingal, in Kerala. He is considered as the senior most eminent figurative Artist. He has brought up in the artistic and musical environment of his family. He studied Malayam literature in post-graduation after that he entered in Shantiniketan under the guidance of Nandlal Bose, Binod Bihari Mukherjee, Ramkinkar Baij.
In his childhood he used to go Krishnaswami Temple with his mother. Murals of this temple were one of the impressions on the memory of the artist and with this inspiration he has started his Ph.D. on mural tradition of Kerala. Unfortunately he could not complet his work.

He has fascinated with the art work of "Madhav Menon, Raja Ravi Verma, Adanindranath Tagore, Gaganendranath Tagore and Nandlal Bose and collected the new experiences. He has also influenced through the writings of Kunjan Nambijar, Bashir and Keshav Dev." Thus artist has tried to explore the new dimensions of his imaginative world. Artist has experienced the natural, religious environment of Kerala, artistic reality of Shantiniketan, colourful atmosphere of Rajasthan and the folk culture of tribals.

Chameli (Than Yuan), wife of Ramchandran "Chameli (Than Yuan) is the daughter of Prof. Yun-Shan-Than, who came India in 1928 to teach Chiness language and culture due to the invitation of Rabindranath Tagore." She has palyed an important role in his art journey. She has supported and critically analysed his artworks time to time. She also supported the thought that to understand an artwork, vision is more important rather then knowledge and awareness of fundamentals. Themes and thoughts about art should change according to time but firmness of pictorial element must be remaining the same.

"Ramchandran has shifted in Delhi from Shantiniketan at the suggestion of Virendra Kumar and in 1965 he has
joined the Jamia Millia Islamia. In 1999 he himself has taken retirement from the institute."¹³

Intellectual awareness and study of traditions has deeply rooted in the artworks of the artist. He has created abundant of sketches before begin a final artwork. "Discussing the act of painting he says, "The pleasure of art is not in the final product but in the process of painting. The quality of a painting is judged by the pleasure one derives from the painting of it."¹⁴

In the process of artistic development artist has reintegrated art and experiences together. His sensibility has formed some central points in his vision that leads him to the new dimensions and became a starling symbol of life and vision. The variation of his vision can be notified through his artistic journey. "Ramchandran has successfully experimented to fuse his aesthetic and technical objectives for integrating the two dimensional stylistic elements, characteristic of his paintings.... In an quite innovative manner."¹⁵

Among so many different themes, in his art work *Yayati* is one of the renowned series from his methodological work. This is a short story narrated in the epic *Mahabharata*. In the story *Nahush* was a king but attracted towards the wife of *Indra* and became a python in result. So his son *Yayati* has to take the responsibility of the kingdom and became king. *Yayati* has two wives, one of them named *Devyani*, daughter of *Shukra* and second wife named *Sharmishtha* daughter of *Vrishparva*. *Devyani* gave birth two sons and *Sharmishtha* gave birth to three sons.
Driven through the jealousy with Sharmishta, Devyani went to her father Shukra. To favour his daughter Shukra cursed Yayati with untime old age but Yayati has pleased Shukra and received a boon that he can deliver his curse to one of his son and in return can took his youthfulness. All sons has denied except the younger son of Sharmishta, Puru.

Puru has given the youthfulness to his father and received old age in return. After thousands of years Yayati has tried to return the youthfulness to his son Puru but he has denied to do so.

In the context of artwork it is important to know that artist did not illustrate the story. "Here, I am using the word narrative not in the literal sense of story telling but as the continuous flow of interlocked visual images.”

"Artist has started working on Yayati series in 1983-84 and finished in 1986. Ebrahim Alkazi and his gallery Art Heritage have sponsored this project. Artist has pointed this series in three parts – Ushas, Madhyahna and Sandhya, each part has four paintings, except these Ratri is the fourth part.”

In three panels – Ushas (Fig. 5.7), Madhyahna (Fig. 5.8), and Sandhya (Fig. 5.9) artists has depicted the whole life through the depiction of tremendous and surrealistic tree. Tall male and female has depicted in different posture while working daily deeds and enjoy the free time. Peacock and other mythical creature, animals and birds with human face have also painted in motion. Even in Sandhya panel Artist has painted himself as a birth with human
face holding a musical instrument named *dotara*. Artist has painted full and sliced watermelon as the symbols of eroticism. In this art work at one side artist has shown the beauty, youthfulness, energy, passion, strength, purpose and on the other side ugliness, old age, weakness, aimless. In *Ratri* panel artist has used thirteen small sculptures of bronze metal to accomplish the artwork. Through that artist has elaborated the thought about the conclusion of life that is eternal peace and salvation.

Artist has used numerous motifs and ornamental patterns to fill the space.

Artist has used unconditional range of colours of blues, greens, yellows, oranges and red for the colour of the skin. Through the application of pure colour artist has created an extraordinary sensual appeal. Thus artist has "interweaves strands of their daily life with classical myths of *Yayati* and proding an alternative iconographic experience."\(^{18}\)

A hyper-sensitive, introvert, intelligent *Bengali* painter **Ganesh Pyne** (1937-2013) born in *Calcutta* and specialized in western academic paintings. During academics he was much influenced by the western painter *Rembrandt* after seen a film *Biblical Paintings of Rembrandt*. With the western style of painting artist has also understood the essence of water colour techniques of *Bengal School*. The effect of *Abnindra Nath Tagore* has found both in the spirit and in the technique of *Pyne's* painting."\(^{19}\) Artist has also joined *Manar Studio* of animation films and larned wood craft and carving that has impact on his stylization of
iconography and technique in paintings. With all experience artist has developed his own style poetic realism, fantasy, dark imagery and themes from folklore and mythology.

In childhood artist used to listen stories, fairy tales from his grand-mother that has created new images in his mind and he visualized different imaginative tales around him.

"Myth is a very regulating factor in my work, and the sources of my myths were basically my grand-mother's stories with their certain mystic elements, and being brought up in a religious atmosphere. The Hindu rituals were observed with keenness, so that was the atmosphere which was the base of my creative mind. Then it developed through stories, reading literature, history, mythological scriptures, poetry, seeing films etc." An artist who want to illustrate the mythology has to face various difficulties, first, in understanding the text and second, in retaining his own identity while narration of the text. After overcoming the difficulties artist has to face the risks of becoming the reproducer of the text with colours and lines or the manipulation of the text. But artist Ganesh Pyne has surpassed all the difficulties. He has maintained his artistic vision and identity while depicting mythical paintings as well as in depiction of epic Mahabharata. He has done a complete series of forty four (44) paintings and jottings in his later years. This series was exhibited at Kolkata in 2010, 2011 and at India Art fair 2013. In this series artist has created a private and personal world out
of the objectivity of the epic and represent his creative artistic vision. Artist used to depict artworks on small size surface and from water colour to tempura medium on canvas. Artist has selected subjects for painting with keen observation and prefers peripheral characters or incidents from the epic *Mahabharata*.

**The Charioteer** (Tempura on Canvas, 21.26" x 24.88", 2009) (Fig. 5.10) : In this artwork artist has depicted the chariot of *Arjuna* from one side. From right to left, artist has painted half of the horse, *Krishna* has shown in silhouette on his seat *Arjuna* sitting hopelessly on the chariot holding wheel with right hand and a drapery handing from the upper right corner.

Here artist has showed the agony of *Arjuna*, when he remove his crown, left his weapons and hold the wheel to express his unwillingness for fight in the battle against his loved ones. Artist has depicted the hidden motivation of *Arjuna*, the charioteer *Krishna* in silhouette as a shadow. It seems that artist want to tell that willingness or unwillingness regarding any deed always remains inside us but from outside this is only a provoking motivation with that one can understand his desire.

**His Dream** (Tempera on Canvas, 21.85" x 15.75", 2009) (Fig. 5.11) : This artwork has monochromatic colour scheme. In this artwork artist has painted a person in deep meditation with closed eyes and chanting garland. With pale skin and red garments artist has showed him, sitting on the mound of bones, skeletons. Here artist has displayed other aspect of a war. Even behind every
distraction people have many hidden secrets and to fulfill their mission they never mind to create destruction. That leads the humanity, love, joy, togetherness, life, growth, happiness toward the vanishing point.

**The Blind King** (Tempra on Canvas, 14.37" x 11.42", 2012) (Fig. 5.12) : In this artwork artist has depicted the portrait of *Kaurav* king *Dhritarashtra*, who was driven by desires through out his life. *Dhritarashtra* wanted to make his elder son *Duryodhana*, the king of whole empire rather then the elder son of Pandu, *Yudhishthir*. He has forgotten the difference between ethics and unethics thus he can't share such intellect with his sons. Artist has painted a yellow royal crown on his head and white colour on his hair, eyes and lips to symbolize the inexperience, sightless, and speechessness state of the king. He seems to be an acting king in the whole epic controlled by his own desires.

**Bhimsen and Ghatothkatch** (Charcoal, Crayon and Pastels on paper, 18.38" x 21.37", 2010) (Fig. 5.13) : In this artwork artist has depicted one of the *Pandava* borthers, *Bhima* with his demone son *Ghatothkatch*. *Bhima* has depicted in sitting posture in cross leges with wide opened eyes full of sorrow and regret. His dead demon son is laying in his lap after an encounter with divine weapon.

Here artist has successfully projected the expression of agony, love, attachment caused by the departure of some loved one.

**Abhishap** (Charcoal and Crayon on paper, 20.08" x 24.17", 2010) (Fig. 5.14) : In this artwork artist has depicted the dialogue between *Dhritarashtra* queen
Gandhari and Krishna. Due to the anger and grief over the death of her sons and the Kaurava soldiers, Gandhari curses Krishna with the death of all Yadavas in a similar manner as the death of her sons. She blamed Krishna for his inaction and believed that he could prevent the war and the slaughter of hundreds of millions of people who died in the Kurukshetra war. But Krishna has peacefully accepted the curse yet he explained to her how he tried many times to mediate peace and Duryodhana refused every time. He has also revealed the truth that Duryodhana with other Kaurava's had tried many times to kill the Pandavas.

In the depiction artist has also showed dead Duryodhana lying on the floor in between Gandhari and Krishna.

**Last Days of Vidura** (Crayon on Paper, 13.70" x 10", 2010) (Fig. 5.15) : In this artwork artist has depicted a meditating saint Vidura, the son of a servant girl and Vedavyas. His face is covered with brown hairs of head, mustache and beard. It seems because the lack of propere food, his skin has sticked to his bones. Vidhura is sitting on pedestal like base with crossed hand and legs. To symbolize the darkness of his life artist has applied black colour in the background. Artist has not used any other element in this artwork except the huge figure of Vidura in the centre of the space.

**The Demon of War** (Pen & Ink, pastels on paper 14.45" x 14.37", 2009) (Fig. 5.16) : Artist has depicted a horrible face of a demon with side opened eyes, open mouth and pointed teeth as he is recalling the destruction.
This mouth is surrounded with three arrows and on head he is wearing a crown of bones and shells. Through this artwork artist has created the frightening environment for viewer. Artist has successfully symbolizes the only face of war in a form of demon as the god of war.

