1.1 BACKGROUND

Modernism is a break from the glorious past as well as a search for the new, while its base is always the past. It opens up vistas for an endless and multifarious traffic. The Indian Sculpture, similarly, has traversed routes of development to gain recognition in modern era. Today Indian Sculpture is internationally acclaimed both for its thematic ingenuity and technical dexterity. Many a sculptors has earned name in the contemporary arena of Indian sculpture. Their success has invited many more novices to put their best foot forward in this field. Hope and dream lead them on. Many fail, while some reach the zenith.

To be very precise, Indian sculpture has a long tradition of its own. It has never drifted like rootless moss. From the very beginning it has had its own identity and essence. While tradition nurtured it, it evolved and developed with the passage of time. Its beginning was worked almost a thousand years ago, though the country has been awakened to its inward treasure only some decades back. The whole art-world takes its hats off to the ancient Indian sculpture acknowledging its superiority. The art-buffs still marvel with awe at the artistic achievements of the old temple carvings of India.

Though it is very difficult to ascertain the beginning of Indian sculpture, its glory can be traced back right to the era of Indus valley civilization. Historians have fixed its time span in between 2600 BC to 1900 BC. A well developed urban civilization emerged along the bank of the river Indus. The art, culture and social infrastructure of that civilization still amaze us. This civilization was not pre-historic. Though it was only 5000 years old, it had a language of its own. The object and sights discovered during archeological excavations have helped the researchers and scholars to from their own views about the human life style of the civilization. The two places that are associated with this civilization are better known as Harappa and Mohenjodaro.

These wonderful remnants of our past came to light rather accidentally. This discovery was a boon in disguise. While the British administrators were engaged in 1865
to tie up the harbour town Karachi with Lahore in their railway map, they found innumerable brick-pieces. This prompted an excavation which resulted in the discovery of this 5000 year old mysterious civilization. It expanded over an area of 10 lakh square kilometers which means that Britain, France and Spain together cannot come up to compete with this civilization in size and expanse. It had many urban centres; Mohenjodaro, the most popular of which was situated on the bank of the Indus and Harappa was located on the bank of one of its tributaries (Agarwal : 1984).

Later excavations revealed the fancy, speculation and wonder of the human population of modern era. Particularly, the planned townships of Mohenjodaro and Harappa still make the congested ghetto-dwellers of one time blush in shame. To add to this, the artistic sense of the people living during the Harappa age was undoubtedly awesome. We feel immensely wonder-struck when we compare the dexterity and skill of the anonymous artists of the Harappa civilization with the students of sculpture of any modern university. These artists enjoyed a special privilege in their society, though they were graded as mere craftsmen. Though we cannot claim for certain the aesthetic perception of those artists, their art items exhibit a rare glow of perfection in their endeavors.

The ruins of Harappa and Mohenjodaro definitely show that those artists had both skill and interest in their art forms. The pieces of pottery used in daily transaction and daily life vividly exemplify the keen artistic sense of the minds behind the work. The sculpture works of the period portray the existence of a wonderful art-tradition prevailing during the age. These artists of the Indus valley civilization were apt of copper, bronze and stone casting other than the terracotta work.

Only a few examples of stone sculpture have emerged from the Indus sites. A powerful little steatite bust from Mohenjodaro known as the Priest Head (Plate 1.1) depicts a bearded male with full lips, straight nose and half closed eyes that were once inlaid with shell. A fillet is tied around his head, and he wears a robe decorated with trefoil designs originally filled with red paste. Holes bored on each side of his neck were probably intended to hold a necklace of precious metal. Who is he? Does the styling of the figure indicate his connections with Sumeria or Mesopotamia? Or perhaps with ancient Bactria? We really do not know (Dehejia : 2000).
Two stone torsos from Harappa, both having drilled socked to attach the head and limb, and both barely 10cm (4 inch) tall, seem to represent a different aesthetic. The first is a nude male torso of red sand stone (Plate 1.2) that is softly and sensuously modeled; the second is a grey stone torso of a dancing male with one leg raised and with shoulders twisting around displaying a remarkable similarity of later images of dancing Shiva as Nataraja (Plate 1.3). Admittedly, the two images come from slightly disturbed strata, but there is no cogent reason to assign them to a later period (Honour and Fleming : 1990).

Metal casters created a few small bronze figures, of which the best known is a remarkably vivacious image from Mohenjodaro that has been given the conjectural label of Dancing girl (Plate 1.4). Slender and nude, she rests her weight on one leg; a heavily bangled arm hangs loosely, while the other hand rests on her hip. Her head is tilted back to display large eyes, a flat nose and heavy lips, while her hair is braided in an elaborate plait.

Indus crafts men produced vast quantities of terracotta figures. Large number of female images, wearing a wide girdle, rows of necklaces and a fan-shaped head dress, are generally named as Mother goddesses (Dehejia : 2000). They are crude in workmanship with pallets of clay applied to create eyes, breasts and ornaments. It seems likely that these figurines were votive offerings; once the vow that resulted in their creation was fulfilled, they may have been deposited in sacred waters, as seen in an ancient tank dating some 1,500 years later at Shringaverapura near the modern town of Allahabad in northern India. Children of that period played with a variety of terracotta toys that include wheeled carts and animals. Whistles and tops birds and dice. The toy animals in both faience and terra-cotta frequently reveal great skill in modeling as in the instance of a delightful seated monkey carved from faience. Recent studies at Harappa show that there were significant stylistic changes over time, whether in seals, terracotta and pottery.

But, the Indus Valley civilization is still shrouded in deep mystery. How could such a developed civilization cease to exist all on a sudden? This question still haunts the scholars. At least, 1500 years before the rise of the Aryan Civilization and its historical inscription, the Indus valley Civilization had a language system of its own. The end of Indus Valley Civilization as much puzzle as its appearance, many of the scholars assume that natural calamity like flood or earthquake may have been a possible cause of the end
of this civilization (Habib : 2009). This ‘lost horizon’ of a civilizing force certainly brought in a vacuum of some centuries in the history of Indian sculpture.

After the fading of glory of the Indus Valley Civilization, the nomadic Aryan’s rendered the bank of the river Indus their temporary home. And around 800 BC, the river Ganges became the chief source of their life and livelihood. The four Vedas came into being since 1300 BC. But this new civilization was religion-oriented, not specifically art-prone. High altars for holy fire was made, but without any sculptural mark.

This age of apparently little sculptural attainment gave way to the Buddhist period around 800 BC. The great Emperor Ashoka’s reign can be termed as a rebirth of the Indian sculpture in its own glory. The third Maurya King Ashoka’s period, according to the historical calendar, was from 272 BC to 231 BC. Right in this period, Indian history attained maturity in that from now on history came to be written down in various forms. The Buddhist king Ashoka laid particular emphasis on the language of sculpture as a means to spread the message of Lord Buddha. Monumental pieces of sculpture came into being, their medium being mostly stone, still then Lord Buddha’s contour or statue did not become the thematic inspiration for the sculptors. The canons and the doctrines of Buddhism were brought out before the public eye in the form of symbolic Sculptural pieces. The ‘Ashokan monument’ of Nandangarh (Plate 1.5) (246 BC) and ‘Lion Capital’ of Saranath (Plate 1.6) (250 BC) bear testimony of this (Mannering: 1996). Later in history a new age of Indian sculpture with the illustrative carvings based on the Jataka tales.

The pyre ash container monuments of Lord Buddha clearly exemplify this trend. The Sanchi monument raised in 250 BC still stirs our imagination and our faculty of thinking. Side by side with this, there ran parallel the trend of casting the figures of Yaksha and Yakshi, which influenced the sculptors of even later epochs. This trend continued during the centuries later. Indian sculptures, thus, was gaining a sound footing. Royal patronage was also pouring in (Saraswati : 1975).

In North-West India, in a region which was once called Gandhara in ancient times and now includes Afghanistan and part of Punjab, a Greco- Buddhist school of sculpture arose that combined the influence of Greek forms and Buddhist subject matter like Bodhisattva (Plate 1.7). It reached the peak of its production in the 2\textsuperscript{nd} century AD.
Although the Gandhara style greatly influenced sculptural work in central Asia and even in China, Korea and Japan, it did not have a major effect in the rest of India; it is probable, however, that the images as well as the symbols of Buddha developed at Gandhara later spread to Mathura, now in Uttar Pradesh, where an important school of sculpture developed from the 2nd century BC to 6th century AD. Remains of the earlier work of this school also show a close relationship to the style of the sculpture at Bharhut. Later, in the 1st and 2nd centuries AD, the Mathura school discarded the old symbols of Buddha and represented him with actual figures. This innovation was carried on through subsequent phases of Indian Sculptures (Nagar: 1981).

The Gupta period, from AD 320 to about 550, produced Buddhas with clearly defined lines and refined contours. The drapery of the figure was diaphanous and clung to the body as if it was wet as found from Mathura Buddha of that period (Plate 1.8). Often, the figures were made on a great scale, as in the colossal copper sculpture, weighing about 1 metric ton, from Sultanganj, Bihar state. The Gupta age ushered in a new style of art, which, though related to previous styles, reveals higher aesthetic ideals. It is characterized by purity of form and line and a subtle harmony of proportions. This art aims at sublimation and combines formal strength, elegance, and simplicity with creative vigour (Deva: 1991).

Hindu sculpture also developed during the Gupta period. Reliefs were carved in rock-cut sanctuaries in Udayagiri, Madhya Pradesh (400-600 AD) and adorned temples at Garhwa, near Allahabad and Deogarh. From the 7th to 9th century a number of schools flourished. They include the highly architectural style of the Pallavas, exemplified by the work at Kanchipuram, Tamil Nadu; the Rastrakuta style, of which the best-preserved examples are a colossal temple relief and the three-headed bust of Shiva known as Maheswara at Elephanta (Plate 1.9), near Mumbai (formerly Bombay); and the Kashmir style which shows some Greco-Buddhist influence in the remains at Vrijabror, and more indigenous forms in the figures of Hindu gods found at Vantipor (Honour and Fleming: 1981).

From the 9th century to the consolidation of Muslim power at the beginning of the 13th century, Indian Sculpture increasingly tended toward the linear format, the forms appearing to be sharply out-lined rather than voluminous. In ancient India, sculpture was
applied as a decoration, subordinates to its architectural setting. It was intricate and elaborates in detail and was characterized by complicated, many-armed figures drawn from the pantheon of Hindu and Jain gods, which replaced the earlier simple figures of Buddhist Gods. Emphasis on technical virtuosity also added to the multiplication of involved forms.

At this time the three distinct areas of production in sculpture in India were (1) the North and East (2) Rajputana (now part of Gujrat, Madhya Pradesh and Rajasthan states) (3) the South-Central and Western regions. In the North and East, one of the main schools was centered in Bihar and Bengal under the Pala dynasty from 750 to 1200. A notable source for sculpture was the monastery and university at Nalanda in Bihar. Black slate was a common medium and the themes, at first still Buddhist, gradually became more and more Hindu. Another North-Eastern school, in Orissa, produced typically Hindu work, included the monumental elephants and horses and erotic friezes at the Sun Temple in Konark. In Rajputana the local style was exemplified in the hard sandstone temple of Khajuraho, which was literally covered with Hindu sculptures. The south-central and western schools produced notable works at Mysore, Halebid and Belur. The temples were embellished with friezes, pillars and brackets carved in fine-grained dark stone (Bhattacharya: 1995).

