

Synopsis of the PH. D Thesis

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Ramkinkar's Landscape in Water Colour: In the Perspective of Indian Landscape Painting

Under the Guidance of

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Submitted through

Dept. of Art History and Aesthetics, Faculty of Fine Arts, M.S.University of Baroda

Certificate

This is to certify that this dissertation ***Ramkinkar's Landscape in Water Colour: In the Perspective of Indian Landscape Painting*** submitted by Anindya Kanti Biswas to The Sayajirao University of Baroda, for the degree of Doctor of Philosophy in Art History and Aesthetics written under my supervision and guidance. All sources used by him have been duly acknowledged . As far as I know part of this dissertation has been used by the candidate for obtaining a degree either from the M.S.University of Baroda or elsewhere. This dissertation meets the requirements of scholarly work.

Vadodara 390002

19th Sept 2015

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3. declaration

4.

Dedicated to Prof Sovon Som

At the outset I would like to express my gratitude to the late Prof. Sovon Som, the founder-professor of the founder-professor of the Faculty of Visual Arts of Rabindra Bharati University, Kolkata. I was specialized in the History of Art. It was Prof Sovon Som who had encouraged me to take up my research on the water colours of Ramkinkar Baij in the perspective of contemporary Indian landscape painting. However, it was my grandfather the late Jnanada Kanta Biswas, who had introduced me to Nandalal Bose and Ramkinkar Baij when I was only nine. I would remain indebted to him forever for this.

Then Prof. S.K.Kushwa, former H.O.D of the Art History & Aesthetics and also the Dean of Faculty of Fine Arts, M.S. University at Baroda and my research guide took me under his wings and provided guidance. I offer hearty thanks to him for sparing his valuable time to guide me. Prior to this Shri Apurba Sengupta, Assistant Professor helped me immensely with formulating my PhD synopsis.

I extended my hearty thanks to the several institutions and individuals who had helped me in various ways during my exploration. I would like to mention here my friend, philosopher and guide the late Padamshree Keshav Malik, and the eminent Art Historian and Critic Shri Suneet Chopra. Shri Susanta Bose's (Boseda to me) help in text editing & proof reading was immense.

I had met Shri Bhabesh Chandra Sanyal for the first time on his 100th birthday on 22nd April 2001 at IGNC (Indira Gandhi National Centre for the Arts). From the very next day I started frequenting his B-15 Nizamuddin East residence in New Delhi. He was extremely generous in sharing his time and shared at length his views on Ramkinkar Baij. I had a similar experience in Manipur where I had interviewed the Art Historian Shri S. Anil Kumar Singh as well as the great personality, Prof. Lokendra Arambham to share their views on Ramkinkar and his contemporary artists.

Here I am referring to my father Shri Akhil Ranjan Biswas who is a self-taught artist. He has inspired me since childhood. In my maternal uncle's house, I was exposed to the traditional craft of the needle work through my grandmother Mrs. Hemnalini Chowdhury.

I also was benefited a great deal from my discussions with two of Ramkinkar's direct students namely Shri Shyam Sundar Pattanayek and Smt. Pratima Dutta. They were highly encouraging with their comments on my research work. Another person I would like to mention here is the sculptor, Asit Dasgupta who was closely associated with Ramkinkar Baij. I could gather much information about Ramkinkar from Kiran Dixit also who had kindly put me up her residence at Santiniketan (Simantapalli). Another person at Santiniketan who had helped me very much was Shri Pranab Krishna Debburman. He had put me in touch with his brother Shri Goutam Krishna Debburman. Who owns two extraordinary water colour landscapes by Ramkinkar.

In Baroda Shri Ranadev Bhaduri, took me to Prof. Gulam Mohammed Sheikh for his invaluable interview. I got help from Ravi Bhai, department Art History & Aesthetics, Faculty of Fine Arts- by seeing dissertation or photographs in archives or the photography. Apart from this the help of official staff for various academic works should be mentioned.