Except all above discussed, there are many artworks and jottings in this series of Mahabharata. In this series artist has a different and rare depiction of episodes and has created the horror of war. According to Pyne, 'There is no happiness in Mahabharata. There is vast royal wealth; there is invincible bravery. Along side these, there is baseness, merciless cruelty, omnipresent violence, revenge, and laments over losing everything. . . . No other epic in this country is as haunted by death as Mahabharata'.

Through open mouth, large eyes, shadow, curse, bones, skeleton, dead bodies artist has symbolized the horror of war.

Even artist has used symbolic colours accordingly in his paintings of Mahabharata series and emphasized on the expressions of death in the whole series. "Death, or the negation of life, has always haunted me. I have witnessed many deaths. When I was a very young boy, my father died. Then, when we were staying at a relief camp at the medical college during the communal riots in Calcutta in 1946, I saw the naked body of an elderly woman on top of a pile of corpses being trundled in a handcart. As a young man, I heard of the suicide of one of my best friend waking down Chowringhee, I saw a young hockey player being struck down by a bus. My grandmother, who gave me a sense of
security in life, died when I was in my twenties. My older brother, to whom I was very close, also dies.

Metaphoric representation of death has therefore always appeared in my paintings in form of bones, stones, skeletal structures and eroded surfaces."

It seems the use of temperas and mixed media has reflect his expressions about the mysterious process of life and death. Even in jottings of his notebook artist has evolved spontaneity in images.

With this series of Mahabharata artworks and jottings artist has also done a project of illustration. Bharavi Publication wanted to reprint the Bengali edition of the Mahabharata published by the Maharaja of Burdwan about a hundred years ago. The reprint was in 10 volumes and took more than a decade (1976-1987) to be completed. For this massive publishing venture Bharavi Publication commissioned Ganesh Pyne to produce 270 drawings and these were done, for obvious reasons during the same time frame. It is important to stress this because for some inexplicable reason the long interval taken by the publisher to complete the project is being transformed in the media into some sort of a single-minded pursuit by Pyne of an artistic vision for over ten years."

In these drawings artist did not reveal the spirit of his artistic vision and only represents the encounter between a talented artist and great epic without any artistic liberties.

Vasudeo Kamath (1956), an Artist of child like curiosity and saintly wisdom was born at Karkala, a small town in Karnaka and brought up in Mumbai. From the
early childhood his leaning for drawing became apparent to the people of nearly. He started scribbling, horizontal and vertical lines to represent railway track with chalk or crayon on the walls and floor of the house. Through the appreciation and encouragement of parents and teachers, he decided to choose urse art as his career. For that he took admission in one of the most prestigious institute *Sir J.J. School of Arts, Mumbai*. There he found the platform for his artistic talents.

Artist prefers painting in oil colours on canvas, water colours on handmade papers as well as he enjoys painting with acrylics, oil and soft pastels. Since his academic days, he used to do painting landscapes on location and portraits from life. He used to paint commission portraits and the portraits from his surroundings. Not only artist invites by dignitaries for portraits but also invited by the diplomats and eminent personalities for the live portrait paintings. The most prestigious among all these is his portrait of the First Lady, Smt. *Pratibha Devi Singh Patil*, the President of *India*. For his mastery in portraits he has won many awards. "He has became the first Indian, who acclaimed the *Draper Grand Award* bestowed upon by The Portrait Society of America for his portrait *My Wife* in 2006 and got world wide recognition."

In his words "I belong to my art and my art belongs to my heart."24

He has also created conceptual paintings based on his ideas of firm believes for what he always stands by. In addition to the subjective paintings, he tries to bring out
the mythological and historical subjects with detailed study and realistic depiction of the era. The conceptual paintings of artist have representations of deeply rooted subconsciousness of mankind.

In the context of a creative mind, many subjects has pop up in artist's mind and time to time he focused one of them. In process he has started to think, read, discuss the subject and then visualize the concept and starts work with a single idea. With the process of creative mind gradually the subject has developed with visualization and manifested on the canvas. Under conceptual paintings artist has depicted many subjects i.e.

Along with other subjects artist has also depicted *Ramayana* as it is a rich epic with concepts of love and affection, friendship, pursuance of promise and strength of mind. "I feel, by following the ideals of *Ram's* life in our capacity is more meaningful than try to add Punya by chanting *Ram's* name. I have not read complete *Valmiki Ramayana* or *Ramayana* by *Kakbhushandi* nor have I gone through *Ramcharitmanas* of *Tulsidas* in a through manner. To study huge volumes of these epics are beyond my reach as a painter. Whatever little I have studied is as a reference. Still, whatever virtues are imprinted on my tender mind during childhood are from watching *Ramlila* and hearing G.D. *Madulkar's* geet *Ramayana* which are, in reality, enough for a lifetime. This has inspired me to paint a series on *Maryada Purushottam*...."25

In the script of epic *Ramayana*, writer has indicated *Rama* as the *Maryada Purushottam* but artist has found
many characters are *Maryada Purushottam* because of their deeds and duties.

In this series artist has made 28 artworks in oil and water colours on different size of surface then entitled them according to his sentiments i.e.

- Heart is where soul is
- Curse gives birth to verse
- Boon or bane
- Once in a blue moon
- He mothered his daughters
- Take a bow Seeta
- Enacipation of Ahilya
- Siesta
- Horizon meet
- Rage – Rain
- Nature Paves way
- Ever you never me
- Bharat Raj... in lieu of.....
- Toeing the line.....
- One hundred eight blessings on thread
- The one and only
- The holy alliance
- She wan’t see, he can’t touch
- Bless me and be blessed
- The Lanka Inferno
- The truth is deep slumber
- Villainage carnage
- The Lotus feet
- Head bows to tail
The unpardenable verdict
Your two offspring
The invincible Five
Passing on the Legacy

The artworks had been showcased in *Jehangir Art Gallery, Mumbai* from 29th September to 5th October, 2014. It seems that artist has incisively controlled himself in the selection of subjects so that he can avoid miracles and inhuman episodes in paintings. To understand artists wholehearted presentation small discussion has given here.

**Heart is where soul is** (38"X48" oil on canvas) (Fig. 5.17) : In this very first painting of this series artist has depicted his studio. Where he is painting *Rama – Sita – Lakshmana* on a canvas with left hand and holding palate, brush in right hand. But meanwhile he is talking to *Hanumana*, who is sitting at the right side in the canvas. Creatively artist has depicted his discussion and depiction together. Even he has created a painting in his studio with himself on an artwork. Artist has beautifully write *Shree Ram Jai Ram Jai Jai Ram* in different languages, over the blue background.

"People dedicatedly affirm their faith that wherever there is *Rama Katahanak*, recitation of *Ramayana*, *Hanumana* is sure to be present. I am no exception to assert that. So only I initiated the series with the painting that indicates that these paintings are reminiscent of inspiration sought from *Rama* dwelling in the heart of *Hanumana.*"26
It seems that in the painting *Hanumana* is meditating, by chanting Rama's name and motivate the artist. In the painting artist has created a beautiful harmony with applying warm and cool colours nearby.

**Boon or Bane** (30"X36", oil on canvas) (Fig. 5.18) : In this painting artist has narrated the episode of *Shravan Kumar*. In which he has painted landscape of might time around a river side. A man of black beard loose hair, wearing royal ornament, *dhoti*, white *parna*, has bow and quiver offering water from pitcher to an old couple. It seems that they are sitting on some weight scale. Artist has painted them in light yellow colour so they are glowing in the dark night.

Before this scene an incident had happened, in the painting the man offering water is king *Dhasratha* of *Ayodhaya*. He was roaming around in forest for hunting. At the same time young boy *Shravan Kumar* was crossing from there with his blind, helpless parents. They were going for the joimey of divine abode. But in the way to quench their thrust, their son went to bring water from the river. King *Dashratha* thought some animal has come to drink water at the river bank so he shoots the arrow with voice recognition technology. But his arrow stuck in the body of Shravan Kumar while his parents were waiting for their loving son with water.

King *Dashratha* was filled with grief when he found a young boy is dying with his arrow. He brought water himself for the parents and told them the whole incident. Then parents of *Shravan Kumar* have cursed king
Dashratha to die with grief caused by the separation of his loved son. This episode has become the base of Ramayana, a curse for king Dashratha but boon for the mankind and humanity.

In this art work artist has wisely selected his colour palate for composition and sentiments.

Horizon Meet (30"X36", oil on canvas) (Fig. 5.19) : In this artwork artist has painted the marriage of Shri Rama with divine girl Sita. Artist has depicted infinite sky in blue, grey, white, yellow clouds and red at the horizon from where earth spread all around in yellow and brown colour. Artist has given more space to the sky rather then earth. A swastika in red and yellow out line has depicted on earth with linear perspective. Rama and Sita both has depicted on the canvas standing at the swastika. Grandness of the character of Rama has depicted through his height that he reached to the sky and clouds have came of his face and shoulders. Artist has painted him in yellow dhoti and pearl ornaments. Rama has holded a broken bow in his left hand.

On the other hand artist has painted Sita as a young, pretty innocent girl in white and yellow clothes, ornamented with earring, bangles, and anklet. She is standing on her toe and stretching her hands upward so that she can place the garland on Rama's neck, that act shows her innocence. Artist has selected his colour palate with limited colour but has expressed the divine occasion successfully.
Toeing the Line (21"28", water colour on paper) (Fig. 5.20):

In this artwork artist has narrated the episode of Sita's abduction. At the time when Rama and Lakshmana have gone to chase a golden deer on her urge. But before going to help Rama, Lakshmana has marked a line on the floor for the protection of Sita. Finding Sita alone, Ravana king of Lanka has came in the appearance of a saint to beg for alm. As he can't cross the line of Lakshmana he urged Sita to come forward to give him food otherwise he'll curse her husband Rama and his family.

In this horizontal composition artist has depicted the episode, where Sita is crossing the line and carrying fruit's basket in her hands. A hermitage has painted in muddy colours behind her. Sita has depicted here in one cloth i.e. a white saree. She has covered her face with vail of here saree. Only her hands from elbow of fingers and feet from ankle to toe are uncovered in the painting. At the right side space artist has depicted Ravana in the appearance of a saint who has baged for food. Artist has just depicted his face, jholi holded by hands. Artist did not depict Ravana completely in any artwork of this series. "I have not portrayed Raavan because this is a series of Maryada Purushottama. I don't want to picturise the evil force."

Artist has used a limited colour palate and detail in this artwork even he did not create any horizontal line at background. But still the artwork seems to be more interesting to the viewer.
Passing on the legacy (21"X28", Water Colour on paper) (Fig. 5.21):

In this artwork artist has focused on the main subject. Here artist has depicted Hanumana with a small kid. To whom he is teaching how to play manjira, a musical instrument used in Kirtan. They are standing on a mat. A book of Ramayana is placed on a reading stand on a mat. It seems that artist has depicted himself with his grandson.