After the Muslim became dominant, they adopted many of the native patterns as ornament. The traditions have persisted until the present day, especially in the southern part of India, where art retains its indigenous purity. But with the advent of the Muslim rule in India, Indian sculptures world encountered a vacuum again. Sculptures came to exist only in the form of rural handicrafts. Munificence from the royal palace totally ceased to come down to the territory of sculpture. The artists too prepared themselves to create high quality designs in order to meet the demand of the royal families. During the Muslim kingdoms, Indian architecture touched its zenith. The Taj Mahal and the Red fort, the Qutub Minar has still cast their spell over the awe-struck world of even today. But every architectural work of this period shows a keen tendency towards embellishment in designs (Plate 1.10). Mainly due to the Islamic prohibitions in many forms, these designs did not have the slightest touch of Sculptural attainment, but painting gained a lofty stature during this period. Under the spell of Persian influenced,
Mughal painting and miniature enriched the Indian art scenario. But this was done at the cost of sculpture - as the Islam does not permit idolatry; it did not hesitate to ruining even well known works of sculpture during the Mughal period. But with the decline of the Mughal Empire and the coming of the British, Indian sculpture world went through a phase of new revolution (Ghosh : 1995).

Though India is in a position to boast of its past glory in the field of art and sculpture, the plight of artists and sculptors was never privileged or dignified in India. Religion cradled the Indian art and it brought it up to its matured and modernist phase. Indian theoreticians of the ancient era spent endless time brooding over the growth and development of Indian art, but they were not much concerned with aesthetic achievements and possibilities of art, rather their attraction was drawn towards the beautification of temples and prayer places. Sculptures were means of device to embellish the ornamental decoration in temple architecture. These theoreticians laid down some strict canons for the making of statues and human figures. Indian poetics elaborately refers to them. To be more precise, research, discussion and the theorization of artistic details constitute the basis of our poetics. Our scripture says, the model for the female torso was the hourglass-shaped *damaru* drum held by Shiva, or the double headed *Vajra* or thunderbolt of *Indra*. Women’s arms, invariably elongated and slender, were visualized as plaint, green bamboo or the edible root of the Palmyra plum. As fish or lotus petal was the prescribed model for elongated eyes, which were considered the epitome of beauty. The frontal view of a bull’s head was the model for the male torso. Artist tried their best to cling to such poetic principles. In later years the poetics of the monk Bharata revolutionized the Indian poetics by being a catalyst between the *Bhava* (feeling) and *Rasa* (aesthetic pleasure) (Dehejia : 2000).

Indian artist created wonderful and monumental works of art adhering strictly to these canons. But the contemporary society was rather apathetic and insensitive towards them. Artist and artisans were graded a like and the artist’s craft was no nobler than the skill acquired in a mere family profession. A sculptor and an architect held the same status with a potter, weaver, blacksmith, cobbler. Again castism inflicted some added misfortune upon the lives of these artists. The privileged *Brahmins* belonged to uppermost strata of the society while the *Kshatriyas* on the administrator and legislator
cum warriors, the *Vaishyas* on the merchants and *Shudras* on wage-earners enjoyed the next three places in the social hierarchy. The artists and sculptors were among the *Shudras*. They used their skill and imagination to create an idol or a temple, but the society saw their physical labour only. Creators and makers were treated alike. Sometimes the kind of royal patronage favoured some of them. But misfortune plagued the lives of the most.

Individual recognition also was too poor and miserly came down. In order to construct a temple, the king used to employ artists and artisans from different places. Religion was not a criterion to select the craftsmen. There is ample of evidence of Muslim craftsmen being employed in the construction work of Hindu temples. They had no other alternative than to yield to the royal order and work over some decades at the construction-site, far away from their native places and ancestral home. Wages used to be distributed at the completion of the work. And the work, too, used to sing the glory of the Ruler, not of those whose mind brought it forth out of nothingness. The convention prevailed during the Mughal period. These Indian sculptors and craftsmen had no counterpart around the world in the standard and quality of their ancestral skill and traditional training. They raised innumerable pieces of sculpture and architecture while their identity always remained hidden and suppressed. Only some south Indian craftsmen could have their names on the body of the temples. The name of Ahmed Lahori the great architect of the Taj Mahal came to the light just a few decades back and that, too, rather accidentally (Dehejia : 2000).

However, with the coming of the British, the Indian artists were resurrected from this cursed life of anonymity. They began to enjoy recognition and dignity, regaining their individual identity. It was in the seventeenth century that a western influence began to seep in, in terms of a realistic approach and techniques of perspective and chiaroscuro. The influence spread with increasing British political power in India following the setting up of the British East India Company in era 1600 and more particularly when schools of art were established in the metropolitan cities of Madras, Calcutta and Bombay after the mid-nineteenth century to impart training in western techniques in a systematic manner. This was so-called the beginning of ‘modern’ art in India (Appaswami: 1968). Thereafter, with the increasing contact with Europe and America, there was a widespread influence of Euro-American art movements and styles,
particularly the art school of Paris. The artists fashioned their approaches upon the contemporary trends that were current and the ‘isms’ that rose and fell in the art of the modern world. The preoccupation was with the formalistic problems of painting and sculpture and with the cult of self-expression. The artists in India, by and large were absolutely conditioned by this attitudes.

These developments must be seen against the changing pattern of social and economic life of the people during the mid-nineteenth and early twentieth century’s. Great changes were simultaneously taking place throughout the world due to the advent of the machine age and the new outlook created by modern science. This was the period when schools of art were started in India. Not surprisingly, these revolutionary changes had a manifold impact on India, which had become a newly united nation under a central but, unfortunately, foreign rule.

The early years of the nineteenth century had set in motion certain new developments on the western coast of India, particularly in Bombay. The early missionaries believed that Indians would willingly embrace Christianity if only they could understand the superior civilization and culture of Europe. In fact, most British officers would never have believed that India’s cultural history could favourably compare with Europe in the fields of philosophy, literature, grammar, logic, engineering, architecture and medicine. As it happened, social disorganization and political turmoil caused the country to submit to new forms and institutions which the British rulers created to suit their administrative purpose.

In ancient India there was no distinction created between the fine arts and art-crafts; for the art-craft worker and the creative fine artist belonged to the same class. The exceptionally skilled craftsman in each branch was also an able designer and supplied the necessary original design to be used as surface decoration on any object or building.

The changes in the cultural pattern must be studied against the changes in the economic structure of Indian society. Contacts with western traders over the centuries had already given a glimpse of the cultural development in the western countries. The Indian artists and craftsmen were not only willing but eager to learn new arts, in the spirit of assimilating the best from the other cultures. The artists of the late Mughal and the
early British period had began to adopt the realistic approach with its techniques of linear perspective and chiaroscuro (Mitter : 2006).

In the early 1850’s, the British felt that given proper guidance the artistically inclined people of India could attain a degree of proficiency in painting and sculpture, pursuits in which could enable India to once more take up a leading position among the manufacturing countries of the world. The schools of art proposed were to impart instruction in painting, drawing, design and modeling, ornamental pottery, metal ware and wood curving and turning, where in the use of complicated machinery was not indispensable. The three schools of art, at Madras, Calcutta and Bombay were started on an experimental scale. The schools at Madras (1850) and Calcutta (1854) set the pattern of art education. The school in Madras was a production centre in its early stages. The school in Calcutta was also organized as a school of industrial art. This was originally started at 1854 as a private enterprise by a group of Indian and English enthusiasts, members of the society known as Industrial Art Society. Similarly the Bombay school also started as the school of Art and Industry (1857), later named Sir J.J. School of Art. Other agencies which promoted contemporary art in the British period were the Bombay Art Society (established in 1888), All India Fine Arts and Crafts Society (AIFACS) at Delhi (established in 1928), The Academy of Fine Arts, Calcutta (established in 1933), Punjab Fine Arts Society, Lahore and similar institutions in Madras and Lucknow. The regimes and influences of the British Art School, though stifling and sterile, inspired one vibrant artist whose career became a memorable success. A minor prince of Travancore House, Raja Ravi Varma (1848-1906), was the first Indian to master the technique of oil painting. He learnt his craft from European visiting artist at the court of Maharaja of Travancore. His dazzling works depicted scenes from the great Indian epics and other literature and the dress and form he gave to his characters in these works continue to influence the Indian film industry immensely till date (Mitter : 1992).

But under the British rule, due to their socio-economic and political exploitation and anti-Indian policy, in all the way grievances were gradually developed within the Indian people against the British rulers. For this reason, in the early 20th century though, the emerging educated middle class began to rise above the internal divided and identify itself as a national entity. The intellectuality as a result of technological advancement and
greater intercommunication and searched once more for a forgotten cultural heritage and its riches. This rediscovery inspired a fresh assertion of Indian talent, which began to manifest itself through songs, poetry, street plays and painting, resulting in a lively current of artistic activity.

At the fountainhead of this revivalist celebration the Tagore family of Bengal played the vital role. This multi-talented family contributed not only in painting but also poetry, fiction and play-writing and even singing, acting and designing. It was headed by the most celebrated member of the family Rabindranath Tagore (1861-1941) who became the first non-western Indian Nobel laureate. He also founded a unique university called Viswa Bharati at Santiniketan in 1917. His nephews, his brothers Gaganendranath and Abanindranath earned the distinction of being India’s first Modern Artist, an art also taken up by their uncle much later on life at 65 years of age. With the support of E.B. Havell, then British Principal of Calcutta School of Art (the first Briton to declare British art education unsuitable for the Indians), Ananda Coomarswamy, India’s great art-critic, and Nandalal Bose, the gifted painter. It was Abanindranath who breathed a new life into Indian painting (Havell : 1980).

The Revivalist art was deeply influenced by the glorious past and heritage of India, by its great epics and its transcendental philosophy, by the frescoes of Ajanta, the Mughal and the Rajput miniature paintings. But very little of Indian sculpture, though, was visible during the nineteenth century.

In regard to sculpture, the scene was quite different compared to painting and graphic arts. The public statues during the colonial period were executed by the British sculptors. Their Indian counterparts were commissioned only for executing sculptural portraits of the wealthy elite. The use of marble and bronze was somewhat rare; the portraits were generally modeled. In fact modeling continued to be more popular with the Calcutta sculptors than sculpting.

The well known names among the early sculptors include Hiranmoy Roy Choudhury, who received recognition outside the state, and Debi Prasad Roy Choudhury. Although, Debi Prasad Roy Choudhury spent most of his time in Madras, some of his best works, such as the statues of Ashutosh Mukherji, Hariram Goenka and Mahatma Gandhi are located in Calcutta. He fulfilled the common demand for an exact likeness of
the sitter most ably by portraying the salient features of his subject's personality. He was one of the first Indian sculptor who expressed in his works some suggestion of modern trends, though his overall work in painting as well as in sculptures is somewhere in between modernity and tradition (Mago : 2001).

