7.1 Summary

The study is divided into seven chapters and each chapter is divided into sub-headings. The brief account of each chapter is as under:

The first chapter is introductory and concentrates upon the significance of line drawing in Indian paintings. The chapter also highlights what types of lines are applied in Indian paintings. Some selected areas of Indian painting have been taken to analyze and to show the stylistic features of lines. Those are cave painting of Ajanta, Mughal miniature, Rajasthani miniature, Pahari painting, Bengal school of art and some individual artists of modern period. This chapter further takes into account the meaning and definition of the research problem, Statement of the problem, objectives, scope of the study, and limitation of the study, review of literature, data and research methodology and organization of the thesis.

The second chapter analyses the distinct folk paintings of Indian subcontinent relating to the *patachitra*, floor paintings, mural paintings and so on. The study also recommends that the elements of ritual art and folk paintings of India how reflect in the paintings of Bengal, Bihar, Orissa and Assam. The second part focuses on the linearity of palm leaf painting and *patachitras* of Orissa, *alpana* paintings and *patachitras* of Bengal like Murshidabad and Midnapur.
It is assumed that during Pala period manuscript paintings are developed in Eastern India. Manuscript painting of Assam like: *Kirtana* and *Anadi-patana* are discussed here. The attempt in this chapter is to analyse the line drawing of different type of painting like mural, manuscript, miniature tradition in India as reflected in the folk paintings of different region. *Patachitra* is a vital combination of music and dance. *Pata* is a product of a traditional society, rooted in village based culture. Smoothness and plastic quality of line are seen in Midnapur painting. The quality of line in the *pata* which is generally shows straight linear formation, exhibit at times modeled forms a possible legacy of the miniature painting of Bengal. Another remarkable feature of the folk art is floor painting which is discussed in this chapter. The village women unconsciously made the drawings of different symbols which create the multiple effects of lines. The chapter analyses that for floor painting there is no need of initial sketch. They directly make design with help of rice paste. The symbols like *purna kumbha*, foot prints, *purnakalasha*, *stalk of paddy*, *swastika*, moon, sun, dots, geometrical symbols, lines and various motifs of flora and fauna etc. are used in floor painting.

The third chapter concentrates upon the line drawing of Kalighat painting of Bengal. Kalighat paintings are considered as popular painting of Bengal. These paintings are very rich in folk elements. Application of lines, colours, European influences all are discussed in this chapter. The chapter also critically analyses the method of drawing, representation of lines which come out from beginning stage to final stage. Linear representation of social and religious theme is clearly highlighted.
The fourth chapter concentrates on the study of Madhubani paintings of Bihar. Objective of the study is to identify the popular art motifs depicting in the painting as well as linear quality. This chapter also discusses about the process of making natural colours and handmade brushes to find out why the linearity of Madhubani paintings are so smooth and fineness in character.

Madhubani painting is a rich traditional style, rooted in region of Mithila in Bihar. It is not only limited to the artist of the villages of Madhubani, but also caxnoscisser of art living beyond all over the country as well as abroad. This art is said to date back to the times of the Ramayana when it is believed Janaka, who ruled Mithila, commissioned artist make painting on the occasion of his daughter Sita to Rama.

It draws attention to the stylistic analysis of traditional wall and floor paintings and the canvas paintings, of modern day. It underlines the contribution of women to the development and popularity of Mithila paintings over many generations, and how they were brought into the painting tradition. This chapter focuses on the paintings of Madhubani with special emphasis to the present scenario of Madhubani painting and how the village painters express their skill through organic colours and free hand brush drawing.

The fifth chapter deals with the linearity of Orissa patachitras as well as the present scenario of Raghurajpur village. Stylistic features, themes, elements of patachitra paintings are analyzed in this chapter. The study reflects application of colour, linear design which used in the composition, technical analysis of Orissa pata and thematic understanding of patachitra painting. Eastern India has a long tradition in folk arts, including Madhubani
miniature painting, patachitra painting, manuscript painting, palm leaf painting, pottery and other crafts in various medium.

Orissa is also renowned for its own indigenous art tradition. Traditional Paintings of Orissa have been classified into four main groups; these are (I) Mural Painting (II) Patachitra Painting (III) Palm Leaf Painting and (IV) Paper Painting. Patachitra paintings are the pictogram of the most popular living traditions in the art world of Orissa. The paintings are traditionally practiced by local artisans in the village of Raghurajpur. Patachitra paintings of Orissa exhibit the strong line and brilliant colour that are the two principal aspects of Orissa folk painting. The chapter looks at the history of evolution of the patachitra styles, technique and use of raw materials. Chapter also focuses how the village painters express their skill through their indigenous style.