Here in this artwork artist has symbolically represented a way or method or process by that our culture, traditions and above all our beliefs travelled from generation to generation. It is very important for us to teach our heritage to the coming generation so that they can follow that on the right way with their own causes and beliefs. By this the world's ancient civilization can save itself. A coming generations can proud to be a part of this ancient civilization with advancement of technology.

It is notable that artist has depicted a tiny squirrel in every artwork to symbolize his presence and contribution in the narration of this great epic. Ramayana is well versed by many scholars since times immemorial. So where I stand in this row was my humble doubt. Even if this is true, I am inspired from one episode from the Ramayana that is the story of the contribution of the squirrel. The small squirrel reinforced the gaps between the boulders with tiny particles of sand. In the same way my painting and this series will be a contributory in fortifying the grand creation of old maestros in art and literature. That's why I
have indicated my presence as a small squirrel in every painting."

Indian iconic calligraphy artist **Poosapati Parameshwar Raju** (1961) was born at Vandrum in Andra Pradesh. Artist has spent his childhood in different cities of India as his father was an army officer and got transfers time to time. Artist was a student of applied art and completed his BFA from Government School of Art and MFA, from Dr. Babasaheb Ambedkar Marathwada University, Aurangabad (DN). He specializes in Grids and space division for design, corporate design, public welfare, social-service design and packaging. Artist has started his career as a visualizer in marketing consultants and Agencies limited, Bangalore. Thereafter he worked as an Art Director in Mudra Communications Limited, Ahmadabad.

He was appointed as Associate Creative Director in Everest Advertising Pvt. Limited, Hyderabad and in SSC & B- Lintas limited Hyderabad. He headed the Graphic design in Sree Designs, Hyderabad. He joined Nagarjuna Fertilizers and Chemicals Limited, Hyderabad and headed the NFCL Design Studio. Artist has set up Kalahita art foundation for NFCL and headed it as art director. Except all above he is also associated with Education Society. Artist has also associated to many Govt. School of Arts. Besides all these activities and achievements, artist has flourished himself through the knowledge gained from his great "grandfather Sir Appala Raju, who made sculptures from the stone and metal for the temples of Odisha. He was
specialized in fresco narratives and created a new medium for sculpture and relief work with tamarind seed paste and cloth."  

Certainly artist gets associated with the history, traditions, mythology and rituals of the areas. Thus his sensibility moderates him to work with traditional subjects and forms. He manifested entirely contemporary approach of simplifications that beholder can able to relate and read mythology with in new forms. 

Through calligraphy artist has developed a distinguished form of expression which span from traditional to contemporary vision. His images seem to be affspring of epistemological discernment and aesthetics that ensuring from his personalised research of iconography, signs and symbols. That is an integral part of the Indian ceremonial culture, mythology and temple embellishment. Artist’s visualization of iconography has worked as a yarn to weave together the memories of viewers with the old oral traditions. 

Artist has practisced Calligraphy from more then thirty years. In this series *Ramayana in Calligraphy*, artist has depicted 37 artworks. In which he has presented pictorial presentation of epic narratives. 

"Artist said that a study in simplification and abstraction brought out a range of strokes due to the varying characters of nibs. I drew the Devanagari stroke with an English poster nib which has a right slant to it."  

Artist has drawn the artworks as he visualize the epipodes but in the exhibition that are arranged as per the
sequence of the narrative of the epic. *Ramayana* has a lot of interwoven stories and each has an explanation. That incident and details of stories enhanced the visualization of artists. "My work in calligraphy narrates the epic pictorially. I have appropriated some of these drawings in my work with the traditional artists who work in the medium of textiles, metal and stone."\(^{30}\)

Much of the works of *Ramayana* series were composed in the 2012. Artist has used light proof ink on archival paper of 29 X 22.5 inches. The episodes that artist has depicted and entitled them such as:

- Shiva Parvati, Shiva narrating *Ramayana* to Parvati, Ishwara uvaca – "Devi Sadhu mahabhaga...."
- Lord Vishnu reassures. – That to save the earth from Ravana's prowess. He would be born as *Rama*.
- The golden bowl of celestial payasam being offered by king Dasaratha to his queens Kaushalya, Kayikeji and Sumitra.
- Emerging from the earth embraced by king Janaka; Birth of *Sita*.
- The Sage Vishvamitra and Lakshmana watch *Rama* while he strings the Hara dhanu – the heavy and powerful bow of Shiva at the *Sita* swayamvar.
- *Rama Sita* Kalyanam – The marriage of *Rama* and *Sita*.
- Loyal maid Manthara's advice to her mistress queen Kaikeyi (Fig. 5.22).
- *Sita* joins *Rama* in Exile.
• Rama, Sita and Lakshmana leave Ayodhya in the chariot.
• King Guha ferries Rama, Sita and Lakshmana across the river sarayu.
• Bharata requests Rama to return to Ayodhya.
• Bharata carries Rama's Paduka to Ayodhya.
• Maricha deceives in the form of a Golden deer while Rama tries to hunt (Fig. 5.23).
• The King of Lanka – Ravana in the guise of an ascetic requests for alms.
• Jatayu confronts Ravana, as he wrongfully abducts Sita.
• Hanuman.
• The defeat of Vali.
• Sursa attempts to engulf Hanuman.
• Under the Ashoka tree-Hanuman finds Sita.
• Lanka Dahan, Hanuman burns Lanka.
• Hanuman raises himself at Ravana's court.
• Vanara Sena constructing the Rama Setu.
• Rama and Lakshmana pray to Lord Shiva. Indrajeet's weapon – the Nagpasha.
• Lakshmana falls unconscious, bound by the Nagpasha.
• Hanuman fetches the Dronagiri mountain from the Himalayas, in search of the sanjeevani, to revive Lakshmana.
• The Rakshasas interrupt Kumbhakarna in his sleep.
• Rama defeats Ravana (Fig. 5.24).
• Rama and Lakshmana, worship Lord Shiva.
- *Sita* emerges from the care of Agni.
- *Rama*, Lakshmana and *Sita* return to Ayodhya with Hanuman.
- The festive flames of Deepavali in Ayodhya.
- *Rama, Sita, Lakshmana* and *Hanuman*.

"With the briefest of means, gentle twists and turns of his (Artist-Poosapati Parameshwar Raju) skilled pens—now broad-nibbed, now thin, now emphatic, now barely touching the paper— and an extremely limited range of colours for keeping it all simple, Parameshwar Raju conjures up sights for our eyes that are already prepared by what we might have seen in painting"\(^\text{31}\)

Artist has depicted all the episodes of the epic as he remembered but in exhibition all episodes were displayed in sequence according to the story traveled in the epic *Ramayana*. After influence, his interpretation of *Ramayana* with lyrical charm even from the beginning of the epic, when Lord *Shiva* was telling the story of *Ramayana* to goddess *Parvati* till the episode of festival Deepavali in Ayodhya with the returning of *Rama, Sita Lakshmana* and *Hanumana* to the kingdom.

Artist has used beautifully the curves and strokes of calligraphy to create various postures of different forms. To create the head artist has used square shape for male and sphere for female.

Thus artist Poosapati Parameshwar Raju has rendered a picturesque expression for the different episodes from the epic. His images effectively crystallize the narrative within the minimal form.
The renowned and noted artist **Vijender Sharma** (1962) has completed his art education from college of art, New Delhi. During his college time he has started doing book covers and illustrations. From the very beginning his works has invited the viewer to reflect deeply about familiar objects of nature. In his work beholder can enjoy the features of compositional complexity, fine details and rich colour. Artist has appeared in a state of mediation during the creation process of his art-works. He has followed his heart and felt himself apart from the surrounding environment. It seems that his artworks have showed the aesthetical mirror to the reality.

Artist has depicted not only the subjects like life, death, struggle, spiritualism and nature but also corruption and social edictions in his artworks. Thus artist has showed responsibility for the society, he live in. Sometimes he has depicted his thoughts satirically or ironically through his beautiful paintings. Artist used to do work in realistic style of painting with the different elements i.e. flower, cloth, mask, chord, braad, C.D. newspaper, net, garland, polythene, grenade, fruits, water, rocking horse, birds, rifle, flag, idole, clown, puppet, human (male, female, priests etc.) Chair, table etc. "The elements of his paintings are both orthodox (flower, cloth, mask, Chord) and strange."32 Artist has beautifully painted the wet cloth and polythene sheet around the human figure and other elements. According to Artist, "every human being has noticed their surrounding environment and get affected through the elements. But very few people has
reacted on the matter directly. So it is a moral responsibility of an artist to notice himself and surrounding atmosphere and after a intense thought process depicted that in artworks."

Artist Vijender Sharma is among the artist whose works has exhibited in Rashtrapati Bhawan under the presidency of A.P.J. Abdul Kalam. President has also bought a painting named Gandi never Dies from that exhibition and invited artist to make his portrait. "I am proud to say that president has chosen me to portray him. I have worked for many renowned personalities but to work for Kalam is a kind of reward for me." 

Artis has also worked with Ambanis', Dabur and Birlas' and many others.

Before getting recognition, appreciation, good galleries and big clients for the artworks an artist has to passed time full of frustration, confusion and unrecognition. "I was very frustrated at the beginning of my career. I was so enthusiastic but was still so confused for my concept, composition, and style of depiction. How to start...? Where should I stop....? How could sale an artwork...? Should I sale or not my artworks...? But with all courage I had struggle on and found deep interest in story book and mythological scriptures. I had read epic the Mahabharata and then started to paint some characters during the war." 

In the beginning artist has depicted painting i.e. Bhima and Duryodhana, Drishtadumna cuts the head of Dronacharya, Krishna and warrior Arjuna.
**Bhima and Duryodhana** (Fig. 5.25):

Artist has made this artwork in water colour on paper. Artist has showed a huge, muscular, strong figure of Bhima in centre of space. In the epic *Mahabharata*, Bhima is one of the brothers of five *Pandavas*. Artist has painted Bhima, with wearing broken armour on the upper body, tied red *patka* around his waist and violet colour *dhoti* for the lower body. Artist has ornamented him with armlet, bracelet and with different kind of foot wear. He is the most strong in physical power and always fight with mace. In this artwork also artist has depicted Bhima holding his mace strongly and expression of madness that is caused by anger of his vow. In the *Mahabharata*, during the game of dice, Duryodhana had insulted Draupadi and asked her to sit in his lap. Bhima had taken a vow to take revenge of the disrespect of his wife by breaking his (Duryodhana's) thigh.

In the artwork artist has shown Duryodhana lying on the floor under the feet of Bhima after their dual fight (*Dwand Yuddh*). Duryodhana seemed to be senseless with opened mouth, twisted legs and with unmanaged cloths. But still he was trying to pick up a stick. In the background left side behind Bhima, artist has depicted *Balarama* running to attack on Bhima with his plough, because Duryodhana was his favourite student. But Krishna has stopped him by holding his hand.

In the background artist has painted red, black and brown, heavy, stormy clouds and thunder that enhance the intensity of the environment in the artwork. With the monochromatic colour scheme artist has used violet, green,
yellow and grey colour on some elements. The red and dark shade of the artwork symbolises the bloodshed and destruction of the war.