But, 1930 marks the rise of Ramkinkar Baij, the modern maestro of Indian sculpture, who brought in a new age in Indian Sculpture. Counting all the limitations, problems of the situation, there is no hesitation to say that Ramkinkar may be the most important original sculptor working in India in the period of transition from the period of traditionalism to modernism in art. His significance lies in the fact that he was not traditional or academic in an age that was guided by the conventional but built up a style and body of work that was essentially individualistic, based and rooted in his own personality and environment. The sculptors and painters of his time are of two main kinds, firstly those of Bengal schools who had evolved a nationalist and romantic art and secondly those who adhered to strict academism of the schools of art based on Western models. Ramkinkar's art in contrast is essentially pioneering and personal. It is characterized by tremendous energy, exuberant, strongly vital and reaching for the light. It has the surging movement of growth and its figures and forms are dynamic and earthy (Appaswami : 1961). However Ramkinkar's individualism has to be understood in a specific and particular sense. This 'individualism' is not tantamount to 'isolationism'. His tremendous love for life and life-world provided him inspiration for creating *Santhal Family, Sujata, Gandhi* and many other sculptures of this kind. A deeper critique of marginalizing perception in relation to the low caste people, labourers and peasants is evident in some of his creations. Celebrating the life-world of such people and the values of Gandhi through the works like *Call of the Mill* or *Gandhi* is surely based upon a critique of the project of modernity. His own way of celebrating them, internalizing them in his works made his creations extremely unique and different from others. Hence it is difficult to club him, as if is so with Rabindranath Tagore, with the followers of Bengal School.

It is typical of Ramkinkar that most of his work is out door. His creation belongs to the wind and the soil and is part of the bursting of fruit and flower. To some artist their work is informed with a sense of struggle. Even the finished work is not restful for, apart
from its own dynamism, one feels in it's the questioning and striving of the volatile, volcanic personality reflected Ramkinkar's personality. Its exposure to the twentieth century art movements like cubism and expressionism moved him to his depths. And he launched a struggle for form in terms of his sculptures and paintings, which ran counter to the Bengal movements of art. But this art did not challenge his restless psyche which symbolizes the 20th century. He accepted the cubist and the post impressionist as the starting point for his new departure from painter to sculptor (Mago : 2001).

He was inspired by life and love. For example, the Santhals of Birbhum, the red earth, the flowering Palash, the farmers, nursing mother and many other images, mostly from Ramkinkar's own life-world, were reflected in his works. He is to hold the essence, and goes to the core values of a personality. He has shown in his work what an artist can be with his faith in mother earth and her rich everyday bounty. In all the way it is no need to mention that Ramkinkar, who laid the strong foundation of modern sculpture. Younger generation was influenced by him. His disciples are Prabas Sen, Shanko Choudhury and Pradosh Das Gupta, one of the founders of the Calcutta Group, Sarbari Roy Choudhury, Chintamoni Kar. With the great contribution of these artists, Indian sculpture has reached a high degree and got world recognition as 'modern'.

1.2 DEFINITION OF PROBLEM

Ramkinkar was the first man to prove that sculpture has a keen tie with natural surroundings and this bond can touch an apex. Nature found a new role and significance in his sculpture. Ramkinkar was not only mesmerized by the beauty of nature, but he rejoiced at nature's indomitable, awesome, angry and loving spirit on the other. The sculptor allay with harmony of nature. It can be said that his open air sculpture is the perfect reflection of the true relationship of a man with nature. But how could it become possible? The answer is not so simple. It took years for the artist to have won such a tie with nature. With this background the present study has undertaken to answer the following questions:-

- Why did he go against the norms of Indian Shilpo Shastra?
- Why did he come out of the system of Bengal School?
• Could it be that he did not afford to procure expensive materials for making the sculptures and he had to choose cheaper medium or he did so as he was always with experimental purpose?
• What was the purpose of exploring with all the local materials?
• Was he inspired by folk art of India and abroad?
• Who are the other artists who inspired him?
• Was he inspired by traditional Indian sculptures?
• Was he inspired by the contemporary scenario prevailing at that time?
• Can Ramkinkar’s sculptures be considered as ‘modern’?

1.3 OBJECTIVES OF THE STUDY

Ramkinkar Baij was the most important sculptor of India during the period of transition from traditional to modern art, creating a style of his own, rooted in his personality and environment. As an exceptional individual, he was saturated with intense love for life and an insatiable passion for work. His art is characterized by tremendous energy, exuberance and vitality. His figures and forms, whether in sculpture or in painting, are dynamic and earthy, possessing a surging movement of growth. His sculptures have a typical “out of door quality” (Appaswami: 1994). His open air sculptures were created on the spot, so they were not mobile. Therefore, the outcome was a blending of man’s creation with that of nature. Sculpture “for Environment” was a new concept by which Ramkinkar threw light upon the path of modern sculptures in India. Ramkinkar never refused the influences of folk and past tradition, but he did not directly imitate anything, forging his own path towards a desired mode of expression such as abstract, cubistic, expressionistic or surrealistic. His feeling was his law (Mago: 2001).

Therefore, the objectives of the present study are:-
• To analyze the historical background of modern Indian sculpture.
• To analyze the transition from traditional to modern Indian sculpture through Ramkinkar’s work.
• Sculptures of Ramkinkar vis-a-vis modernism.
• To analyze the significance of Ramkinkar’s open air sculpture in
contemporary art scenario of India.

- To find out the aesthetic value of Ramkinkar’s sculpture.

1.4  SCOPE OF THE STUDY

Ramkinkar experimented with different forms of mediums and materials. His experimental works came out with a new dimension in the field of Indian art. Paintings, abstract sculptures, portraits and realistic sculptures, monumental and open air sculpture are some of the kind of work he did. But the present study is focused on his open air sculpture.

Therefore, the research deals with all the available art works of Ramkinkar Baij in and outside Santiniketan like Sujata, Santhal Family, Call of the Mill, Harvester, Lampstand etc.

1.5  SELECTION OF THE STUDY UNIVERSE

Subsequently the study of open air sculptures of Ramkinkar is taken up, because these sculptures preserved the most reliable information of modernism. There are numbers of open air sculptures, but Sujata, Santhal Family, Call of the Mill, Harvester, Lampstand etc. are taken up for the study. These sculptures provide the key to the aspiration of Ramkinkar who brought them in to apply for.

1.6  LIMITATION

The most outstanding open air sculptures of Ramkinkar Baij are taken up, but the result may not be same with the other sculptures.

1.7  REVIEW OF LITERATURE

The study of literature is divided into three sections.

a) General sculpture

This part deals with a general survey of different stages of development of Indian sculpture from ancient to modern.
Dey (1961) has tried to evaluate Pradosh Das Gupta, the well known sculptor and one of the sculptors of the first rank of present Indian in the book as a Lalit Kala Academi’s series on contemporary Indian Art. The author has logically established Pradosh Das Gupta as a successor of Ramkinkar Baij in the territory of Modern Indian Sculpture. The most valuable side of the book is its elaborate presentation of Das Gupta’s rise as an experimentalist sculptor mainly for his curious nature and rare insight after his learning period with Hiranmoy Roy Choudhury, Debi Prasad Roy Choudhury and in London Royal Academy. The selected photographs of Das Gupta’s work in the book help the reader in understanding the gradual development of the artists’ way of thinking. Some valuable sketches are also there in the book. The main strength of the book lies in its preoccupation with the evaluation of artistic achievement of the artist rather than his personal life. But the author of the book has been rather reticent whether wittingly or unwittingly about the contemporary art-world.

Saraswati (1975) has tried to trace the history of Indian sculpture from the beginning to the mediaeval times bringing within his scope a vast of field study. Special emphasis is laid on the origin and development of the basic strains as well as the fundamental characteristics of Indian Plastic Art in a historical perspective. It has been the endeavour of the author to interpret the changes of form through the ages as a logical, orderly and organic evolution. A survey of Indian Sculpture, divided in seven chapter deals with the story of the plastic art of the subcontinent as long as it remained vital and active. The book has a good and valuable photograph. Although, the book has been tilled as ‘A survey of Indian sculpture’ a detail study about Mauryan sculpture, post-Mauryan, Gupta sculpture and especially mediaeval sculpture is highlighted.

Havell (1980) has not attempted anything like a history of sculpture and painting in the ordinary sense of the word, but he gave an explanation of the motives and ideals of Indian Sculpture and painting as they are. The book is divided into two parts. The first part is devoted to sculpture dividing itself into nine chapters, The evolution of the divine ideal, Mythology and Metaphysics, the Dance of Shiva, different schools of sculpture and paintings, the human ideals and the sculpture of Bharahut, Sanchi and Amravati,
Borobudur- The Kailash of Java, Hindu art in java and Cambodia etc, and the second part is devoted to paintings in four chapter, Indian Mural paintings, paintings in Mughal times, typical Indian Miniature painting and the future of Indian art. Besides this, there is a very important Appendix on the Indian process of Fresco. Although this book has discussed the rich art tradition of Indian with great care, but unfortunately it is limited before the works of Ramkinkar Baij.

A monograph (1981) on Ms. Pilloo Pochkhanawala was published by Lalit Kala Academy, New Delhi. Here, very finely discussed about the development of Pillo Pochkhanawala as a sculptor with sculptors own views. Plates of her works took important part in the book. Her working style technique and changing trend are discussed very well. But, although Pillo Pochkhanawala is a contemporary sculptor, this book is purely silent regarding contemporary Art scenario in India.

Nagar (1981) has written about Gandharan sculpture in a catalogue which is published by the Museum of Art and Archaeology of the University of Missouri – Columbia. It describes all the Gandharan stone and stucco objects (but not terracotta’s) in the Museum’s holdings as of 1980. The description are divided into section, reliefs depicting the Buddha’s life stories, his miracles and secular scenes, including single status of the Buddha and Bodhisattva, architectural and decorative elements, reliquaries and relic caskets, utilitarian objects, all of stone; and works in stucco. Dates are A.D. unless otherwise stated. A map of the Gandharan region has been included on p. 70. The book is able to place a clear picture of Gandharan period. It covers only the period of six century from the 1st C BC to the 5th C. A.D.

Agarwal (1984), the author has presented an up-to-date summary and survey of Indian prehistory in an interdisciplinary perspective, synthesizing a wide spectrum of data; archaeological, palaeological and radioactive dating. It attempts to reconcile the needs of the layman and the scholar, presenting general reviews and descriptions on the one hand and additional specialized information, notes and appendices on the other. The work is richly illustrated. No doubt, it is one of the concise account at present available
of the development of civilization in India from the earliest times until the dawn of history. Moreover, how the book has described about the Indus valley civilization is especially remarkable.