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I had got invaluable information on the subject from the collections of the National Museum, Lalit Kala Akademi and the Faculty of Fine Arts, Baroda. It had not only helped me with writing this thesis, but had also added very considerably to my knowledge. I am thankful to these great institutions.

Many people in Baroda have been extremely helpful. Shri Ranadev Bhaduri (Khokonda to many), the well-known cinematographer, had introduced me to Prof. Gulam Mohammed Sheikh, the eminent poet-painter and the art historian who threw invaluable light to Ramkinkar. Former English Prof. Shri Tanmoy Gangopadhyay (M.S.University) has given his valuable time to build up my thesis in proper way.

Several of my artist friends and acquaintances had very kindly provided me with images of the period under the study shared their recollections, and viewpoints and also concepts that were being critically reviewed. They include Rabin Mondal, Rabindra Krishna Paul, Dr. Laxmi Narayan Panchori, Ira Chatterjee, Ananta Panda, Bholanath Nayek, Sushen Ghosh, Suchibrata Deb, Partha Pratim Deb, Kunal Kanti Saha, Himadri Ghosh, Paresh Chatterjee, Tapan Mitra, Tapan Ghosh, Tapan Kar, Vishnu Das, Sulekha Roy (Das), Manik Talukder, Mrs. Sumati Gangopadhyay, Arun Ghosh, Dr. Tapati Pal, Chandidas Bhattacharya,, Rita Mukherjee, Indrapramit Roy, Jahar Bhattacharjee, Ruma Bhattacharjee Sohom Bhattacharjee, Arjun Bhattacharjee, Bibekananda Sen, Prof. Deepak Kanal, Dr. Jayaram Poduval and many others whose names I might have omitted unknowingly.

The research on this subject is based on higher and undocumented material. The study has been based more or less on a questionnaire that was circulated among those who had known him. I extend my thanks to all of them for sharing my enthusiasm.

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Chapter -7

Uttam Basak

Uttam Basak, who is now a professor of Kala Bhavana's Graphics department, joined there in 1979 as a student. Considering his year of joining we understand that he spent a very little days with Somnathda yet he remembers how his few days acquaintance with Somnathda during his life study class and two particular advices of Somnathda changed his life.

Many students from their school days nourish a desire to go to art college. But in my case the matter was somewhat difference. I used to draw from my very childhood but absolutely according to my desires. There were classes in our school but I did not get any interest in it in the art class. Hence though I was not proficient in drawing and painting but I used to draw depicting in the emotions of the subject. However, I did not have the study or the practice for getting an admission in the art college. However, during the days of my drawing as per my style one day I reached Kala Bhavana. Though I had an indomitable desert to get admitted in Calcutta Government College of Art & Craft. That did not materialize due to various reasons. Perhaps, that was right for me to enable me to pen this write up. Maybe that's why I am writing on Uttamda's experiences as a direct disciple of Somnath Hore.

According to Uttamda-" I never thought in my life that being a student getting and education at Kala Bhavana would give me the right to enter a vast world of art. When I joined Kala Bhavana, the fame and name of the institution, not only in our country but also in the foreign land, was sky high.

In new perspective emerged in Kala Bhavana due to earnest efforts of professor Dinkar Koushik. A bunch of renowned artists joined Kala Bhavana. The congregation of such renowned artists made Kala Bhavana a non-stoppable chariot. Apart from Somnath Hore, K.G. Subramanyan, Suhas Roy, Ajit Chakraborty, Sarbari Roychoudhury, Bikash Debnath, Sanat Kar, Lalu Prasad Sahu, and many renowned artists were the professors of Kala Bhavana. It goes without saying that it is easy to understand how beneficial such an ambience and opportunity to an art college student. These artists practiced their own art in the studio of Kala Bhavana along with that of the students. It was a big thing for the students.

I met Somnath the in-life drawing class when I joined specialization course in print making department. I never imagined that I would get a class of such great artists. I was yet to come out from the stiffness of student's life and naturally I was afraid of teachers. I respected them yet I maintained a distance from them but all our teachers thought everything very openly and sincerely. Yet between their vast personality and fame and our little knowledge a gap was always there.