**Drishtadumna Cuts the Head of Dronacharya** (Fig. 5.26):

Artist has made this artwork in water colour on paper. In this artwork artist has depicted a huge, muscular warrior *Drishtadumna* in action. *Drishtadumna* is also known as *Draupada*, son of king *Drupada* and brother of *Draupadi*. He was the commander of the *Pandava's* army during *Kurukshetra* war. Artist has painted *Drishtadumna* with royal armour on upper body, a blood stained blue *dhoti* on the lower body and ornamented with crown, armlets, bracelet. He is standing on the bodies of dead soilders in the battle field of *Kurukshetra*. He is holding his bright sword in right hand and raised the left hand with the head of *Dronacharya* and looking it furiously. *Dronacharya*, was the royal guru of *Kauravas* and *Pandavas*. But in the war he was the commender of *kaurava's* army.

To show the bloodshed of war artist has depicted the mound of dead bodies of soilders in the foreground and chariots, horses and fighting soilders in the background. Artist has merge horizontal line with the sky. It seems that dust, mud, blood and sweat of battle filed has created stormy clouds in the sky.

In the artwork artist has emphasis the victorious gestures of *Drishtadumna* for his army and for the artist that is the victory on frustration and confusion.

**Warrior Arjun** (Fig. 5.27):
This artwork is in water colour on paper. In this artwork artist has depicted a strong giant like warrior Arjuna. He was 3rd brother among five pandavas, specially trained in archery. Artist has captured the image of Arjuna when he was looking upward and picking up an arrow from quiver that tied at his back. He has raised his left hand in which he held the divine bow as he has selected some target for his arrow. Artist has depicted Arjuna with armour on upper body, \textit{patka} at waist, violet \textit{dhoti} at the lower body and ornamented with royal crown, armlets, bracelet and with decorative boots. With bow and quiver of arrows artist has depicted sword handing on his waist. \textit{Arjuna}'s titled figure seems to be more active and flexible as a warrior. Artist has painted warrior Arjuna standing on the mound of dead bodies of other warriors as he symbolizes that every war has resulted the great destruction of human life.

In the background at the left side of \textit{Arjuna}, a chariot driven with three horses has come to attack on \textit{Arjuna}. On the right side \textit{Krishna} has depicted standing in front of \textit{Arjuna}'s chairot, and giving him directions. Again in this artwork artist has filled the sky with strokes of red, black and blue colour to represent stormy cloud, thunder and lightening.

\textbf{Krishna} (Fig. 5.28):

This is one of the favourite artwork of the artist in water colour on paper. In this artwork artist has depicted \textit{Krishna} with grey flesh colour. Krishna is also depicted as a great warrior as artist has painted armour on his upper
body, red *patka* with golden border. Warp around his waist, yellow *dhoti* for lower body and his is ornamented with a royal crown with peacock feather, earrings, armlets, bracelets and unique footwear. *Krishna* is holding a long trident in his right hand, a mace in left hand and a sword hanging on the waist. It seems that *Krishna* is standing in the battle field of *Kurukshetra* after the war because weapons, armours, shield, heads, arms, legs of human body are scattered around him. Artist has captured the atmosphere of a battle field very sensitively and projected the gestures of *Krishna*. Artist has depicted the expression of sorrow, justice, eternal truth on the face of *Krishna* when he is looking upward on the sky.

In the background artist has depicted the land and sky but has blurred the horizon line. With the clouds of red and black colour artist has created a mistrious environment in the artwork.

In this series artist has focused on characters from the epic *Mahabharata*. Artist has followed different source of light sometimes from the upper side and sometimes from the back side of the main character. Artist has given more space for sky rather then land thus the horizon line come beneath the centre in all artworks of this series.

Artist has never exhibited the artworks of this series. Except this series on mythology artist has contributed through his artworks in the India's most viewed mythological T.V. serials. Artist has pointed 65 artworks in watercolour on paper for the *Ramayan* serial created by Sh. *Ramanand Sagar* and now his artworks are in the
collection of Sagar family. Similarly artist has depicted 75 artworks an the epic Mahabharata for the T.V. serial Mahabharat directed by Mr. B.R. Chopra. With Ramayana and Mahabharata artist has also made some artworks for T.V. serial Vikram aur Betaal of 26 episodes, produced by Sh. Ramanand Sagar.

Alumini of Banaras Hindu University Artist Sunil Kumar Vishwakarma (1980) was born at Kopaganj-Mau in Uttar Pradesh. Kopaganj is famous for textiles industries particularly handloom sarees of cotton and linen. Being born and brought up in a small place, he got opportunity to interact with personification of mythological beliefs of common man. As a religious human being he has fascinated with Ramalila the local theatre shows of the epic Ramayana. He has enjoyed the Indian culture and traditions from the very early age that the narratives of Hindu Mythology have deeply rooted in his soul.

In 1997 has came in Banares from Kopaganj – Mau. Banares also known from the name Kashi and Varanasi. In Hindu Mythology Banaras or Kashi is also called the divine abode of Lord Shiva. People have great belief if a human has died in Kashi, he will get place in the service of god beyond this universe. Religious environment of the city leave deep empact on artist. With such favourable environment artist has learned the fundamentals and technicality of art and different mediums of expressions. In the guidline of his teacher PRaman Singh, artist has sharpened his skill and vision. Driven through the creative vision and surrounding artist has got a scholarship from
China scholarship counsel, China in 2003 to 2005. Through this artist has got a chance to interact with not even the history and contemporary art of China but also the cultural, traditional heritage of the country. During two year stay in China artist has seen the Beijing Opera\textsuperscript{36}. While enjoying the Beijing Opera artist has remembered the childhood memories of Indian Ramlila. According to artist, "He found many similarities in Beijing Opera with Indian Ramlilas and with traditional dances.

In Beijing Opera artist used to point their faces and wear large headgear, crowns and masks same as performers used to do in Kerala. Their gestures, expressions seemed to be same as in Ramlila. Like Ramlila they also narrated the stories through acting, dancing and fighting scenes."\textsuperscript{37}

Although the culture, tradition and history of China is different from India still there are some similarity in expressions.

After coming back, artist has begun to explore new dimensions in art scenario. In 2006 he has joined Banaras Hindu University as Lecturer.

Artist has depicted numerous subject matters from his surroundings as well from mythology. He has visualized the series of paintings i.e. Street light, Virasat, Buddha life, story of Maharishi Pranchand, Oriental Brush work, India through China, Ram-Leela and abundant portraits and life study in Paintings.

As artist is found off to watch Ramlila and listen the spiritual preaching by religious persons. Being based in
Banaras artist has also seen the world famous *Ramlila of Ramnagar* in Varanasi.\(^{38}\)

Through such inspiration artist has made one hundred illustration on the urge of a reputed person Mr. *Ram Avatar*, who did a research about the places where Lord *Rama* has united and he collected photographs of the certain places. With the photographs of the space and story of *Ramayana*, artist has visualized the scene and prepared one hundred illustrations.

After that, artist has worked on the *Ramlila* series of paintings. In this series artist has made several paintings on the *Ramlila of Ramnagar*. He worked on this series from 2011 till 2013. Some of the paintings from this series has showcased in 2012 at Ravindra Bhawan, New Delhi, in 2012-13 at Punjab Kala Bhawan, Chandigarh and also in Visual art faculty in Banaras Hindu University. Five paintings from *Ramlila* series has displayed in an exhibition in 2013 at Banaras Club, Banaras and appreciated by Kashi Naresh, who had inaugurated the exhibition.

Artist has depicted many episodes in *Ramlila* series i.e. 

**Rama Darbar** (acrylic colours on canvas) (Fig. 5.29) :

Artist has beautifully composed the figures on the Canvas. Many individual groups of persons has composed here in an interactive manner. In the centre *Rama* and *Sita* has shown sitting on the thrown. *Rama* has shown wearing heavily ornamented orange garments with *Pataka* of light rose colour. He is wearing the grand golden crown, many necklaces, armlets and holding his bow in his left arm.
Rama is seeing towards the audience. While Sita is looking graceful towards lord Rama in a manner. She has shown in rose pink colour Saree with golden border. She is wearing golden feminine crown necklaces and bangles.

Both Rama and Sita are seemes to be the idols of grace, dignity and royalty in the painting. In front of Rama and Sita two persons are sitting on the floor and two baskets of fruits have placed in the middle. The servant sitting infront of Sita, is wearing orang turban, yellow kurta, red dhoti and patka. From left hand he is holding a large mask of crowned monkey and through left hand he is holding mace in his lap. He is wearing a white floral garland in his neck and with a sight of inquary he is looking back towards the other persons. The second servant who is sitting in front of Rama as a guard he is wearing red turban, Kurta and Yellow patka in waist and pajama. He has also lifted up his monkey mask on his head thus his real human face has shown. He has holded mace straight with his both hands that shows the attentiveness of his character here.

Two of the brothers of Rama are standing at the both corner behind the thrown of Rama and Sita. And third brother is standing at the right side of Rama near the throw folding his hands in the honour of Rama and Sita. All the brothers are wearing embroitered red clothes with Yellow Patka and Dhoti. They are ornamented with large golden crowns, necklaces, armlets and floral garland on the neck.
On the right side space in the painting artist has painted a group of six people as a Bhajan mandali. Among them three are sitting holding music instrument and reciting *Ram Katha* from the holy books. While among other three one is hanging drum on his neck and two are claping and singing the songs.

All six worshipers are wearing orange turban, white *Dhoti-Kurta* and orang *patka*. Artist has composed figures so naturally that backside pase of a sitting person seems to be more natural and devotee towards his lord.

In the left side of the painting two more devotees has depicted. One of them has shown holding a holy book and other one is raising his both hands which rejoicing the environment. Both are wearing the same orange turban, *patka* and white *Dhoti-Kurka*. In the background upper left side artist has also made a CFL light hanging in a holder and divided the background space through light & shade through different pigments.

This painting has become the combination of different moods and expressions but all are related to the Lord *Rama* and *Sita*.

**Savari of Rama – Lakshmana** (Fig. 5.30):

This painting has made in acrylic colours in 5X4 size. Here artist has depicted one of the important scene Savari of *Rama – Lakshmana*.

*Ramalila* audience waits eagerly to see the entrance of their Lord – *Rama* and *Lakshman* in the *Ramalila* ground. Here artist has shown both *Rama* and *Lakshmana* sitting on the shoulders of two devotees, who are carrying them to
the performance ground among the devotees. This painting is in vertical shape.

In space Rama has depicted in left and Lakshmana in right and little behind Rama as he is younger brother. Here Rama and Lakshmana both have depicted in embroidered yellow clothes—Thoti and Kurta. Both are wearing the royal golden crown, necklaces, armlet and rings and a floral red-white garland around their neck. From the right hand they are holding their bow and placed their left hand on the turban of the devotees who are carrying them. Both Rama and Lakshmana are looking so similar but still have different expressions and gestures.

One of the devotee who carrying Rama is wearing orange pagadi, patka and Dhoti. Through left hand he is supporting Rama's feet and with right hand he is supporting his shoulder. Other devotee who is holding Lakshmana on his shoulders is wearing red pagadi, dhoti and orange colour patka with red shining. He is also supporting Lakshmana's left leg through left hand. Both the devotees have applied white and Red tilak of their forhead.