Mukhopadhyay (1984) discussed about the rich sculptural tradition of India through this book. Stylistically Classical Indian Gupta sculptures admitted a common denominator till the end of the sixth and the beginning of the seventh century A.D. This was felt throughout the Sub-Continent in different degrees, according to the strength of the regional trends. The gradual thinning down or the decline of the Classical Gupta concept was followed by an emphasis on the regional factors until they dominated over the former. The Ganga-Yamuna Valley, the hub of Indian history and culture since the early times, played an important part in the medieval phase. From the point of view of cultural history, especially in the field of art, middle of the eighth century may be considered as the beginning of the medieval phase of Indian sculpture. The origin and evolution of the medieval Indian sculpture of the Ganga-Yamuna Valley has been studied from the viewpoint of its nearness to and distance from the Classical Gupta trend on the one hand and also to identify the local or regional idiom which emerged during the period on the other. The present study is the first ever full-length discussion on the stylistic analysis of the medieval sculptures of the Ganga-Yamuna Valley region. With this object in view of a wide and extensive survey has been made from a fairly large number of sculptures available from the region. The study has brought out the importance of the region as a center of significant art activity in the medieval phase when some interesting and purposeful art forms were carved by the creative artists of the age. The approach of the study is an objective assessment of the sculptures in the evolutionary direction, covering the chronological horizons which range in dates from the middle of the eight to the twelfth century A.D. The analytical and critical study on the subject brings out the stylistic features and aesthetic brilliance of the sculptures of the Ganga-Yamuna Valley of the medieval phase and thereby helps to indicate its distinct position in the arena of medieval Indian sculpture. Of the large number of sculptural remains available in this region the book contains 96 selective illustrations. Besides, it includes a select Bibliography and an outline map of the region.
Huntington (1985) has done a very tough job in his book ‘The Art of Ancient India’. To scholars in the field, the need for an up-to-date overview of the art of South Asia has been apparent for decades. Although many regional and dynastic genres of Indic art are fairly well understood, the broad, overall representation of India's centuries of splendor has been lacking. The Art of Ancient India is the result of the authors' aim to provide such a synthesis. Noted expert Lee has commented: "Not since Coomaraswamy's History of Indian and Indonesian Art (1927) has there been a survey of such completeness." Indeed, this work restudies and reevaluates every frontier of ancient Indic art from its prehistoric roots up to the period of Muslim rule, from the Himalayan north to the tropical south, and from the earliest extant writings through the most modern scholarship on the subject. This dynamic survey—generously complemented with 775 illustrations, including 48 in full color and numerous architectural ground plans, and detailed maps and fine drawings, and further enhanced by its guide to Sanskrit, copious notes, extensive bibliography, and glossary of South Asian art term is the most comprehensive and most fully illustrated study of South Asian art available. The works and monuments included in this volume have been selected not only for their artistic merit but also in order to both provide general coverage and include transitional works that furnish the key to an all-encompassing view of the art. An outstanding portrayal of ancient India's highest intellectual and technical achievements, this volume is written for many audiences: scholars, for whom it provides an up-to-date background against which to examine their own areas of study; teachers and students of college level, for whom it supplies a complete summary of and a resource for their own deeper investigations into Indic art; and curious readers, for whom it gives a broad-based introduction to this fascinating area of world art. An immensely important contribution to the scholarship on South Asian art, this fresh and enlightening survey is surely destined to become the standard reference in the field.

Pal (1988) has written the catalogue of the Los Angeles County Museum's collection. The sheer wealth and dizzying diversity of Indian sculpture are celebrated in this second volume of catalogue. Nearly two hundred sculptures produced during eleven
centuries are described. Of these, one-quarter of the pieces are part of the Nasli and Alice Heeramanek collection, while the remaining three-quarters have been acquired since 1970. This splendid collection, while not representing all the major styles of sculpture that flourished on the Indian subcontinent from 700-1900, is certainly one of the most comprehensive among American and European museums. Included are stone, metal, ivory, and wood sculptures from fourteen states and territories of India and from Pakistan and Afghanistan. Organized by regions—Central and Western, Eastern, and Southern India, and the Northwest—the catalogue contains detailed descriptions and illustrations of the 188 sculptures, many with details or multiple views, for a total of 259 illustrations—251 in duotone and halftone and 8 in color.

Das Gupta (1988) has written an essay on D. P. Roy Choudhury in an exhibition-catalogue. Debi Prasad’s painting and sculpture have equally been dealt with. Though he was born in an aristocratic ambience, Debi Prasad’s obsession with art was the target of many a jibe. It was a different age for an inborn artist and every moment of Debi Prasad’s struggle has been vividly penned in the book. Debi Prasad was a rebel in rejecting the life of luxury for his love for the goddess of art. Pradosh Das Gupta has praiseworthily depicted all the nuances of Debi Prasad’s life: his struggle, his search for truth and the beautiful, his deep affinity with his own root even though he was trained by the western school of art. The invaluable addition of photograph of Debi Prasad Roy Choudhury’s paintings and sculptures is the reader’s unexpected gain. But since Debi Prasad is best known for his sculpture-works, minute discussion of his sculpture would not have been inappropriate.

Khandalavala (1991) has tried to highlight the art of Gupta period with its socio-political scenario in details. The art of the Gupta period has often been referred to as the ‘Classical Age of Indian Art’ and is a high watermark in the history of Indian Art. The Gupta age commenced in C. AD 320 under Chandragupta I. The expansion and rise to glory of the Guptas was during the reign of Samudragupta. Religion, literature and art grew under an enlightened rule resulting in the expansion of social dimensions. Guptas influence extended well beyond the boundaries of the kingdom. Here, Karl Khandalavala
edited dozens of concerned articles of various art historians in this book *The Golden Age*. It covers the history of the Guptas, their sculpture, their coinage, their bronzes, also the poet Kalidasa and the Mathura-Gupta artist, Dinna. Eminent scholars and art historians such as J.C. Harle, P.L. Gupta, Fredrick Asher, R.C. Sharma, Krishna Deva, R.N. Mishra, Sadashiv Gorakshkar, A.P. Jamkhedkar, R. Vanaja, M.N.P. Tiwary, B.V. Shetti, D.C. Bhattacharjee and S. Subrahmaniyam have contributed interesting and informative articles which are lavishly illustrated.

Miller (1992) collected and edited some papers on patronage in Indian culture based on an international symposium that was part of the ‘Festival of India’ in America in 1985. The papers collectively engage in an examination of the categories through which we view the social dimensions of art, literature and performance in the Indian context. They explore the interaction between the symbolic and material dimension of Indian culture through a series of case studies on patronage at different periods of Indian history. Authors draw on sources that vary according to time, place and medium. The essays in the volume are grouped into four broad divisions, corresponding to dominant ideologies of patronage that have appeared in Indian history; Buddhist and Brahmanic modes of patronage in ancient India; South Indian elaborations Brahmanic patronage; imperial and regional patronage under Mughal rule; and modern transformations patronage under the influence of British rule. In this book, Partha Mitter has written an essay titled as a ‘Status and Patronage of Artists during British Rule in India (c.1850-1900)’ which is very valuable, where Mitter has discussed thoroughly about the condition of the Indian artists and the development of Indian Art under the British rule. Moreover, other authors also define an Indian reservoir of possibilities and constraints on cultural production that have persisted beneath variations of period, region, religion, political structure, social position and personality.

Bhattacharya (1994) informs us about India as a panorama of culture. Any attempt to encompass the vast Indian Culture within the covers of a single volume, except in some select aspects, is almost impossibility. This work, by itself a compendium of Ideological studies, touches upon some salient facets of this culture which expresses
itself mainly and broadly in art and archeology. Of this many fold expression ivory, painting, textiles etc. in art, and epigraphy, numismatics, iconography, etc. in archaeology constitutes the main contents of the book. This book is richly illustrated and is able to attract the reader easily. With its comprehensive character and lucidity of presentation in each survey of the subjects under different chapters, as also in deep analytical studies on each problem in some of the other chapters, the work not only stands out on its own merit, but is surely helpful to the reader. But the most important chapter of the book is undoubtedly ‘The Story of Indian Sculpture’ where the writer very comprehensively mentioned the development of Indian sculpture from the period of Indus Valley civilization.

Narzary (1995) has written the essay ‘Modern Indian Sculpture: A Brief History’ as a part of Lalit Kala Akademi’s Contemporary Art Series. The writer has undoubtedly been able to chalk out the route through which modern Indian Sculpture has traversed a long way to establish itself. The historical backdrop of Indian Sculpture, its British Patronage and the limitation in the flow of patronage and Indian Sculpture raising its head amidst these hindrances - a chronicle of all these historical truths has been briefly dealt with in the write up. How socio-economic cross-currents and technological advancements have influenced the sculpture arena. The writer has tried his best to give us a true picture of it also. Side by side with this is a collation of two generations of sculptors and their work, pointing out their fundamental difference of outlook and style. Every sculptor has been given a room in the course of discussion right from Hiranmoy Roy Choudhury who belonged to the period of the British Raj to the sculptors belonging to the 80’s of the last century. The photographs of their significant works have also been incorporated in the book. Perhaps mainly due to the vastness of thematic canvas, minute analysis lacks, but he has been a doubtless success in pointing to the inevitable element of change which cradled the modern Indian Sculpture.

Mannering (1996) through this book deals with the historical development of Indian Art from Indus Valley civilization to Mughal period. The book has mentioned that, for thousands of years, the Indian sub-continent has been the battle ground of
conquerors and the birthplace of great religions, so, it is hardly surprising that its arts have been uniquely varied and moving. But, Indian sculpture embraces severe portraits of the Buddha, 'the compassionate one', along with female spirits of disconcerting voluptuousness and wonderfully poised, multi-limited figures of gods such as Shiva, stepping out to cosmic rhythms as the Lord of Dance. In painting, Hindu miniatures illustrated the adventures of gods and lovers, while the Mughal emperors patronized a brilliant, elegant court art featuring portraits, battle scenes and everyday events such as polo matches. All these things have been shown in briefly in this book. But the plates in this book make a superb introduction to an unforgettable subject. This book has mentioned the details about the Yakshi figure of ancient India, which influenced the artist of later period like Ramkinkar a sculptor of 19th century.

Mitter (2001) has concised a lively new survey guide through 5000 years of Indian art and architecture. A rich artistic tradition is fully explored through the Hindu, Buddhist, Islamic, Colonial, and contemporary periods, incorporating discussion of modern Bangladesh and Pakistan, tribal artists, and the decorative arts. Combining a clear overview with much fascinating detail, Mitter succeeds in bringing to life the true diversity of Indian culture. The influence of Islam on the Mughal court, which produced the world-famous Taj Mahal and exquisite miniature paintings, is closely examined. More recently, he discusses the nationalist and global concerns of contemporary art, including the rise of female artists, the stunning architecture of Charles Correa, and the vibrant art scene. The very particular character of Indian art is set within its cultural and religious milieu, raising important issues about the profound differences between Western and Indian ideas of beauty and eroticism in art.

Honour and Fleming (2002) focused on the history of art is an essential part of the history of human race. This book has covered all the developments of art history of the world. It represents the social beliefs and rituals, moral and social codes, myth and history with their art work. Intending to cover all type of art work and developments, this book has very finely discussed about the art of Indus valley civilization and Indian
Buddhist art with various photograph. This book did not discuss these subjects elaborately but their precise form is also undoubtedly very much appreciable.