Anyway, the experience I had with Somnathda during my student life is in my life, a new chapter had begun. The way I was benefited from him is incomparable. I now fully realize that how the instructions from the learned artist to a novice was correct and important. Now let me come back to the days of my drawing classes. Our class was a mixture of senior and junior students. Those who had joined recently specialization in graphic classes were termed as juniors. I miss say that was my first experience in life drawing. Naturally a stiffness was there. I joined the class with that dilemma and set my easel at a corner so that none can see my drawing.

Somnathda came to our class once and left. He didn't say anything. In the first day passed. The next day the classes started. I couldn't manage the drawing of the model and could not understand how to begin! However, I could not think of showing Somnathda or to take his opinion. I earnestly desired that let him not to come to the class because my drawing was not worthy to be shown to an artist of his stature. Anyway, the days went on like this. Suddenly one day he came near to my easel, I felt chocked. He looked that my drawing and said in a very simple tone-'There is nothing to be afraid of.' He told me to look firstly the model's different postures and to feel on which leg it is standing. Then he asked in a completely different mood-'What do you do in the afternoon?'

I had just joined specialization then, so the old habit was do nothing but stitches and watercolors in the morning and afternoon. So, I said-' No, I don't anything special in the afternoon- but I don't sleep'. Somnath da said-'Do one thing, now looked at the model very carefully, study it carefully with your eyes. At noon this studio is total empty. Sitting on the models table, try to catch the different postures of the model from your memory. Better do it with pen and ink. Remember you don't have to match the model's appearance. It is important to know that where lies the gravity of the model's leg. Try to catch the different ups and downs of the body with pen and ink.' I listened very carefully and give my consent to Somnathda because at that time I only did pen and ink while doing landscapes. I thought that I am not able to do drawing properly with pencil or dry pastel, - how do I handle paint and ink? After a boundless thought on the subject, I finally bought pen and ink from Hasimda's shop in Ratanpally.

Once on a scorching heat of summer afternoon I, absolutely alone started my work in vast studio with pen and ink, board and paper. Though there was a difficulty in the beginning but I managed to draw one after another drawing. There were, for sure, innumerable mistakes. Since it was pen and ink there was no scope of correction also.

I continue to do the drawings with lot of hesitation. Somnathda used to come often and I thought he might have forgotten. But one day he surprised me by asking-'Whether I had started the drawings with pain and ink?' In reply I said-'Yes I did but I am not feeling satisfied.' He wanted to see my works. I ran and brought my drawings from Amtola hostel and showed them to him. Somnathda looked at the drawings very carefully and said-'Though there are some mistakes, yet your able to grasp the structure. There are mistakes in the proportion, yet you have done it better'. Somnath da's little encouragement of that day opened up a New Horizon of my life. Later I, along with live drawing started pen and ink composition also. My pen did not stop, several drawings are done. I discovered a new technique while doing life drawing with the help of pen and ink. Later in my long artistic life(1979-2001) this practice pen and ink became an inseparable part of my practice of art. I can still do that fluently, and for this I am indebted to Somnathda. I cannot resist myself from mentioning another episode happened at the time.

Somnathda used to draw models different pose and postures with ink filled pen in his small notebook in our life drawing class and the way he depicted the model's body in his drawing was worth seeing.

His lines and its spontaneity surprised us. Sometimes he would take a little water on his finger and created beautiful tones by rubbing the lines. It can be done only if you have excellence power to draw.