This painting is in warm colour like red, yellow orange and seems monochromatic but white and black colour covered the important space in the background. Artist has creatively applied ochre yellow with different shade and balanced direct light through white colour in the background. White light of the back ground played the role of luminary around the face of both Rama and Lakshmana. In the lower space of the background artist has applied
dark green colour that gave the darkness of black colour. Through the darkness of background shows the presence of crowd behind the Savari of Rama and Lakshmana.

The eye movement, facial expression of Rama and Lakshmana are seems to be dignified and royal as they are worried about their devotees and want to fulfill their wishes and care them as if they are the creator lord of human and took birth in human form to establish the code of conduct of the earth. But they still have a clam and peaceful silent smile on their faces.

On the other side both the devotees has the expression of gratitude on their faces. Both have black mustache and beard that shows them older by age. Artist has created the expressions on their face and age lines so carefully. Even both devotees has titled down their eyes with the front face that creates the expression as if they are serving their master without confronting the world.

Thus artist has successfully conveyed the massage of devotion of his heart to the beholder through his artwork.

**Rama-Lakshmana** (Fig. 5.39) : This artwork is made in acrylic colours in a size of 6X6 that creates the painting more interesting.

In this square composition artist has place the figure of Rama and Lakshmana in the upper space, little right from the centre line as they are sitting together on a high level space. In this artwork artist has dressed both Rama and Lakshmana in embroidered green dress and red cloth tied around their waist. Both Rama and Lakshmana holding bow from left hand and placed their right arm on the right
knee. Artist has ornamented them with royal golden crown, necklaces and floral garland on their neck.

Artist has shown beautifully the divine incarnation of Lord Vishnu and Sheshnaag and manifested them as the idol of morality in the human form. It seems that both brothers are analysing the real state of mind of their devotees. Both are communicating with audience with the movement of their eyes and facial expressions.

At the right side of Lakshmana a servant is standing with a fan. He has wear white turban and a cloth around his shoulder to waist. Artist has ornamented him with Rudraksha earring and garland. He is holding a green hand fan in his left hand and giving service to Lord Rama and brother Lakshmana with full dedication and devotion. With half closed eyes it seems that he has indulged in the devotional environment of Ramlila. In front of him, at the left side of the corner, a priest has depicted in the painting. He is reciting Ramacharitmanas from the holly book. He has shown in a white pagdi, Kurta Parna and yellow dhoti. He has placed his right arm on right thigh and left arm on the left knee. His open mouth and eyes has conveyed his recitation to the audience. Artist has shown him as an intellectual, priest in the painting.

At the foreground in the parallel of priest, one guard has depicted at the right side space of the whole artwork. Artist has created his form in the side posture with side profit, his back toward the right space and face toward the left space of the painting. He dressed in white turban with colourful shades of pink, green and grey, embroidered pink
kurta with broad green border and light pink cloth tied around his waist. He is ornamented with gold earring necklace and armlet. He is holding a mask of crowned money face in hands. Artist has painted this mask with golden crown, earrings and red face. Because of tilak of red, white and yellow colour on the forehead and black mustache, mask has become a decorative art work individually. Guard, who hold this mask has stand so attentively that his sincerity played important part in the expression of the whole composition.

Artist has created the colourful environment in the composition that enhanced the versatile expressions of characters in the painting.

**Hanuman Darbar** (Fig. 5.32):

Artist has made this artwork with acrylic medium in size of 6X4. Hanuman is one of the important character of Ramayana and Ramlila.

Usually it is rare to hear about the Darbar of Hanuman but here in this artwork artist has manifested the picture of Hanuman Darbar. Artist has depicted Hanumana sitting on a royal throne of maroon and golden colour and under a royal umbrella of golden colour. Hanuman has raised his right hand in abhaymudra for blessing, left arm is placed on the right foot and held mace from left hand. Hanumana has depicted here in red clothes and ornamented with golden crown, necklaces armlets.

Artist has painted a light beam of light yellow colour around his (Hanuman) head. Artist has depicted Nala-Neel
standing and moving fan for their lord *Hanumana* at the back side both corners of royal throne. *Jambvant* has depicted in the painting at the left side corner space before the throne. He has showed in orange embroidered *dhoti*, light red *parna* and ornamented with golden headgear, armlets and bracelets. In the opposite, at the right side corner space before throne *Sugriva* has depicted in orange and green clothes and ornamented with golden crown, necklaces, armlets, bracelets and earrings. He has gray beard and hairs. In front of *Sugriva*, *Vibhishana* has depicted in the painting. He has shown in orange *dhoti*, *patka*, *parna* and ornamented with golden earning, armlets, bracelets, necklaces and waistlet but not with crown or any headgear. In front of *Jamavant*, *Angad* was sitting before the royal throne. He is sitting with folded legs as a guard in red cloths and golden headgear, armlets, bracelets. All, *Jambavant*, *Sugriva*, *Vibhishana* and *Angada* has depicted with titled eyes and folded hand to greet with respect to *Hanumana*. Artist has depicted some figures in the upper space of the background as if in the sky. From the left to right, artist has showed *Rama-Sita*, the lord of *Hanumana*, for them *Hanumana* has left everything and spent his life in their service as a great devotee. In a red circle, artist has painted Sun god, who was the guru of *Hanumana*. From him *Hanumana* has learnt many things. With the effects of wind artist has shown *Vayu dev*, who is also known as the father of *Hanumana*. In Hindu mythology there are many reference of it.
Pawanputra – Hanuman is often called the son of the deity Vayu; several different traditions account for the Vayu’s role in Hanuman’s birth. One story mentioned in Eknath’s Bhavarth Ramayana (16th Century CE) states that when Anjana was worshiping Shiva, the King Dasharatha of Ayodhya was also performing the ritual of Lut rakama Yajna in order to have children. As a result, he received some sacred pudding (payasam) to be shared by his three wives, leading to the births of Rama, Lakshmana, Bharata and Shatrughna. By divine ordinance a Kite anached a fragment of that pudding and dropped it while flying over the forest where Anjana was engaged in worship. Vayu, the Hindu deity of the wind, delivered the falling pudding to the outstretched hands of the Anjana, who consumed it. Hanuman was born to her as a result.

Another tradition says that Anajan and her husband Kesari prayed Shiva for a child. By Shiva’s direction, Vayu transferred his male energy to Anjana’s womb. Accordingly, Hanuman is identified as the son of the Vayu.

In mythology Hanuman has called as Pawanputra with other names i.e. Kesari Nandan, Anjani Putra, Bajrangbali, Anjaneya, Pawan Sut, Marutinandan.

Then artist has depicted monkey’s king Kesari and his wife Anjana, the parents of Hanuman. All Ram-Sita, deity sun, wind and Kesari-Anjana are giving their blessing to Hanumana.

In the painting artist has depicted devotees of Hanumana in the lower space of foreground. Six monkeyes has painted facing toward Hanuman and back towards
viewer. All are playing different musical instruments and reciting verses in praise of Hanuman, a great devotee.

Artist has composed this artwork beautifully in three parts and application of blue in the background with bright colours in the foreground made this artwork more interesting.

In the whole Ramayana Hanuman has showed as a powerful, intellectual and important character even though he behaved in a certain manner with gratitude and remained a great devotee for his lord Rama and Mother Sita. But here in this artwork artist has depicted the other aspect of devotee Hanuman, where he has shown as a patron to all his devotees.

Artist has depicted the dramatic makeover of all the characters and their indulgement in different roles of the characters from the epic. Artist has caught both the real and dramatic representation of characters sensibly. Eye contact, facial gesture and posture of every character is so uniquely pointed in every artwork. It seems artist has expertness of communicative skills throughs the colours and forms in the painting.

Thus expression in art works got an entry through the eyes and set in heart and mind of the beholder with unmeasurable devotional feelings.

Emerging Artists has also showed their interest in mythology. One of the young artist Anant Kumar Mishra (1983) born in Bihar and completed his education from Delhi College of Arts, New Delhi. Being interactive, innovative and passionate student he got chance to work in
the first group, which had beautified the metro-station with murals with the association of Delhi Metro Rail Corporation (DMRC). According to artist, "It has given me a visual maturity to handle huge murals aesthetically. I feel, I have pass out of the college as an expert and much more confident." With the mature aesthetic intellect artist has moved on towards the depiction of mythology. Artist has assumed mythology as the history of human being. This history has passed from person to person first from oral tradition then through scriptures. This is a kind of document for the persons who practice, belief or doubt regarding the scriptures. Mythology whether, it would be of any religion or country, it have some characters and stories too, on which people used to belief. To creat artworks on mythology artist has studied various scriptures (religious texts) and he found some difference in expression in *Ramayana* of Valmiki and *Ram Charit Manas* of Tulsi Das. Both the writers has their own way of expression that has driven through their feelings and elaborated the culture, overall life, society, rules- regulation of a particular time period i.e. *Treta Yuga*. According to artist Anant Kumar Mishra, it is very important to understand the concept and state of mind of a writer while studing his writing, same as it is significant to analyse the artist vision while enjoying his/her artworks, only then the information and substance can convey in right and healthy manner among the generations. Writers have written scriptures with quick wit and intellect that reader, listener found themselves associated with situations and circumstances around
characters in the story. Thus mythological characters and narratives based on his readings of scriptures have given him an artistic makeover. All most mythological characters has some supernatural powers and people get fascinated with characters abilities and creative human has renarrate the story or episode with flight of their imagination.

Artist has also depicted a series of painting Avtar influenced from the stories and characters of mythological epic. Artist has worked on his thought process and manifested the formula of mythology & modern sciences. According to artist, "Our Indian culture, tradition, rituals, mythology everything is based on some science. So I have just projected my vision regarding Indian culture and mythology with advance sciences in my artwork. We all have seen some certain iconography for our gods and goddess but in my artworks people can see and understand some more or less a new heroic iconography. People can see their god, goddess and mythical stories with the same feeling and beliefs with a different vision of their god and goddess.40

In this series Avtar artist has made fifteen artworks in oil, acrylic and mix medium on paper and on canvas.
Hanumana on the Aircraft (Fig. 5.33):

This artwork has made 6'x4' in mix media on canvas. This artwork has completed with in the time period of two years from 2010-2012 and displayed in the India Art Fair 2013. In this art work artist has depicted \textit{Hanumana} in a sitting posture in a royal manner on the air craft, wearing a gray colour suite and big head gear like the western super heros of animated movies. The long tale of \textit{Hanumana} has also shown in gray colour placed of an armor on the aircraft. \textit{Hanumana}'s aircraft has also shown in gray colour, fully loaded with advance weaponry, huge wings, tyres, torch and radar. \textit{Hanumana} sitting on an advance aircraft is the focal object in this painting. It seems to be very innovative and interesting to see Indian mythological god \textit{Hanumana} in a new appearance. \textit{Hanumana} with his aircraft has depicted on the foreground of the canvas. With this huge aircraft artist has depicted around thirteen different aircraft on the different positions in the background. Those are very small then this aircraft. In the background artist has depicted a cityscape through the top view from the sky. It seems that all aircrafts except \textit{Hanumana}'s are attacking on a big city and trying to create distruction in the city.