Dehejia, Eskenazi and Guy (2006) portrayed the dominant cultural, artistic, religious, and political force of the Chola dynasty in southern India between the ninth and the thirteenth centuries. Though relatively unknown in the West, Chola bronzes are widely considered to be not only among the very finest works of Indian sculptural art, but the finest examples of bronze casting ever created. Among the exquisite examples here are the Hindu gods Shiva, Vishnu, and Ganesh, and a portrayal of Krishna dancing on the serpent Kaliya, one of only two in existence. This sumptuous book includes essays exploring how and why these objects came to be made, and the role they played within Hinduism and Chola culture.

Dallapiccola (2007) has represented the rich and diverse cultures of India in exquisite detail in this book, which begins with a simple question: what is Indian art? The answer is as complex as the history of a nation that is only sixty years old and a civilization that is one of the oldest in the world. The vocabulary of Indian art is syncretic and is shaped by a variety of religious influences such as Hindu, Muslim, and Buddhist. Persian, Turkish, Central Asian, Chinese, Japanese, as well as a host of European artistic traditions have also left their imprint on India. And the stunning topography of the subcontinent—the majestic Himalayas in the north, the dramatic deserts of Rajasthan, the fertile Gangetic plain, a southern coastline washed by the waves of the Arabian Sea, the Indian Ocean, and the Bay of Bengal—continues to shape the Indian artistic imagination. Each thematically organized chapter in this book delves into such topics as religion and myth, epics, festivals, courtly and village life, and the natural world. The gorgeous close-ups of paintings, textiles, and sculptures in metal, ivory, and wood illuminate the aesthetics and workmanship, as well as recurrent motifs that are distinctively Indian. The objects are all part of the extraordinary Indian Art collection in the British Museum. The beauty of the smallest details are magnified and contextualized through the accompanying essays written by an expert on Indian art and culture.
Ray’s book ‘Somnath Hore’ is a monograph of Lalit Kala Academy, New Delhi. It has elaborately tried to recreate the picture of this legendary artist. There is no debate regarding the fact that Somnath Hore was a multifaceted talent in the world of art. The limited space of the book has not imposed any constraint on the writer to dilute its substance. Somnath Hore was a painter, a printmaker, and a sculptor. Every facet of the artist’s colourful life has been touched and the author’s endeavor in this is really praiseworthy. How the artist’s early childhood paved way for adolescent, how his youth invited the boundless creativity, how he attained a mature adulthood, how the Bengal famine and many other social currents and cross-currents have helped him to find out a completely different language of his own - all these have been touched upon. But a significant phase of the artist’s life was spent since 1959 at Santiniketan in his engagement with various activities of the Kala Bhavan. During this turning point came his rise as a sculptor. Though he had a close tie with Ramkinkar Baij, the book is totally silent about this period in the artist’s life. A good number of black and white and coloured photographs have been appended to the main text of the book.

b) Ramkinkar Baij

This part of review is concentrated on the study of Ramkinkar Baij.

Appaswami’s (1961) book ‘Ramkinkar’ is doubtlessly an invaluable one. But the book is so vast in its substance that it instantly arrests the reader’s attention. The author’s success lies in that she has eventually found a niche even in so meager a space in bringing out different facades of multi-faceted personality like Ramkinkar. Ramkinkar’s unparalleled contribution in elevating Indian Sculpture from its conventional phase to a modern one has been dealt with due significance. Together with this, the epoch-making open air sculpture works of Ramkinkar have been discussed in detail. The fusion between the conventional and the modern in Ramkinkar’s works their dynamism, texture, chiaroscuro everything has been discussed with proper emphasis and stress. The book has been enriched by the photographs of Ramkinkar’s paintings and sculpture works. Another important side of the book lies in that it is not preoccupied with Ramkinkar the sculptor; it lays equal emphasis on Ramkinkar the painter also. Jaya Appaswami saw Ramkinkar very closely for which she has been able to bring out the multi-dimensional
personality of this great artist. Much has been aimed and much attained. But the scarcity of space has perhaps been a constraint to attain the expected depth. Thorough reading of the book gives us a clear picture of the sculptor and a glimpse of his overall contribution to modern Indian Sculpture.

Som (1985) in his book “Teen Shilpi” or “Three Artist” tried to describe the overall aspects of creation and life of Ramkinkar in a brief manner. The book contains three stages of discussion about Rabindranath, Ramkinkar and Nandalal. According to Sovan Som the freedom in art that come to Santiniketan was by the effort of Ranindranath Tagore. Ramkinkar wouldn’t have become Ramkinkar if there were no open air environment and freedom in the syllabus of Santiniketans. So in order to understand the consciousness of art in Ramkinkar, it is essential to comprehend the philosophical aspect of art of Rabindranath Tagore and Nandalal.

Analyzing the expressions of art in Rabindranath, Nandalal and Ramkinkar, Sovon Som said in his book, “These three artists were only responsible to their own inner self and spirit. And their creation crossed all the boundaries and limitation of a restricted space”. Sovon Som himself was a direct disciple of Nandalal and Ramkinkar. As a result he was quite abreast with their creative processes. In this book, the main thought revolves around, Ramkinkar’s philosophy of art and essays and the identity of Ramkinkar as a sculptor. It does not merely goes through any kind of stories about the artist based on popular believes. This book is precious to art critics and enthusiasts. Rabindranath wanted a new identity of Kala Bhavan. He wanted the institution to get rid of imitation of western concept and the traditional link of the past. He wanted new freedom, new direction and new approach to art in Kala Bhavan. It is thus by the hand of Ramkinkar that the art of sculpture was given a new path, a new liberation in Santiniketan. In this book, the different paintings of Ramkinkar, panels, the various stories behind building his sculptures, manner and techniques, situation and atmosphere were given a vivid description. In an analytical observation, the writer in this book has given description of the manner used in his drawings, mediums and material used in sculptures and the new innovations and freedom used by Ramkinkar. As a result the book
has become a justified document of the very history behind Ramkinkar’s used of style and technique during his lifetime.

Ramkinkar broke the very tradition of subject matter and sculptural content, in pursuing his art and creativity. Rabindranath never wanted a conventional arts school in Kala Bhavan. As a result of open and free educational system, many individual got the opportunity to study and exercise, art independently. And Ramkinkar stands before us as the profound example from the school of Kala Bhavan. Other than painting and sculpture, the songs and dramas of Ranindranath Tagore added a relevant dimension to his thought, and imagination. Apart from stage decoration he even participated as an actor in the plays of Rabindranath. The songs of Gurudev were also revived by him. Sovon som’s ‘Teen Shilpi’ thus, justifies the spiritual growth of inner and outer self of Ramkinkar’s and therefore his tiresome journey in the ocean of creative endeavour.

Basu (1992) has written the book ‘Dekhi Nai Phire’ (Never Saw Behind) and probably it is the one of the most important book on Ramkinkar Baij. Author had undergone a deep and sympathetic study before writing the book on him. Although the book is based on the life history of Ramkinkar, but with the ornamentation of Basu's different writing style, rich language, the book has taken a form of memorable literature in Bengali. The book has discussed, about Ramkinkar’s childhood, environment, from where the journey of an artist was started amidst poverty, natural surroundings, migration of Santhal, role of idol-maker Ananta Sutradhar. All the things which inspired young Ramkinkar have been mentioned in details in this book. To write this book the author had spend many days with Ramkinkar, and finally he shaped the story with the artist’s unexplored creative world and his different mode of thinking. One of the most important parts of this book is the huge number of attractive illustrations by Bikash Bhattacharjee. But, the book is limited to focus upon Ramkinkar’s life, only up to 1935. So, later part of Ramkinkar’s life and works remains obscured.

Bandopadhyay’s (1994) book ‘Shilpi Ramkinkar Alapchari’ or ‘In conversation with Artist Ramkinkar’ ranks can be counted as one of the best books to know Ramkinkar. The author sure knows how to bring conversations alive on the printed page.
For, not among the series of dialogues this book features reads like a well-structured interview or stiff intellectual discourse. The tone of the book, in itself conversational and informal, makes the animated interaction between the two principal voices even more life-like. The book’s most overpowering element is the close, personal, and honest view of Ramkinkar the man. Here is a barber’s son coming from a financially humble background, pulled by the charm of idol making in his village, who reach the zenith of India’s art horizon. This ascension is only a fraction of Ramkinkar, though. What makes it so remarkable is his complete obliviousness to the fame recognition he achieves. The book presents layer after layer of this lovable artist completely shorn of materialistic or pride geared ambitions, rooted to the soil for all his life, not over whelmed while receiving honour, and unfaced in the face of the most shattering despair. He was the simple man who never considered himself any special when the whole world revered him as a genius. A man who felt the closest to the people of the earth—the Santhal tribal folks—whom he loved and respected from the core of his being for their simplicity, hard working nature and joyful living. He was an artist so innocent and unadorned that he cared naught for the ways of the civilize world. The ways he sometimes found so comfortable to deal with he calls the people displaying those as “The ones that sound so out of tune”. Although a book does not carries sound, the power of these ones words helped us imagine us Ramkinkar’s thunderous laughter. This man is strange. His anxiety and its release are both worth watching. His mind is detached from all things material. The fists are loose. In those loose fists he’s only held art all his life. As endearing as it to see the sculptor’s personality, it’s still not full view. Without knowing Ramkinkar the artist, the full depth of his inner self isn’t fathomable. Again the author brings this part of Ramkinkar Baij in all its glory. The conversations mostly hover around the artist’s works and the author’s keen understanding of them. We get deep into the mind and heart of creator learning how each of his works came into being both mentally and organically. Someone who has no artistic acumen, the discussion on Ramkinkar’s finest creations fascinated me with every nuance leading to their origin. To learn that the figure Sujata, the woman who had served milk rice pudding to Buddha, had actually been inspired by a lanky student at Santiniketan was not a letdown, but a revelation. Especially when one learned the associated story of how the famous Nandalal Bose, Ramkinkar’s
mastermoshai at Santiniketan, advised putting a bowl on top of the woman’s head transforming her into Sujata.

“Study isn’t done only with open eyes, but with the eyes closed as well. You see beauty with your eyes and with your heart. Only when the two meet is the seeing complete.....our eye’s vision comes near the hearts, and the hearts vision moves toward the eyes. Somewhere in the middle they meet...But this meeting isn’t free from conflict my dear, it has a lot of friction. And what remains after all the clash isn’t two any longer – the two then merge in one.”

In conversation......mentions how even Tagore acknowledged Ramkinkar’s genius. One day, the poet summoned the young artist to his room. When the latter answered the call, frightened and nervous, Tagore said to him, “So, will you be able to fill this entire campus with your works?” Probably the greatest prize Ramkinkar received (and he did receive some prestigious awards). In all the way, Somendranath Bandhopadhyay not only documented the life style, working process and the thoughts of the genius sculptor he also preserved his essence so lovingly for readers to cherish.

