The tradition of paintings in India can be traced back to several centuries in the past. Indian painting can be broadly classified as wall paintings and miniature paintings. But according to their style, evolution and emergence it can be seen in distinctive categories. The style of painting differs from region to region and period to period. Indian artists have preserved the authenticity of their art forms by combining the innovative with the essentials of the traditional. They have invented fresh symbols represented by linear motifs, to express new and personal feelings outside the realm of village painting. The media of pictorial expression of painting are basically colour and line. Colour gives its expressive feelings by different tones but another way, because of multi effects of linearity like contour drawing, thick and thin lines, bold and speedy lines against bright colour painting became more beautiful and effective. It can be said that aesthetical taste and feeling of any painting is found through the proper arrangement of line and colour.

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

The introductory section of chapter one consists of meaning and definition of line drawing, importance of line drawing in Indian painting like Ajanta cave painting, medieval painting, Mughal and Rajasthani miniature and impact of lines and folk elements in the works of modern Indian artist. Lastly a short description are given on the folk paintings of Eastern Indian folk
painting including manuscripts painting of Assam, Kalighat painting of Bengal, Orissa patachitra and Madhubani paintings of Bihar. The attempt in this chapter is to analyze the line drawing of different type of Indian painting like mural, manuscript and miniature. The chapter also highlights how and what types of lines are applied in Indian painting. The chapter further presents statement of the problem, objectives, scope of the study, limitation of the problem operational definitions of the term, review of literature, data and methodology and organization of the thesis.

The second chapter concentrates upon folk paintings and linearity in Indian subcontinent. But the study is limited to folk paintings of Eastern India and some neighbouring states and districts. The study firstly discusses the background and different region of Folk painting of India. The second part focuses on the linearity of palm leaf painting and tasser painting of Orissa, alpana paintings and patachitras of Bengal like, Midnapur, Murshidabad, floor paintings and godna painting of Mithila and illuminated Manuscript of Assam like: Kirtana, and Anadi-patana manuscripts.

Chapter three is concentrated upon the Kalighat paintings of Bengal. The discussion is focused on thematic understanding of Kalighat paintings, foreign influences, and treatment of lines those are used with the help of colour in the figure. The study also presents the materials and technique of kalighat paintings.

Linear quality of Madhubani paintings of Bihar has been analyzed in the chapter four. Stylistic analysis of natural and auspicious motifs such as trees, lotus, birds, and animals, human and mythological figures has been
focused in this chapter. Themes, style and technique and treatment of lines those are used with the help of colour in the composition of Madhubani paintings have been given more importance. The enquiry in to this chapter has been directed into two ways: firstly to try and highlight the process of making the medium, subject matter of Madhubani folk paintings, and secondly, to examine the stylistic feature of the designs and motifs and lines are used in Madhubani folk paintings.

The attempt of fifth chapter is to analyze the Patachitra paintings of Orissa. The study has been reflected application of colour, significance of line drawing which applied in the composition, technical analysis of Orissa pata and thematic understanding of patachitra painting. The process of making colours of patachitra painting is very indigenous. The village artisans use raw materials for their painting. Religious and secular figures play vital role in Orissa patachitra painting. These paintings are also not free from geometrical and natural motifs. Therefore, different motifs as well as their stylistic characteristics have been analyzed in this chapter.

The sixth chapter concentrates upon the illuminated manuscripts of Assam. Stylistic aspects, techniques of different illuminated manuscripts are briefly analyzed in this chapter. In this research work, the researcher has tried to discuss the linear motifs depicting trees, animals, human figures and religious figures. The chapter also focuses on the sources of inspiration of the manuscript painting of Assam. The study concentrates on the stylistic aspects of the paintings of Bhagavata-purana, Gita-govinda and Hasthivydyarnabva manuscripts.
The last chapter concludes the study as well as highlights upon the research findings of the present study and suggestion towards further research.