In the background cityscape artist has painted thousands of building, many monumental sculptures and architectures from the different cities and countries. Artist has depicted big-small mountain toward the horizontal line, bridges river, and ships in the background. At the upper space in the background artist has created very
dark, stormy and cloudy sky. In between space of background and foreground artist has given the effect of clouds, dust and smoke that has created background little dull and foreground quite bright and clear.

It is a noticeable thing that the artist has created miniature work on a whole canvas but it did not appear heaviness for the beholder's eyes. Artist has followed the monochromatic colour scheme in this painting.

There are two kind of iconography that artist has usually followed to depict Hindu gods and goddess. In one iconography artist has showed gods and goddess in pleasure or calm mood and in second artist has painted god and goddess in anger or destructive mood. People used to frighten from the destructive appearance and fascinated towards calm overlook of the gods and goddess. Followers used to manifest them as lover, brother, son, father, mother, daughter, sister or some elder one. But in this artwork artist has showed both aspect of clam and anger together on a single sene i.e. Hanumana is sitting peacefully with a pleasurable mood and dressed like a super hero on aircraft full of advance weaponry. So that people can see their god in a new appearance.

**Churning of the Sea** (Fig. 5.34)

Artist has made his artwork in the size of 4'X6' with mix media on the canvas. This artwork has completed within in one and a half year, from late 2008-210. In this painting artist has described the story of churning of the sea which was narrated in the epic as a short story and the fight was between the gods and devils. But here in this
panting artist has manifested the whole story in his own way. This artwork is very different in style of depiction from the *Hanumana with aircraft*. Artist has brought his viewer in the world of Indian miniature painting through the depiction of mythological story with western super heroes. In the painting at the lower space artist has depicted a tortoise with human face. It has blue face and wearing yellow headgear and earring. Artist has painted flower like design on its shell.

A white mountain with texture of brown colour has placed on the back of tortoise which is being twisted around through a five headed huge white snake that holded by super heros from neck and tail side. Total twelve super heros has projected in the painting. Superman, Batman, Hulk and others are on the neck side and Thor, Iron Man, Captain America and others are on the tail side, has holded the large snake. Artist has depicted tortoise in the water pond full of lotus flower and petals and the super heros are standing at the bank of the pond behind the huge green stones and bushes. All were surrounded by the dense trees as forest. After crossing this forest area artist has painted so many houses, palaces, forts in light colours on the green mountains. With the dense trees artist has divided those green mountains. A river has depicted after crossing the area of these mountains, houses and super heros. Artist has beautified the river with the depiction of lotus flowers, petals and ducks. After crossing the river artist has a painted colourfull rock on which he has depicted many objects as the gems or treasures that were produced from
the ocean after churning. But it seems that artist has depicted that treasure according to his own imagination. From left to right in sequence artist has depicted Statue of Liberty, a woman in traditional costume holding pitcher, a well ornamented horse, moon, a dark pitcher, a big lotus flower, an elephant, a white picture, Eiffel Tower, Lord Krishna playing flute sitting on a big flower and two cows of dark and light colour sitting near him, a cow standing on the very right edge of the painting.

In Mahabharata, Bhagawata Puran and Vishnu Puran these gems or treasure described fourteen in number i.e. Lakshmi, Apsaras, Varuni or Sura Kamadhenu, Airavata, Uchhaishravas, Kaustubha, Parijat, Sharanga bow, Chandra Dhanvantari, Halahala, Shankha (Conch).

“लक्ष्मी: कौस्तुंभपारिजातकसुराधनवन्तिरंगनचन्द्रमा: ।

गाव: कामदुहा सुरेशवराजो रंभादिदेवाञ्ज्ञना ।

अरव: सप्तमुखो विषं हरिधनु: श्रयोभूमत चम्बुधे: ।

रत्नानिह चतुर्दश प्रतिदिनं कुर्झत्सदा मझलम् ।।

Artist has depicted dark cloudy sky in the painting and lightening around the clouds seems as ornamentation. In this painting it is significant that artist has depicted super heros at both side, because artist has not found similarly in the acting and action of human of all kind. And it became a matter of confusion now a days for the world even for universe to identify the person from his deed or intention. "It seems to be very hard to believe on, all around in the society where we all have to live together."
So artist has painted all as super heros rather than gods and demons.

From this series one of the artwork is *Untitled* but is very huge in size 5’X11’, water colour on paper, has made in 2014. In this artwork artist has followed the iconography of hindu mythology but the execution of imagination seems as a scene from animation movie. This art work is very different from *Hanumana on aircraft* and *Churning of the Sea*. In this artwork artist has painted many monkeys, flying elephant, birds, insects, reptiles, titled buildings rocks, mountains, stormy water, big flowers, flag, heavy clouds and above all *Hanuman* with four arms, holding mountain and mace. Artist has creatively erected the whole artwork. Every character was depicted in motion with different gesture and expression.

According to artist "nature is equal for every living being but creative human has renarrate nature in their own way. Whether one can be writer, poet, painter, sculpture, musicians or someone else, all inspired by nature and with the addition of experiences, they create artworks. Some of the artist has derived through the memories collected by conscious and sub conscious mind."42

It seems that artist has followed his dreams in his artworks. Artist has developed a way to depict narrative through the combination of Eastern Wisdom with Western Imagination. To educate and give direction to the society artist has found painting as a huge medium as well as it is a challenging and responsible profession.
So it is a great responsibility of an artist to research its ideas with responsibility and communicate with beholder through an artwork to give a new perspective and vision.

Thus artist has played a significant role in the revival of mythological figures to abolish evils from mankind. With all these artistic individual approach, there are so many government and non-government bodies who have celebrated the tradition of the epics Ramayana and Mahabharata. Some of them are organizing events regularly on large scale but some are on occasionally at small scale. In that celebration they have organized many events based on the epics i.e. cultural performances, ritual demonstrations, exhibitions, artist-workshops, seminars, symposium, literary evenings, film, festivals, quiz competitions, hymns recitation, book-exhibition. Geeta Jayanti Samaroh, Kurukshetra; Akhil Bartiya Vyasa Mahotsav, Varanasi, Jaya Utsav- Celebrating the living traditions of Mahabharata, New Delhi; Ramayana Mela Chitrakoot; National Workshop on Mahabharata etc. are some of the events which had organized at various places in our country.

But here the focal point is on the painting through which artist has recreated the epics Ramayana and Mahabharata.
Gita Jayanti Samaroh, Kurukshetra:

*Gita Jayanti* is an annual celebration to commemorate the first day of *Kurukshetra* battle. When *Arjuna* has refused to fight against his loved then *Krishna* has preached his philosophical teachings to him. *Gita Jayanti* is a birth anniversary of *Bhagvat-Gita*. It is celebrated on the ekadashi of shukla paksha in the margashirsha month.

Over the years *Gita Jayanti Samaroh* in organized by Kurukshetra Development Board, Haryana Tourism, District Administration, North Zone Cultural Centre, Patiala and Information and Public Relations Department, Haryana. On this celebration devotees and pilgrims from all over the India gathered in *Kurukshetra* to participate in the ritual bath in the hollowed water of the sacred ponds at *Sannihit Sorovar* and *Brahma Sarovar*. A fair is also organized in which people participate in prayer recitals, bhajan sandhya, Gita reading, drama, dance, artist workshop, rangoli workshop, crafts etc.

Throughout the year many artist and art students had participated in the workshop on this occasion. Some of them are such as *Anamika*, New Delhi; *Sahitya Mondal*, Kolkata; *Ramviranjan*, Kurukshetra; *N.D. Jamwal*, Jammu; *S.K. Kushwaha*, Kurukshetra; *Chaman Sharma*, Solan (H.P.); *R.P. Verma*, Chandigarh; *Bhup Singh Gulia*, Rohtak; *Shiv Singh*, Chandigarh; *Som*, Jind; *Prakash*, Chandigarh; *Rohit Verma*, Jammu; *Jaskamal*, Chandigarh; *Shubhash Shorey*, Chandigarh and many groups of traditional artists from *Pahari* and *Rajashani* school of Indian miniature.
Delhi based artist **Anamika** (2009) has depicted portrait of Lord *Krishna Playing flute* (Fig. 5.35) in blue colour. Here *Krishna* has painted in deep thought rather then eternal peace while playing flute. At the canvas of 5'X3' artist has created texture in dark hues in the background that enhanced the depth of *Krishna's* sentiments in the painting.

Jammu based artist **N.D. Jamwal** (2009) has painted *Govardhan Dhari Krishna* (Fig. 5.36) as a protector of *Gokul* villagers and their cours. In a canvas of 5'X3' artist has depicted a hand in the middle of the canvas, a from of *Krishna* playing flute and a mountain on the index fingure of the hand. Many villagers, and cows are standing under the mountain to rescue themselves from the heavy rain. In the foreground artist has depicted a river in blue flowing on the land. Artist has divided sky in three sections in one section blue sky, yellow clouds, in second section yellow sky, white, red clouds then in third section yellow sky with grey, black, brown, yellow clouds of heavy rain. Artist has beautifully depicted rain. Artist has depicted preservation and destruction both aspect of nature successfully.

Kurukshetra based artist **S.K. Kushwaha** (2009) has painted *Chakravyuha* (Fig. 5.37) on the canvas of 5'X3'. In the background artist has created gradation from high to low density of white, yellow, orange, red, brown and black colour through spray painting. On that background a *chakravyuha* and arrows has painted in linear style. Near the contours artist has created depth through dark colours. From a white line and a two white arrows artist
has bound the space of Chakravyuha. A wheel has also depicted as the final destination at the upper space of the canvas. This artwork has created in monochromatic colour scheme.

Solan based artist Chaman Sharma (2009) has depicted Krishna-Lila (Fig. 5.38) and focused on Krishna's life. Artist has painted Krishna playing flute at the middle of the canvas surrounded by four gopies. On the blue colour surface artist has created colourfull spray painting and separated the forms from the background with contour of dark colour. Artist has selected the colours and depicted expression beautifully according to the subject.

Kurukshetra based artist Ram Viranjan (2009, 2014) has depicted Radha-Krishna (Fig. 5.39) playing flute together. Artist has divided the canvas of 5'X3' in two uneven parts with a bright red broad line. Form of Radha and Krishna is beautifully intermingled here. Radha is sitting in his lap holding his arm and shoulder, blowing air in the flute while Krishna is operating the flute with both hands. Artist has depicted flowral design in Radha's cloth and patchwork in Krishna's dhoti. On the Indian red background lotus buds, seeds, leafs has depicted. At the upper space artist has depicted faces of Radha in light colour and Krishna in grey colour. On the right side artist has painted three birds sitting on a hanging rope. In the artwork artist has projected the oneness of souls through his own vision.