Ghosh (1995) has tried to discuss about the contemporary sculpture of India through his book ‘Samakalin Bhaskarja’ or ‘Contemporary Sculpture’. But it is not confined only with contemporary sculpture. The book discussed about the rich Indian tradition of sculpture. More over there has been an attempt to highlight the world sculptural tradition. Mainly, the book is a collection of twelve essays of Ghosh. Ghosh has discussed about the Indianness of sculpture, modernism of sculpture, contemporary sculpture, its problem and achievements, first generation of sculpture, freedom of sculpture through Ramkinkar, classical search through Pradosh Das Gupta’s sculpture, sculpture of Chintamoni Kar, Sankha Choudhury, Somnath Hore and also that of Meera Mukherjee. Ghosh has discussed about second generation of sculpture in India and also discussed the third and latest generation of sculpture, their style, techniques with various innovative experimentation. No doubt it is an important book on Indian sculpture.
Bhattachajee (2000) reveals the life and world around in the eyes of Ramkinkar in his childhood through his edition ‘Ami Chakshik Rupakar Matra’. The statement puts an emphasis on ‘perception’, to be more precise, ‘aesthetic perception’ without which art creation is impossible according to Ramkinkar. ‘Chakshik’, to be engaged in ‘seeing’ and ‘Rupakar’- creator of forms, must go together. Along with, Ramkinkar’s creation in the later phase together with self experience, as an individual could also be seen expressed in this book. On the first two phases, “what to draw, what to build” and “gentlemen, I give form to what I see” could be seen expressed in his process of creativity. “I am not a beggar”–is an interview undergone. Through small phases one gets a complete account of Ramkinkar. Man, Nature and freedom of expression are the talking point of this book. When asked about his self portrait he said, everything is as self portrait that an artist creates. How he gets inspiration and how subject influences him is conveyed by Ramkinkar. There are discussions about various issues. Art, Nature, surroundings and artists life are being revealed in this book. Whether there is any Indianness of art, the words of Rabindranath, the early changes of his life, the rules of western art, the various stand points of his sculptures, the history of sculpture and the phases of art, all could be seen discussed at length in this book through the words of Ramkinkar. On the other hand we find Ramkinkar, also talked about the works of Abanindranath, Gaganendranath, Nandalal, Jamini Roy and the paintings of Rabindranath Tagore. He also discussed about abstract art & stone carving. So not only his art, but many facts could be found in this book.

By Ramkinkar, it is meant to be Santiniketan, the source of his inspiration. He thus said that it never came to his mind to leave Santiniketan. Foreign lands also never attracted him. In the Kala Bhavan library itself he got introduced to art and artists. The talked specifically of Rodin and Picasso. He could find relation between song and art. He used to like work better than discussing art. From 1960-1974 the letters that he wrote regarding art is an important parcel of this book. Art and love and love and art is discussed completely in his life. This portion of his feeling for art is discussed and taken from Somendranath Bandopadhyay’s book called Shilpi Ramkinkar Alapchari. One can get a comprehensive study of Ramkinkar from this precious book.
Chakraborty’s (2005) book has explosive material within its covers, shrouded in profound aesthetic comprehension expressed in mundane dialogues and above all an overpowering aura of simple yet firm contentment of obtained from connecting with the inscrutable schemes of Nature. This book is not only an open window between Ramkinkar and us; it is truly a multilayered mine of rich deposits of human excellence, poised to be unfolded to the motivated and the connoisseur. It is a testimony of how Tagore assimilated the universe, how Nandalal Bose assimilated Tagore and how Ramkinder assimilated Nandalal. It is also a story of how their sensitive souls sorted through the human legacy of truth and beauty and how their honest hands shaped their own truths into forms of art. Thus, this slim book is a great chronicle of a journey into aesthetics and a potential nursery of minds in search of healthy ends.

Debi Prasad (2007) has published the book ‘Ramkinder Baij’s Sculptures’ as a tribute, to mark the artist's birth centenary year. Ramkinker, a significant artist of twentieth-century India, is regarded as the first major figure in modern Indian sculpture. He was a man who had enormous gifts but never aired them; an artist who was single-minded in his pursuit of work but treated the results with philosophic unconcern. Indifferent to success, fame and money, he lived an unworldly and capricious life. His works reflect a great zest for the gifts of nature and deep concern for the conditions of poor and labouring people.

The subject of this book is Ramkinker’s Sculptures as seen through the photographic lens of Debi Prasad, supplemented by discussions on the artist's life and work in his own words and through the eyes of his students, friends and associates. Debi Prasad, who was student at Kala Bhavan during 1938-44, went back to Santiniketan as a Visiting Professor in the year 1978. During his stay there, he undertook a photographic study of 60-odd sculptures of Ramkinker. Towards the end of that year, during the seventh Pous celebrations, he exhibited nearly 150 of these photographs in three halls of Kala Bhavan. Ramkinker himself, though in poor health by then, inaugurated the exhibition; he was deeply moved to see such a large photographic representation of his works. So, with the rare collection of photographs, interviews the book can be considered as a valuable document for the researcher.
Kapur (2007), the author made a commitment to modernity and seeks to situate the modern in contemporary cultural practice. She sets up an ideological vantage point to view modernism along its multiple tracks in India and the third world. The study is divided into three major sections; the first two deals with different contemporary artists and art work and film and narratives. The formalization and approaches to deals with different zones of art. In this book she mentions about Ramkinkar Baij as a rural boy in Tagore’s Santiniketan, who ventured to introduce in a somewhat hazardous manner, a post cubist expressionism and through that means to openly valorize primitive/present/proletarian bodies, to give them as axial dynamic. She also mentions that Ramkinkar Baij sought to bring through the ruse and reason of indigenous subject matter a methodological shift in constructing the image.

Ghosh (2008) has tried to discuss how the modernism came to Indian sculpture with the hand of Ramkinkar through his book. Three essays which included in the book have main subject matter is Ramkinkar, his paintings and sculptures and his life style. For discussion obviously he has raised the topic about the emergent of Ramkinkar as a modern sculptor and contemporary art scenario of India. How the time, socio-political and cultural situation of forties influenced him, all these things have been discussed in details. Ghosh has clearly differentiated the overall development of modernism in Indian Art and modernism which was contributed by Santiniketan. He has also discussed about existence and contribution of Ramkinkar in contemporary art world. This book has more than hundreds of valuable photographs of Ramkinkars works.

Daw (2011) has tried to introduce Ramkinkar as a pioneer of modern Indian sculpture. This book contains a collection of insightful essays written by the distinguished artists, art historians on the myriad aspects of extraordinary art and interesting life of the great artist. Ramkinkar Baij was an artist of incomparable genius, a pathfinder of a novel art style in the realm of modern Indian sculpture. Here artist and art historians like K. G. Subramaniyan, Chintamoni Kar, Somendranath Bandopadhyay, Ganesh Pyne, Provash Sen, Sunil Kumar Paul, Bipin Goswami, R. Siva Kumar, Janak
Jhankar Narzary and Prasanta Daw have tried to justify it through their writings. Not only writings, rare collection of photographs of Ramkinkars work and related his life is a valuable gift for the scholar.

c) Miscellaneous Study

This part of the review highlights upon the area where the study is conducted, basing on all the different aspects of visual art.

Heinrich (1972) interpreted for the Western mind the key motifs of India's legend, myth, and folklore, taken directly from the Sanskrit, and illustrated with seventy plates of Indian art. It is primarily an introduction to image-thinking and picture-reading in Indian art and thought, and it seeks to make the profound Hindu and Buddhist intuitions of the riddles of life and death recognizable not merely as Oriental but as universal elements. So far the take on Indian myth (from a person with a thoroughly Western background and perspective) is interesting and valuable. Indian myth is a weak area in our knowledge of world myth as a whole, and this book is a good introduction.

Chaitanya (1987) emphasized on Indian art in the book. Books that have appeared so far on the art of India confine themselves to architecture, sculpture and painting. In the present work, the coverage has been extended for the first time to include music, dance and handicrafts too. The weighty reason for this is that in traditional India, art reflected and further strengthened an integrated living. Temple architecture generally provided halls (Natya) of music and dance. The images which were depicted in these halls were also worshiped by the devotees. Music and dance were the ways of worship. Some of the finest Indian sculptures have dances as their themes. Siva, Deity and dancer, has been represented in dance postures and gestures in reliefs which are veritable manuals of dance illustrated through sculpture. Music parties and dances have figured repeatedly in painting. As for crafts, it is not elitist art that makes gracious the daily living of the masses but the art of the artisan who streamlines humble articles of daily use into timelessly enduring beauty. The textual outlines conserve the essential contours of the historical evolution of these arts and familiarize the reader with the masterpieces of the heritage which have been illustrated to the maximum extent possible.
Mitter (1992) made an original study of the history of modern Indian art and this book tells the story of Indian art during the Raj, set against the interplay of colonialism and nationalism. The work addresses the tensions and contradictions that attended the advent of European naturalism in India, as part of the imperial design for the westernization of the elite, and traces the artistic evolution from unquestioning westernization to the construction of Hindu national identity. Through a wide range of literary and pictorial sources, Mitter's work balances the study of colonial cultural institutions with the ideologies of the nationalist and intellectual movements that followed.

Mitter (1992) through this fascinating study traces the history of European reactions to Indian art, from the earliest encounters of explorers with the exotic East to the more sophisticated but still incomplete appreciations of the early twentieth century. Mitter's new Preface reflects upon the profound changes in Western interpretations of non-Western societies over the past fifteen years.

Ghosh (1994) has tried to discuss about the Indian art tradition specially emphasising the gradual development from the British period to contemporary art world. Basically the book is a collection of some of Ghosh’s articles and essays related to Indian and Western art. The book is divided in to four parts for the convenience of discussion titled as co-ordination, personality, details and world. First three parts concentrate on Indian art and last part covers the western art from the Renaissance, impressionism to post modernism evolution. No doubt, Modern art always stands on its rich tradition. So tradition has a great importance on the contemporary art movement. Ghosh has discussed about it in details. He has discussed about the relationship of an artist with nature, Indian new generation sculptors and painters, social responsibility of art and beauty and also be discussed about the art of Bengal and the artists of hailing from the land like Nandalal Bose, Jamini Roy, Binod Behari Mikhopadhyay, Nirod Mazumdar, Gopal Ghosh. Collection of numbers of colored and black and white photographs can be considered as a valuable part of the book.
Bhattacharjee's (1994) 'Trends in Modern Indian Art' is a study of Indian Art from the end of 19th century to 1990. Indian Art started with academic realism of Raja Ravi Varma at the close of the 19th century. Abanindranath Tagore who was trained by Samuel Palmer and Japanese artist Okakura, established the wash process of water colour painting known as the Bengal School in the beginning of the 20th century. His disciples like Nandalal Bose and Ventappa further elaborated the style of the Bengal School later known as the Oriental Style.

Miller (1995) detailed a thematical study of the life and work of Constantin Brancusi, one of the century's most important sculptors. She draws on a wealth of recent scholarship, as well as her own Romanian background, to make a genuine and long overdue contribution to Brancusi studies. The book includes a number of illustrations of Brancusi's work that have never before been published.

Das (1996) has aimed at forming a comprehensive view of life through the book. No doubt, a comprehensive view of life and reality has been emerged through the great poet Rabindranath Tagore. Therefore all the activities of his life in detail have been covered in this study. How far Tagore’s philosophy is unique and novel and how far new dimensions are added to our life have been discussed thoroughly. But the background of this philosophy ‘The Upanishads’ acted as a perennial source of inspiration. ‘Realization of the supreme being in each and all’ is the pivot of the philosophy of Rabindranath. He was deeply bonded with nature. Nature and life are the main source of inspiration of his creative work. From this outlook Ramkinkar was also vastly influenced. This book has discussed about the relationship of Man and Nature, although, it has not mentioned anything about Ramkinkar, who was a disciple of Tagore philosophy.