The sixth chapter focuses on the materials and technique of manuscripts paintings. Manuscript painting is a very ancient tradition of Assam. Assamese manuscript painting is considered as the traditional painting of medieval Assam. In medieval Assam, the art of manuscript illustration was flourished with the emergence of three major distinct school of painting. These are (1) Tai-Ahom school, (2) Sattriya School and (3) Ahom court style/Royal school. Hastividyarnava, Gita-govinda, Bhagavata-purana, Anadi-patan, Ananda- Lahari, Kirtana etc are illuminated manuscript of Assam. The stories of the Bhagavata, the Puranas, the Ramayana, the Mahabharata, and the epics were generally illustrated in the manuscripts of Assam. Many manuscripts contain pictures of Lord Vishnu and of his incarnation according to Hindu conception. The stories of the Bhagavata, the Puranas, the Ramayana, the Mahabharata, and the other epics were
generally illustrated in the manuscripts of Assam. The chapter focuses how paintings were made on *Sachi-pat* (bark of *Sanci* tree) or on *Tula-pat* (handmade paper) during the period of medieval Assam. What are the element of illustrated manuscripts and what type of materials are used, these all are elaborately discussed in this chapter.

The last chapter is concluded the study as well as highlights upon the research findings of the present study and suggestion for further research.

### 7.2 Conclusion

The study examines and concludes that in the absence of folk painting there is no identity of culture in human life as well as occasion will be incomplete. If anybody wants to know the nation at first he has to know the roots.

Folk art can be described as the simple art form of the common man. Man is its creator and at the same time he is its sole consumer. As an artistic version of folk culture, folk art pulsates with human life. The folk art is also famous for its beautiful design.

The main characteristics features of Kalighat painting are bold contour and shaded lines, calligraphic lines, flat treatment of colours, often simplified forms with curving lines and large areas of unmixed colour. Floral forms are based on flower, fruits, and plants in all type of folk paintings of eastern India.

Some common characteristics are visible in all folk paintings of India. Those are bright colour, linear design of various geometrical and natural
motifs, bold out line, absence of light and shade, treatment of flat colour, 
Faces are always profile etc.

Madhubani paintings are characterized by bold natural and artificial 
colours, double line border with simple geometric designs or with ornate floral 
patterns on it. Abstract-like figures, of deities or human with large bulging 
eyes and an elongated nose are seen in Madhubani paintings. There are no 
empty spaces in Madhubani painting. The gaps are filled with paintings of 
flowers, leaves, animals, birds, and even geometric designs. In Madhubani 
painting, there exist a huge combination of linear motifs and styles. The 
artisans of Bihar have been practicing that glorious tradition of painting till 
date which has created a nice in the history of art of India. Orissa pats, 
Madhubani paintings are mostly on cloth with natural dyes. Practised mostly 
by women, Madhubani used to be a community-art form. Some artists have 
tasted good amount of success.

The Subject matter of patachitras of Orissa is followed by mythology as 
well as secular theme. Use of double lines is found on the borders of 
paintings. Applications of lines in the paintings are very smooth and finest in 
character creating many beautiful decorative designs. Outline of the figure 
indicates its rhythmic gesture. Trees are depicted in very stylistic manner in 
the painting. Patachitra is a two dimensional art form but application of strong 
and rhythmic lines and use of bright colour in the painting give three 
dimensional appeal. Patachitra are unique expressions of a particular culture 
or community through local craftsmanship and materials. Painters of Indian 
subcontinent first made drawing then apply colours in the composition.
The paintings of manuscripts represent a particular style marked by simplicity of expression, figures defined by long flowing sharp line. The outlines of the figures are heavy with thicker brush strokes. The figural forms of paintings are marked by vitality and freedom of movement. The male and female figures are always conventional and except in the portrayal of Brahma, all figures are depicted in profile. Architectural drawing Mughal and Rajasthani miniature are reflects in illustrated manuscript of Assam.

It is assumed that *patachitra* paintings are originated in 8th century, it is considered not only as one of the indigenous art forms of India, it is the only form of painting that replace the idol of god and regarded with same veneration. Lines play an important role in Orissa painting. First the artisan paints the figures and draw outline of the figures to make more prominent. The lines are bold, steady, unvarying and flowing. All of the poses of secular and religious figure have been confined to a few well defined postures.

The style and technique of folk painting is very indigenous. They use natural ingredients for making their colour. They use line by handmade brushes. According to artist brushes which are available in the market are not suitable for smooth lines. So they again make it according to their own way to make it useful. To make broad lines a piece of cloth is wrapped on the tips of the twigs.

Line not only creates a shape of the object but also it can be given the total image of anything. In India, folk painting gives this type of feelings through their colourful line drawings. Sometimes brush strokes give the energetic feeling of line as well as artists skill. The repetition of distinctive line
confers a harmonious unification of elements. The themes of folk arts are changing with time. The life style and culture of urban societies are also becoming themes of folk arts.

7.3 Suggestion for Further Research

After having studied the applications of line in the folk paintings of Eastern India it is suggested that future research can be done on other elements in eastern Indian folk paintings. Due to the limitation of time, different characteristics of folk paintings were not focused. Further research can also be done on the dying art of some folk paintings and how it can be applied in a commercial purpose. Beside this, study can be done on changing trends of Indian folk paintings from pre-history to present time.

After having studied the folk painting of Eastern India or Indian subcontinent it can be said that the *patachitra* tradition of Bengal and Orissa and Madhubani of Bihar are till now being practised by local craftsmen of these regions. But there is no living tradition in Assam. In this context it must be mentioned that the local administration should take very active role for the preservation of those art pieces and Government should give financial support to the crafts artisan so that they can continue their living tradition. Financial support is required for them as most of them belong to poor families. Government should also give them opportunity to sale their art pieces in well price.