In another work Draupadi Vastraharam (Fig. 5.40) artist has painted elongated figure of Draupadi at the
centre of the canvas. Her hairs are flowing towards the right side lower corner and drapery towards the upper corner at right side. *Krishna* has depicted in green colour on the yellow drapery and yellow faces of five *Pandavas* on the blue loose hairs of *Draupadi*. At the left side space artist has depicted many hands which are chasing *Draupadi*. With the seriousness of subject artist has created a sharp contrast of warm and cool colours.

In *Krishna playing flute* (Fig. 5.41) artist has composed many layers in the artwork. In the foreground, flute with a deep thought of some pleasant incident. A cow, two duck, a peacock, lotus flower and buds has depicted, behind the *Krishna*. Then a couple talking something personal near a tree and a triangular hut has depicted in the background. Artist has portrayed the intense feelings through facial expression and gestures of the form successfully with a sharp contrast of warm & cool colours.

Chandigarh based artist **Ram Pratap Verma** (2010) depicted *Human* (Fig. 5.42) in which he represents different state of human mind that derived by his desires. A human face with two hands has painted in the center, concentrated on the apple. That symbolizes his desires. Two semicircles has created, in one hores in different postures and movements and in second human form has depicted moving in different postures. Artist has created cris-cross black lines around head and hands of the central figure to show the hurdles of life. On the canvas artist has created the tonal gradation from bottom to top of the canvas in deep red to orange. But in the centre space
around the figure artist has applied light golden yellow colour. To creat a focal point artist has applied blue colour in half apple but from inside artist has depicted white colour in other apple.

In other canvas Soul (Fig. 5.43) artist has divided the space in different manner. A square from one corner with uneven edges has depicted on the upper space of the canvas in which artist has applied bright red colour, and blue in rest of the background. Then Artist has created a brown colour broad strip at the botton space of the canvas in which he has depicted many human forms in different postures doing yoga, meditation, fighting, enjoying and standing straight in light colour. Artist has also depicted a huge black human form at the right side in blue space of the canvas whose hand in white on the red space. Artist has depicted some unclear form of horses in the red space. Criss-cross, a colourful flag in white, yellow, red and black colour has created interest on the canvas.

Artist has depicted the psychological state of mind of the mankind and environment during the Mahabharata war.

Chandigarh based artist **Shiv Singh** (2010), has created two artworks *wife* (Fig. 5.44) and *Mahabharata* (Fig. 5.45). In the artwork wife artist has depicted many female faces, on a distance with each other in a perspective till the curvilinear horizontal line. With the repetition of small curve lines artist has joined all the face together. In the foreground artist has created sea with black wavy lines. It seems that artist has depicted the wives of soldiers who
went for the *Mahabharata* battle. Those females have faced uncertainty, unstable state of emotion and as the time passes they soaked in the depth of the sea.

In *Mahabharata* artist has created many forms in a folk style i.e. male, female, god, goddess, sun, stars, moons, om, swastik, temple, many headed human or demon, peacock, elephant, horse, ox, serpants, camel, bullock cart, birds, toys, mace, trident, tabor, mirror image of holy icons. In the centre artist has depicted Krishna playing flute. It seems that artist has presented a glimpse of the society of the *Dwapar Yuga* or *Mahabharata* era. Unbalance of ethics, unethics, disorders, social imbalancement in other words unwritten aspects of the era.

In both artworks artist has used black marker pen on the white canvas to emphasis on the subject rather then treatment.

Jind based artist **Som** (2010), depicted *Brhamsarovar* (Fig. 5.46) and *Energy* (Fig. 5.47), two artworks. In *Bhrahmasararvar* artist did a picturesque depiction of temples, trees, park, idol, devotees and the sarovar, an inside view of Brhamsarovar at evening time.

In energy artist has painted the virat roop of Lord *Krishna*, the incarnation of god *Vishnu*. Artist has depicted a huge *chakra* on index finger of a hand, many colourful planets all around in the painting. Artist has used red, yellow and black colour in majority and created a mystic environment in the artwork. Artist has depicted the *Brahma*, *Vishnu* and *Mahesh* together in *virat roop*. At the bottom space artist has also write a hymn from
Mahabharata that god will appear through incarnation on the earth when his devotees needs him in trouble caused by evil. Artist has depicted the belief of mankind on the supreme power who lead the universe on a good way.

Zirakpur based artist Prakash Singh (2010) has depicted two artworks named End Game (Fig. 5.48) and Adhyaya-15 (Fig. 5.49). In the painting, End Game artist has depicted the causes and consequences of Mahabharata war. Chaupad has painted with the faces of nobles associated with Kuru family (Kaurva and Pandav). Chaupad and dice has created on the heap of dead bodies. Draupadi in single white saree with loose hairs depicted at the upper space of the canvas above the caupad. It seems that artist has depicted Draupadi in between the fire. Artist has applied worm colours an canvas in such manner that it seemed to be a burning canvas because of the agony of Draupadi.

In the painting Adhyaya-15 artist has depicted a huge tree on the upper space of the canvas. This tree has spread toward the sky through branches and toward the earth through roots and elongat day by day. Chariot of Arjuna, driven by Krishna has depicted at the bottom space of the canvas after that artist has quoted a hymn from the 15th chapter of Bhagavat Gita. Artist has depicted the preaching of Bhagavat Gita in the battle field delivered by Krishna to Arjuna. So artist has represented the similarities between an old tree and Krishna. Both stand for the welfare of humanity. To find their origin, limits capacity, nature and
intellect is impossible for mankind. Thus artist had created a colourfull environment in this artwork.

Rohtak based artist **Bhup Singh Gulia** (2010, 2014) has depicted two paintings *Saadhu and Aadmi* (Fig. 5.50), *Arjuna* (Fig. 5.51) in 2010 and *Law of Nature* (Fig. 5.52), *Saadhu* (Fig. 5.53) in the workshop of 2014.

In *Saadhu and Aadmi* artist has depicted the concept of sainthood and human. In this painting a saint has depicted in the posture of *hathayoga*. In the society the image of a saint is no longer positive rather even doubtful. On the other hand human does not consider the saint important. "Snake has symbolized for female and sex in the artwork. For a man sex and power are equally important to do something creative." Through the depiction of fish artist has represented his support to the law of nature. Through snake and black colour artist has depicted the mind of a man rather than his body. According to artist "Myths has contributed to live a good life and yoga to empower a good society."  

In the painting *Arjuna*, artist has shown the action of *Arjuna* and mind of *Krishna* with blue colour. *Arjuna* was one of the best warriors of that time even for him it was difficult to fight against the loved ones without charioteer *Krishna* and his preachings. To symbolise the origin of art, artist has selected some elements from folk art in the painting. According to artist, "Forms and elements are as old as the subject of depiction."
In both artworks artist has created the colour gradation according to the subject that bring the viewer in his dream land.

Jammu based artist Rohit Verma (2014) has created two artworks Arjuna (Fig. 5.54) and Divine Flute (Fig. 5.55) on the occasion of Gita Jayanti Artist Workshop.

In Arjuna, artist has depicted warrior Arjuna as he is ready to fight in the battle of Kurukshetra. In the background artist has created the chariot in the colourful mysterious environment that symbolises the horror of the war and reality of mind behind the battle field.

On the other hand artist has depicted Krishna playing his flute in painting Divine Flute. Through the expression of Krishna it seems that he knows the coming distruction of Kurukshetra war in future. Artist has depicted butterflies in the background and the same colourfully mysterious, deep, dark environment. That shows the deapth of Krisha's meditation to beholder.

Chandigarh based artist Jaskamal (2014) has painted two artwork named Music of Soul (Fig. 5.56) and Dance of Soul (Fig. 5.57) in the workshop. In Music of Soul artist has depicted Krishna playing flute with peaceful state of mind and its relation with nature. Through the page artist has symbolised the history that in every era, history used to repeat itself but in some different manner. But to live with love harmony and respect it is the best way to make some changes in terrified incidents of history. A green drapery has depicted flow upward to represent the importance of
freedom in life. Artist has used many elements i.e. blue water, paper, stones, drapery, etc. in her painting.

In *Dance of Soul* artist has depicted dance of *Krishna* over the snake *Kaliya*. Through this artist has given the message that if human wanted to spread goodness all-round, it has to abolish ill-will from the nature of human and spread love and care. Artist has created a beautiful contrast of yellow and blue to reflect the pleasing environment in the painting.

Chandigarh based artist **Shubash Shorey** (2014) has also depicted two canvas entitled *Krishna lifting Govardhana* (Fig. 5.58) and *Kaliya Mordan* (Fig. 5.59). In *Krishna lifting Govardhana* mountain, artist has followed the traditional iconography in the painting but here *Krishna* has depicted alone standing on a rack and lifting a mountain on his little finger. In the *Kaliya Mordan* artist has covered the whole space with curvilinear form of snake with many heads. Here *Krishna* has depicted fighting with snake *Kaliya*. Artist has used limited colours in this painting. Thus artist has created the harmonious colour balance with a mythical subject.

Every year more the 40 students have also created the paintings on canvas and paper in different mediums to renarrate the epic *Mahabharata*. Many *rangoli* artists have also invited to participate in *rangoli* workshop to recreate the scenes from the epic with different techniques of *rangoli*. Every year people use to wait such artistic approach to interact with and all the events successfully took place due to Gita Jayanti Samaroh.
National Workshop on **Mahabharata**, Shimla:

National artist workshop on the epic *Mahabharata* had organized and exhibited at Indian Institute of Advance Study at *Rashtrapati Niwas*, Shimla from 29th September till 4th October 2012. In this workshop four artists has participated from different parts of India.

*Him Chaterjee*, Shimla; *Ramvirjan*, Kurukshetra; *Baldev Gambhir*, Amritsar; *Tirthankar Biswas*, New Delhi had participated in the workshop. All artist had to create five artworks on paper with charcoal only. Some of the artwork among all has elaborated here.

**Him Chaterjee**: Artist has depicted five artworks *Takshak in Fire*, *Time*, *Trees of Mahabharata*, *Shukracharya*, *Game of Dice* in charcoal on paper.

**Takshak in Fire** (Fig. 5.60): Artist has depicted the story from *Mahabharata* in which *Pandavas* has given the land of forest to establish their kingdom. But the land was full of serpents and the ruling area of serpent king *Takshak*. On the request of *Pandavas Agnidev* has let fire in the forest. All serpent had burned or ran away from the forest but the serpent king *Takshak* stay there and recalled *Indra* to blow out fire and save his life according to his (Indra's) prior promise.

Artist has depicted for figures at the four sides of the surface. At the left side *Krishna* with *chakra* and flute, at right side *Arjuna*, who created barrier with arrows so that rain didn't blow out the fire, at top god *Indra* with lighting in his hand, giving rain and at bottom side serpent king *Takshak* under the fire. In the middle space of the surface
artist has depicted rain, fire and forest. Artist has creatively composed the incident.

**Time** (Fig. 5.61) : In this art work artist has depicted a running horse symbolises the time of good and evil that changed so rapidly in the epic *Mahabharata*. Artist has depicted a horse running furiously toward the right side space of the surface. Artist has depicted sand clock in his legs, one eye is white and one in black, sun and moon around his body, hurdles in his way and clouds, sky, mountain, birds, flowers, trees on his body. Many hands in black and gray approaching to horse has depicted at the left side of the composition. The artwork has symbolized that everyone want to control time in his favour but it is as difficult as to control sand in the folded hand.