Bruneau, Torelli and Altet (1996) wrote this book. This book is devoted mainly to the origins of western sculpture in Greece, Etruria and Rome. The authors have drawn on a wealth of contemporary evidence, never viewing the works apart from the circumstances in which they were discovered or from the historical and political context
which they were created. They have investigated sculptures function in terms of its setting and the problems related to its commissioning and execution. By adopting this approach, they completely renew our understanding of masterpieces that we have tended to view only in the narrow context of a quest for ‘Naturalistic idealization’. Although this book has mentioned the sculpture of 8th century B.C. to 5th century A.D. but it did not focus about the rich sculptural tradition of Indian Art, especially of that period.

Johnson and Grieco’s (1997) this volume considers women in Renaissance and Baroque Italy as the subjects, creators, patrons and viewers of art. It analyzes not painting, sculpture and architecture, but also popular prints and domestic objects. How the lives of women – be they nuns, wives, artists, saints or sinners – were represented in and to some extent shaped by works of art is also explored. Adopting an interdisciplinary approach, this collection seeks to examine the art histories of women in Italy from the fourteenth to the seventeenth centuries. Ramkinkar Baij also gave emphasis on feminine power, but this book did not deal with any Indian Women character.

Crone and Salzmann (1997) highlighted that Auguste Rodin deserves to be called one of the best sculptors of all time. This book is a collection of Rodin’s rare works and an evaluation of his contribution. In this book of 236 pages, there are 32 coloured, 140 duotone and 185 black and white photographs. Many of the photographs are being published for the first time. Many known and unknown facts of Rodin’s life have been completed in the book. How sexuality could be metamorphosed in divine love by the magic wand of Robin’s hand, how characterization became a quintessential motif in Rodin’s work, what his relations were with his models, what role religion influences played in Rodin’s life, what makes Rodin first amongst the modern sculptors – all these aspects have been extensively been analyzed and discussed by the writers. A salient technique of Rodin’s work was the application of texture in a deft way. This influenced the Indian sculptor Ramkinkar a great deal. But in order to cover the broad canvas of Rodin’s life, his technique of work has not been given the due proportion by the author in his discussion.
Dehejia (1997) discussed scholarly the long history of Indian art. This book is a worthy addition to Phaidon's excellent Art and Ideas series, which provides overviews of the major art traditions of the world. India is vast (the size of Europe); the birthplace of great religions, including Hinduism, Buddhism, and Jainism; and the home of sophisticated civilizations dating back more than 4,000 years. These factors combine to give India one of the longest and most complex art traditions of the world—and one of the hardest to make accessible to the general reader. In this comprehensive survey Dehejia, a leading authority on Indian art, explains and analyzes not only such key early developments as the great cities of the Indus civilization, the serene Buddha image, the intriguing art of cave sites and sophisticated temple-building traditions, but also the luxury of the Mughal court, the palaces and pavilions of Rajasthan, the churches of Portuguese Goa, art in the British Raj, and issues taking art into the twenty-first century. Using a contextual approach, the book considers the meaning of the word 'art' in the Indian cultural milieu, the relationship between art and the subcontinent's religious traditions, the status of artists and the impact of trade and travel on artistic development. The only full and up-to-date history of the subcontinent's artistic heritage, this is an essential introduction for the student, traveler and general reader. Vidya Dehejia, curator of Indian art at the Smithsonian Institution, is up to the task. She sets the scene with an invaluable chapter explaining ancient Indian theories of art and aesthetics, including the responsibilities of the viewer. Most important is the realization that, "the consistent fabric of Indian life was never rent by the Western dichotomy between religious belief and worldly practice"—hence the easy coexistence in India of extreme religious asceticism and the overt eroticism that pervades temples like Khajuraho and Patan. The book proceeds in a grand sweep, from the ancient cities of the Indus valley, the development of Buddhist art (which by the 12th century had faded away in the land of its birth), the glorious paintings of Ajanta, the luxury of Mughal art and architecture, art of the British Raj, to today's artistic ferment. Clear and well-written, with nearly 300 well-chosen color illustrations, this is an extremely useful introduction to India's vast artistic wealth.
Craven, Thames and Hudson (1997) very carefully presented the grave, sensuous, and infinitely varied arts of India. This engaging book tells the story clearly and vividly from the first, still mysterious, beginnings in the Indus valley, through the great masterpieces of Buddhist and Hindu art to the coming of Islam, the eclectic culture of the Mughal court, and the golden age of miniature painting. Much of Indian art is immediately accessible to the outsider, but much is also enigmatic, needing interpretation and guidance before it can be enjoyed in depth: the strange pantheon of the Hindu gods, the subtle insights of Buddhist mysticism, or the complex symbolism of the miniatures. For this edition, the late Professor Craven thoroughly revised the text and incorporated works by contemporary artists, linking their achievements to the traditions of Indian art. A new glossary and time line are also included.

Tillotson (1998) explores conceptions of Indian architecture and how the historical buildings of the subcontinent have been conceived and described in this book. Investigating the design philosophies of architects and styles of analysis by architectural historians, the book explores how systems of design and ideas about aesthetics have governed both the construction of buildings in India and their subsequent interpretation. How did the political directives of the British colonial period shape the manner in which pioneer archaeologists wrote the histories of India's buildings? How might such accounts conflict with indigenous ones, or with historical aesthetics? How might paintings of buildings by British and Indian artists suggest different ways of understanding their subjects? In what ways must we revise our conceptions of space and time to understand the narrative art which adorns India's most ancient monuments? These are among the questions addressed by the contributors to the volume.

Edward (2003) wrote on the Rodin's Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. He was the first American scholar to study seriously the work of the French sculptor Auguste Rodin, and the person most responsible for a revival of interest in the artist as a modern innovator--after years during which the sculpture had been dismissed as so much Victorian bathos. After a fortuitous meeting with the financier, philanthropist, and art collector B. Gerald Cantor, Elsen
helped Cantor to build up a major collection of Rodin's work. A large part of this collection, consisting of more than 200 pieces, was donated to the Stanford Museum by Mr. Cantor, who died recently. In size it is surpassed only the by the Musee Rodin in Paris and rivaled only by the collection in Philadelphia. In scope the collection is unique in having been carefully selected to present a balanced view of Rodin's work throughout his life. Rodin's Art encompasses a lifetime's thoughts on Rodin's career, surveying the artist's accomplishments through the detailed discussion of each object in the collection. It will begin with essays on the formation of the collection, the reception of Rodin's work, and his casting techniques. The entries that follow are arranged topically and include extensive discussions of Rodin's major projects.

Coomaraswami (2003) discusses the history of Indian and Indonesian art and other keeper of Indian and Muhammadan art in the Museum of Fine Arts in Boston, Massachusetts also discussed about it in this volume. It is divided into six parts on the following: pre- Maurya; Maurya, Sunga, early Andhra and Scytho-Parthian (Ksatrapa); Kusana, later Andhra and Gupta; early medieval, medieval, Rajput painting and later arts and crafts; Kashmir, Nepal, Tibet, Chinese Turkistan and the Far East; farther India, Indonesia and Ceylon with 400 illustrations on 128 plates and 9 maps.

Dallapiccola (2003) has discussed about the vital role of myth in Indian culture and tradition in this book. India has long been regarded as the home of Hinduism, its mythology constituting the backbone of Indian culture. Hindu myths have been adapted over the centuries to incorporate new or revised characters, and they continue to play a central role in modern Indian life. Retold here in their colorful and dramatic splendor, the Hindu myths touch on the key narrative themes of creation, preservation, destruction, delusion, and the bestowal of grace. They also portray the main deities of the Hindu pantheon- Shiva, Vishnu, and Debi and their relationships with antigods, nymphs, and ascetics drawn from a variety of sources, most notably the encyclopedic Puranas, the myths range from the early centuries A.D. to the sixteenth century, conveying their enduring appeal and the religious teachings derived from them.
Pandey (2004) presents a great collection of Indian art. Illustrated from museums across the world, this pictorial volume is a rich and stunning portrayal of the most precious treasures on India art. Extensive photo research and detailed examination of every facet of the arts make it nothing less than a book of illustrated art history. Its scope stretches across nearly four millennia, and it covers ground beginning from the art of the Harappa’s to Chola bronzes, Mughal miniatures, and the exquisitely crafted jewelry and textiles of India. Written by an expert who’s reading of art history for the ordinary reader manages to be both simple and subtle, it is both lucid and through. Ambitious in its range, meticulous in its details, and insightful in its commentary, Masterpieces of Indian Art is jewel of a book.

Sen Gupta (2005) viewed about the philosophy of Tagore. The Nobel Prize winner, Rabindranath Tagore (1861-1941) - ‘the Indian Goethe’, as Albert Schweitzer called him - was not only the foremost poet and playwright of modern India, but one of its most profound and influential thinkers. Sen Gupta's book is the first comprehensive introduction to Tagore's philosophical, socio-political and religious thinking. Drawing on Rabindranath's poetry as well as his essays, and against the background theme of his deep sensitivity to the holistic character of human life and the natural world, Sen Gupta explores the wide range of Tagore's thought. His idea of spirituality, his reflections on the significance of death, his educational innovations and his relationship to his great contemporary, Gandhi, are among the topics that Sen Gupta discusses - as are Tagore's views on marriage, his distinctive understanding of Hinduism, and his prescient concerns for the natural environment. The author does not disguise the tensions to be found in Tagore's writings, but endorses the great poet's own conviction that these are tensions resolvable at the level of a creative life, if not at that of abstract thought.

Mola (2005) wrote this catalog, published in conjunction with the Peggy Guggenheim Collection of Venice, documents the first major exhibition of Brancusi the photographer. While Brancusi’s attraction to the medium is well-known, his photographs have always been seen as secondary to his other studio work. But the 96 photographs collected in this volume are to be seen as an oeuvre in their own right, formally autonomous, showing exceptional aesthetic and technical quality. The book opens new
dimensions in space and time of Brancusi's work, especially for three plaster works featured: *The Sleeping Muse, The Torso of a Youth and The Baroness*. The exceptional quality and openness of Brancusi; the photographer, gives vantage points on the aesthetic world beyond the realm of his bronze, marble, or wooden works.

Mitter (2007) has contributed a great book on Indian art. The tumultuous last decades of British colonialism in India were catalyzed by more than the work of Mahatma Gandhi and violent conflicts. The concurrent upheavals in Western art driven by the advent of modernism provided Indian artists in post-1920 India a powerful tool of colonial resistance. Distinguished art historian Mitter explores in this brilliantly illustrated study this lesser known facet of Indian art and history. Taking the 1922 Bauhaus exhibition in Calcutta as the debut of European modernism in India, *The Triumph of Modernism* probes the intricate interplay of Western modernism and Indian nationalism in the evolution of colonial-era Indian art. Mitter casts his gaze across a myriad of issues, including the emergence of a feminine voice in Indian art, the decline of “oriental art,” and the rise of naturalism and modernism in the 1920s. Nationalist politics also played a large role, from the struggle of artists in reconciling Indian nationalism with imperial patronage of the arts to the relationship between primitivism and modernism in Indian art. An engagingly written study anchored by 150 lush reproductions, *The Triumph of Modernism* will be essential reading for scholars of art, British studies, and Indian history.

Bhattacharjee (2009) is basically a poet and literatuer. But he has a deep knowledge about art and culture. In 1988 he visited soviet Russia and spend few hours in the great Hermitage museum in Leningrad. Fortunately he saw the masterpieces of Van Gogh, Botticelli, Leonardo Da-vinci, Paul Cezanne, Paul Gaugin and Pablo Picasso. He has mentioned, that day was memorable for him. From this inspiration he has written the book *Chitakalar dui kingbodonti Gogh o Picasso* (Two legendary painters Gogh and Picasso). Although, the book is confined only on the works and life story of the two above mentioned artist, but in this relations he has depicted the various art movement of
western art world. Also, he has discussed about the role of tradition in Modern art. The book contains some valuable photographs also.

Sinha (2009) through the book contextualized Indian art within the dynamic shifts of Indian social history. It covers the age of Empire, which saw the advent of mechanical reproduction and the setting up of British art academies that permanently changed the Indian *Karkhana* style of work; the establishment of museums in the colonial period which defined attitudes towards material culture; India’s avid interest in photography since the 1850s; and the rise of popular arts in studio practice. Even as Indians embraced photography, the colonial photo-document determined the 19th century archaeological and anthropological views of India. With the rise of nationalism, India artists and ideologues developed an indigenous modernity, which included the streams of nationalist art and an international modernism. From the 1960s to 1980s, Indian art emerged through frequently hard-fought debates around the role of the State and indigenous values and symbols in art practice. Later essays examine the recent alliance with global art strategies. At the same time, the shift in popular taste influenced by Indian politics and the rise of religious patronage is examined. Over 200 illustrations provide a selective panorama of the visual arts.

1.8 DATA AND METHODOLOGY

The data has been collected from primary and secondary sources. Primary sources include the in-depth survey of the original sculptures and paintings of Ramkinkar Baij. The secondary data sources include thesis, journals, books and internet and visuals. The data sets include paintings, monumental sculptures, with special reference to open air sculptures of Ramkinkar. In this study the use of different techniques style and aesthetic values of the sculptures will be taken in to consideration. Analysis of different sculptures of Ramkinkar has been examined mainly in terms of technique, style and its relationship with nature.

To analysis the above mentioned study documentation of the samples was conducted by taking necessary photographs and interviews.
1.8 HYPOTHESIS

The relation between nature and sculpture has great impact on the modern art. The relation between the two in the context of Ramkinkar is analyzed.

1.9 ORGNIZATION OF THE THESIS

The research is a detailed study of works of Ramkinkar Baij with special emphasis on his Open Air Sculpture. For an in-depth study of the subject the study is divided into five chapters, in which important primary and secondary sources were analyzed during the research work.

The first chapter of the thesis is the introduction to the topic and also includes statement of problem, objectives, data methodology, limitations, scope and survey of literature. The chapter also discusses about the long and rich sculptural tradition of India starting from Indus Valley Civilization to British colonial era. It shows that Indian sculpture has never drifted like rootless moss. From the very beginning, it has had its own identity and essence. Ultimately, with the Midas touch of Ramkinkar it stepped up to the world of modernity. But the main purpose of selecting the area was that Ramkinkar was the first man to prove that sculpture has keen tie with natural surroundings and this bond can touch an apex. Nature found a new role and significance in his sculpture. His open air sculpture can be considered as a perfect reflection of the true relationship of a man with the nature. His endless search for the ‘new’ whether it involved the content or the form of art or in the case of style, technique, gave the Indian sculpture world a new ethos. In addition, the chapter also defines the basic objectives of the study which in brief, aimed at discovering the importance of the relationship of his sculpture with nature, the style and technique, in the context of modernity and the aesthetic value of his sculpture. The review of literature which is part of chapter 1 as such is divided into three parts, viz, General sculpture, Ramkinkar Baij and Miscellaneous studies focusing for detailed study of the Ramkinkar Baij’s works related to above mentioned topic. The chapter then spells out the methodology adopted for conducting this research study.
The second chapter deals with the Historical Background of modern Indian sculpture. This chapter highlights the development and changes of the Indian art scenario from pre-independence to post-independence and also the contemporary art scenario. Because, Indian sculpture has passed a long way through evolution and it has stepped on the borderline of modernity. But the success and recognition has become a reality only at the cost of lifelong contribution of a number of ingenious artists. Indian sculpture had a special respect for his rich ancient tradition, but the scenario changed with the coming of the western influence in Indian art, where there was a flavour and a blend of modern western concept. New trends of Indian sculpture during the pre-independence period emerged out of the influence of European academic realism. The chapter is subdivided into six parts where the first part is the introduction to the topic. The second part of the study analyzes the sculptural development under the British rule. The period of modernization of India is coeval with two hundred years of colonial rule. Thus, the history of British colonialism is a part of the history of Indian modernism too. The third part studies about the new trend of development under British rule. It was during the late 1920’s that Indian sculpture could find a new point of departure from the existing stereotype. The fourth part of the study deals with the rise of Ramkinkar Baij, the modern maestro of Indian sculpture, who brought in a new age in Indian Sculpture. In post-independence period, ‘machines’ and ‘tool’ found a new place in industrial society. Then, artists and sculptors inclined themselves towards application of scientific techniques and industrial mediums. The fifth part of the study concentrates upon the monumental change is visible in Indian sculpture after the 1940’s. But multifaceted variety and diversity in the personal thought process of Indian sculptors came to the notice of the critics after the 1960’s through the so many young sculptors’ master works in newer mediums and newer techniques. The sixth part conclusions the chapter.

The third chapter is titled as ‘The Open Air Sculpture of Ramkinkar Baij: Transition from Conventionalism to Modernity and Beyond’. This chapter is based upon Ramkinkar Baij’s Open Air Sculpture and how he transformed the conventionalism to modernity through his sculpture. For the convenience of discussion, this chapter is subdivided into five parts. First part is introduction of the chapter. How Ramkinkar established himself as a sculptor, the background that enthused his creativity and inspired
him to take up the open air sculpture as his form of expression is dealt with in the second part of the chapter. During his childhood, his encounter with the traditional artists pushed him forward towards the creative arena. This creativity found its full exposure in the friendly environment of Santiniketan. But his upbringing in the laps of a mother-nature and the natural atmosphere which nourished both his sensitivity as well as sensuousness acted as a catalyst between his sculpture and the world of nature. In this part, while contextualizing his Open Air Sculpture, his realistic, Semi-abstract and abstract have been discussed. In the third segment of this chapter, it has been shown how Ramkinkar developed himself as a modern sculptor severing his touch with conventionalism. Ramkinkar was never overtly rude against the age-old tradition that prevailed in the world of sculpture. Rather he discovered and picked up the hidden nuances that lay unnoticed in some forms of the traditional art, as, for example, he did when he accepted certain approaches of the traditional art and visual art. Along with this, his eagerness to embrace the new and endeavour to create something new made him almost a pioneer in Indian sculpture as a whole. Emphasis has been given to study about his sculptural style and technique. In the fourth segment of the chapter attempt has been taken to establish logically the fact that Ramkinkar, above all, was an avant-guard sculptor. Absorbed in his own work, Ramkinkar was the path finder of a new and unexplored horizon through his experiments with form, concept, medium and working process. His sculpture is the example of human experiences and sensitivity. Regarding Ramkinkar’s art Benod Behari remarks ‘in many fields Ramkinkar is a pioneer as modernist’ (pal: 1980).

Ramkinkar studied all the ‘ism’s that were existent in his time but he never followed any art theory blindly. What he did was his original creation and can not be categorized in any particular trend. Ramkinkar disliked the conventional way and always followed the road less traveled by. A rebel always raged within his soul. Since he had to face financial strain, he did not follow the existing conventional technique and invented his own technique instead. He was reluctant to accept the well-accepted norms of the Bengal School. Again, he did not create his sculpture just for the sake of creation. His striving for the new, his rebel soul and, above all, sensitivity combined together gave rise to a chemistry which placed him as a pioneer in the history of modern Indian sculpture.
This chapter attains a conclusion taking into consideration all the logic, debates and real perspectives of him being a modern sculptor.

The fourth chapter concentrates upon all the relevance of Ramkinkar’s open air sculptures in contemporary Indian art scenario. For the convenience of analysis, this chapter has been divided into four segments. The first part is an introduction while the second part puts forward the significance of Ramkinkar’s open air sculpture in the context of the contemporary Indian art scenario. Ramkinkar departed from the stereotyped notion that art is a slave to the convention and that sculpture must serve its patrons. His obstinate and almost reckless yet powerful experimentation in the area of the open air sculpture – with its form, concept, material and technique made way for a broad avenue for modern Indian sculpture. And experimentation in this field still continues. Ramkinkar, thus, not only did the base-work for modern Indian sculpture, but shaped its future as well. This point has been taken up and elaborately discussed in the second part. Quite relevantly, the third part argues in favour of the open air sculpture as a ‘new’ form of art in the Indian context. Ramkinkar was the first Indian sculptor to bring out the keen relation of a piece of sculpture with its surrounding nature. Without the natural surroundings, his open air sculpture becomes incomplete. In fact, his open air sculpture renovates and represents the relation of man with nature. Ramkinkar’s notion opened up a new horizon for Indian sculpture as a whole and this contribution of Ramkinkar has been dealt with elaborately in this segment of the chapter. The fourth part is eventually a conclusion and summing up of the research findings that the earlier analyzes have inevitably led to.

The fifth and also the final chapter, forms the conclusion which presents the summary of the discussion in the preceding chapters. It also includes some suggestions or recommendations for further studies on the works of Ramkinkar Baij.
Plate 1.1 *Priest Head*, Mohenjodaro, Lime Stone, 2500 BC, National Museum, Karachi

Plate 1.2 *Male Torso*, Harappa, Red Sand Stone, 2500 BC, National Museum, New Delhi
Plate 1.3  Dancing Male Torso, Lime Stone, Harappa, 2300-1750 BC, National Museum, Karachi

Plate 1.4  Dancing Girl, Mohenjodaro, Bronze, 2500 BC, National Museum, New Delhi
Plate 1.5 Ashokan Pillar, Nandangarh, Polished Sandstone, 3rd Century B.C., Bihar, India

Plate 1.6 Lion Capital, Saranath, Polished Sandstone, 3rd Century B.C., Uttar Pradesh, India,
Plate 1.7 Bodhisattva, Pakistan, Ancient Gandhara, 2nd - 3rd Century, Lahore Museum, Lahore

Plate 1.8 Buddha, Gupta Period, 5th Century A.D., Mathura, Mathura Museum, Uttar Pradesh, India
Plate 1.9 Mahesvara, Elephenta, 6th Century, Maharashtra, India

Plate 1.10 Floral marble design at the Taj Mahal, New Delhi
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