**Trees of Mahabharata** (Fig. 5.62) : According to artist the concept of this painting has taken from the first chapter of *Mahabharata* in which it has explained through two trees. The tree that symbolizes *Pandavas* has depicted on light background and for *Kauravas* in dark background. On the *Pandava's* tree artist has depicted symbolically *Yudhishthira* through weight-scale, *Arjuna* through bow-arrow, *Bhima* with mace and *Nakul, Sahadev* at the top of the tree and *Krishna* at the roots of the tree. The tree that represents *Kauravas* artist has depicted *Duryodhana* with ill will, *Karna* with *Kundal* (earrings) and *Kavach* (armour), *Shakuni* with dice. In between both trees artist has depicted a chair to symbolize the reason of *Mahabharata* war.
Shukracharya (Fig. 5.63): In this artwork artist has depicted the Teacher of Demons, Shukracharya, son of sage Bhargava and Kavyamata. He got married with Urjaswathi daughter of Priyavarata and Devyani, daughter of Indra. From Urjaswathi he got four sons Chanda, Amarka, Tvastr, Dharaatra and a daughter Devyani from Jayanti. At childhood Shukracharya’s mother was punished by Lord Vishu for given shelter to demons. After his all education he (Shukrachaya) performed penance to Lord Shiva and obtained the Sanjivani Mantra (a formula that revived the dead). Then Shukracharya decided to become the teacher of demons. He helped them to achieve victory over the gods and used his knowledge to revive the dead and wounded demons. Shukracharya used to take so much alcohol. When gods did’nt find any way to stop Shukrachya from the revival of demon, gods has transformed his son into powder and mix that in his alcohol. By this his son entered in his stomach. Then gods awaited to know the sanjivani mantra when Shukracharya pronounced that to revival his son. Sukracharya found himself in dilemma that how he revive his son and conceal the mantra from gods. Then he found the way, he recited the mantra in his mind and his son came out but after his son has recited that mantra to revive his father Shukracharya. And god disappoointed with it.

So artist has depicted son of Shukracharya in his stomach and the lips of Shukracharya at the head of his son. Artist has depicted hands of his wife on the shoulder in support, scriptures in front of him and bottles of alcohol
beneath his place. Artist has depicted many elements in dark background but with tonal gradation in the artwork.

**Game of Dice** (Fig. 5.64): In this vertical artwork artist has depicted *Daupadi Vastraharan* after the defeat of *Pandavas* in the game of dice. Artist has depicted five abstract faces of *Pandavas* at the very left space titled with shame. *Draupadi* is standing on the *chaupad* covering herself with hands, while *Dushasana* has pulled her drapery and other nobles sitting on the *charpai* holding their positions. Through the presence of *Krishna* artist has showed some hope, positivity and honour in between this miserable incident.

**Ram Viranjan**: Artist has depicted five artworks, which entitled *Arjuna, Dhritrashtra and Gandhari, Oath of Draupadi, Hidimba with Bhima, Draupadi* in charcoal on paper.

**Arjuna** (Fig. 5.65): In this artwork has created a huge whirl which is in light to dark tones from inside to out. In the centre *Arjuna* has depicted ready with the focus on fish's eye through its impression on the whirl. As the target fish has hunged at the upward space. Artist has depicted *Arjuna's* performance as a warrior on the occasion of *Draupadi Swayamvar* in a very simplified way and with limited elements.

**Dhritrashtra and Gandhari** (Fig. 5.66): In this artwork *Kuru* king *Dhritrashtra* and his blindfolded wife *Gandhari* standing together with holding hands of each other in the foreground. At the left side five *Pandavas* has portrayed and at the right side *Kauravas* and *chaupad* has
depicted. In the background a chair is also depicted. Artist has symbolically renarrated the whole story of great epic *Mahabharata* that throughout in the epic, *Pandavas* has to fight to get their rights but *Kauravas* had fought to acquire others. Thus the hidden desires of *Dhritrashtra* and *Gandhari* have appeared.

**Oath of Draupadi** (Fig. 5.67) : Here artist has depicted *Draupadi* holding her hair in hand with a melancholic expressions. Five *Pandavas* in a row doesn't see each other with the agony humility and vilification. There arms has placed unknowingly here and there. Above all *Krishna* has depicted as the witness of miserable incident of the era. Artist has successfully portrayed the inner condition of the victims.

**Hidimba with Bhima** (Fig. 5.68) : Here in the artwork artist has depicted the story from the *Adi Parva* of *Mahabharata*. In which *Hidimba* is the wife of *Bhima* and mother of Ghatotkacha. After escaped from *Lakshagriha*, *Pandava’s* reached in a dense forest and fell asleep at night but *Bhima* did not sleep. While roaming around in the forest in search of food demon *Hidimb* and sister *Hidimba* found *Pandavas* as their food. But *Bhima* fought with *Hidimb* and killed him but in the mean while *Hidimba* get fasinated with *Bhima*, and asked him to marry her but *Bhima* denied and tried to kill her too. At last with the orders of *Kunti Bhima* got married with *Hidimba* and got a son *Ghatotkacha*. So in the artwork artist has depicted *Hidimba with Bhima* in some pleasurable moments.
Artist has created all artwork with the use of charcoal only but he emphasis not only on the subject but also the intense, inner expression of the characters of the epic and successfully projected on the surface.

Artist **Baldev Gambhir** has depicted *Swargarohan Parv* (Fig. 5.69) in one of his artwork. In which *Pandavas, Draupadi* were associated with a dog and moving towards the *Himalaya*. Artist has beautifully created the mountains. In his artworks subject from *Mahabharata* with his experience of life has manifested responsibly.

**Akhil Bhartiya Vyas Mahotsav, Varanasi:**

From 2009 this festival has organized every year on the *eaikadashi of margashish* (November – December) month of hindu calendar. Writer of the great epic *Mahabharata* sage *Vedavyas* had spend a long time in *Kashi* so this festival has named after his name. Uttar Pradesh Sanskrit Sansktham, Lucknow has organized this huge event with the collaboration of Language Department, Cultural Department of Uttar Pradesh and the Ministry of Human Resource Development Government of India. Kashi Hindu Unviersity, Sampurnanand Sanskrit University and Mahatma Gandhi Kashi Vidhyapith, Varanasi has also noted their active participation in the celebration of *Vyas Mahatsav*.

Various activities has taken place during this celebration like contents on *Geeta* recital, poetry recital, seminar and painting workshops on the theme *Mahabharata* and *Geeta*, painting contest for students on
the same theme. Cultural events have also organized on the occasion.

In 2009, artists Sharad Pandey, Lucknow; Jitendra Singh, Itanagar; Pranam Singh, Varanasi; Ajay Jetali, Allahabad; Ramviranjan, Kurukshetra; Dipti Prakash Mohanthi, Varanasi; Sadra Hansen, Michigan; Irfat Shaked, Israel; Suresh K. Nair, Varanasi; Sunil Kumar Vishwakarma, Varanasi; Manjula Chaturvedi, Varanasi had participated in artist workshop at Assi Ghat, Varanasi.

Every year many artists, art students and art lovers has participated in this event and contributed in representation of the epic through their creative visualization.

**Ramayana Mela at Chitrakoot:**

Government bodies organized this mela every year on the bank of the river Mandakini around four days in the month of February.

During this fair art exhibition and artist workshop has became the main attraction. Religious chants, Ramlila, and other cultural programs were also been organized during the Ramayana Mela. Many religious heads, saints and creative human being had participated in the fair and overwhelmed with the representation of the epic and other mythical themes in the artworks of artists.

Thus such events has played significant role in arousal of young generation, art lovers, art students and artists towards the epic tradition. Knowingly or unknowingly they have visited the epic era through the visual representation. So the epics have travelled not even
from oral tradition and scriptures but also through visual representation.

Artist Manoj Mitra has depicted Sita harana; Artist Ajay Jetali has created illustration on Mahabharata for books; artist Rama Shabd Singh used to depict Rama and Sita as a lovable subject; artist Lakshman Prasad has created painting on Ramayana theme.

Thus both the epics have inspired every human mind for the creation of artworks, relations and human behaviour through out the tangible and intangible world.
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36. ...Beijing Opera of China is a national treasure with a history of 200 years. In the 55th years of the reign of Emperor Qianlong of the Qing Dynasty (1790), the four big Huiban Opera Troupes entered the Capital and combined with Kunqu opera, Yiyang opera, Hanju opera and Luantan in Beijing’s theoretical circle of the time. Over a period of more than half a century of combination and integration of various kinds of opera there evolved the present Beijing Opera. Beijing Opera is the most significance of all opera in China, and it has a richness of repertoire, great number of artist and audiences, that give it a profound influence in China and plays a large role in Chinese culture.

...Beijing Opera is a synthesis of stylized action, singing, dialogue and mine, acrobatic fighting and dancing of represent a story or depict a different characters and their feelings of gladness, anger, sorrow, happiness, surprise, fear and sadness. The characters may be loyal or treacherous, beautiful or ugly, good or bad, their images being vividly manifested. The repertoire of Beijing Opera is mainly engaged in fairly tales of preceding dynasties, important historical events, emperors, ministers and generals, geniuses and great beauties, from the ancient time to Yao, Shun, Yu, the spring and autumn period, the burring states period and the dynasties of Qin, Han, Sui, Tang, Song, Yuan, Ming, Qing. Some of than also were adopted from the literature and classical novels, which are well known among the public but may not be an accurate account of history.

37. Interview with Sunil Kumar Vishwakarma, Date, 20.8.2014

38. Ramilila at Ramnagar Varanasi – the tradition staging the *Ramlila* fair is held at the Ramnagar, Banaras in the fort of Kashi Naresh. The fort is located at the bank of river Ganga. *Ramlila* was started by the Kashi Naresh Maharaja Udit Narayan Singh in the year 1830. *Ramlila* is apprehended for 31 days and famous for its fulsome sets, conversations and illustrious display.

The whole Ramnagar city serves as a set in order to represent the various scenes for Ashok Vatika, Panchavati, Janakpuri, Lanka etc. Local actors at Ramnagar play a variety of characters of the Ramayana. Dussehra festival is started by the parade of the Kasi Naresh rides on a colourfull elephant. Hundreds of the priests are there to narrate the Ramacharitmanas text.
Every day at the closing stages of each episode, an aarti is executed by the priest with the chants of Har Har Mahadev or Bolo! Raja Ramchandra Ki Jai! The environment becomes full of sounds of the audiences there. After all, an attractive jhanki has presented there in front of fort. On the last day of Ramlila over a million pilgrims arrive there to see how Rama conquers the demon king Ravana.

39. Shelly, Anand, *Delhi Metro Murals designed by the young art students*, India Today, p. 4

40. Interview with Anant Kurmar Mishra, 02.02.2013.


42. Interview with *Ibid.*, 27.2.2014.