Now I shall talk about another type of relationship that existed between me and Somnathda. I was very thin in my student day but there was no lack of energy. I don't know what Somnathda saw in me! One day he said- 'Uttam, I am going to take some prints, I need your help'. I was on cloud nine. Am I to help him in work? Go, I will sure. Somnathda has just started in his new house in Lalbandh. I according to his words reached his house one day. Somnathda was taking prints wearing an apron dotted with inks. I jumped to help him. I remember that a print was being taken from the etching done on copper plate. Prints started coming out when the press was on. Somnathda, slightly bent, was judging each print minutely. I with great curiosity, maintaining a distance, was looking at the prints. He suddenly asked me- 'What do you feel?' I stammered- 'Excellent'. 'Come tomorrow and take a print when it is dry'- he said. That 'tomorrow' never came my life! The reason was I had a fear to go to Somnathda. I could not sum up my courage. However, on later days I was a regular visitor to his house, Rebadi too enquired about my well-being lovingly. To drink tea there was an everyday affair. Both of them insisted upon my having afternoon milk and their place. In spite of my genuine desire to be with Somnathda I felt slightly uncomfortable at Somnathda used to talk very little. The memories of those days still create a stir in my mind.

Title: - Ramkinkar's landscape in water colour in the perspective of Indian landscape painting.

Preface

“Art speaks its own language: It does not consist of words and its contents are not ideas, but forms and colours which assume the shape of an inner experience. The language of art is international.”—Stella Kramrisch.

The very name Ramkinkar Baij is well known in the history of Indian art. Though, more acclaimed as a sculptor Ramkinkar has to his credit a wide range of numerous paintings and people more or less have little knowledge of this painter or rather we can say an artist Ramkinkar.

Ramkinkar Baij came to the Indian Art Scenario at a time when a particular category of revivalism was taking a definitive shape. He was born in (Jugipara) Bankura district of West Bengal in the year 1906 and took his school education there. His father was Chandicharan Baij and mother Sampurna Devi. He came to Santiniketan in 1925 and joined Kala Bhavana as a student at the age of nineteen. It was the posters and the portraits of nationalist leaders he made during the non-cooperative movement that led to his talent being noticed by the local nationalists, including Ramananda Chatterjee who brought him to Santiniketan. In his involvement with nationalism he was closer to Nandalal than Benode Behari Mukherjee. Again, unlike Benode Behari, he was more open to the influences of Abanindranath and Nandalal in his early years. During his pre-Santiniketan years-besides what he did for the Congress-he also did drop curtains for the local theater, portraits of family and friends, and a few paintings influenced by popular taste. These were mostly in oils but after coming to Santiniketan he began to do highly finished wash paintings depicting both

romantic and mythological themes, and some of the latter were influenced by the work Nandalal did soon after his visit to Ajanta. Thus he was talented but highly impressionable. As Benode Behari has observed when he came to Santiniketan Ramkinkar already had all the skill an artist needs, the only thing he was left to acquire was discrimination and direction.

Ramkinkar is often described as the first artist in Santiniketan to use oil paint and do distinctly modern abstract work. However, it would be more accurate to say that though in the early twenties many in Santiniketan learned the technique of oil painting from Andre Karpeles it took roots in Kala Bhavana only after Ramkinkar and some of his contemporaries began to use it in the thirties. Similarly before Ramkinkar came Stella Kramrisch had lectured on Modern Art at length, Rabindranath had started painting, and there were already books and reproductions of modern art in the Library. So the ground was prepared and the climate was congenial for the kind of work Ramkinkar began to do in the mid thirties.

He has completed his education in the year nineteen thirty and joined Kala Bhavana as a guest lecturer in the same year. In the year nineteen thirty four he became a full time lecturer.). His interaction with Nandalal and Benode Behari helped Ramkinkar to find his direction. During the early years the three met daily at a wayside tea shop and discussed art over cups of tea, both Benode Behari and Ramkinkar have described these discussions as seminal. A theater enthusiast from his pre-Santiniketan days Ramkinkar also found Nandalal's costume and stage designs remarkable, and inspired him to experiment with stage, costume and direction. He was also infected by Benode Behari's interest in literature and the two often got together with a few students for joint readings that included recent Indian and Western literature. K.G.Subramanyan remembers reading James Joyces's *Ulysses* to him on one such occasion. Russian realists and Bernard Shaw were his particular favourites. And these, it

can be seen, helped him to develop his own responses to the modern movements.

Until the early thirties he worked more or less in tandem with Benode Behari, often painting the same motifs and sharing the same concerns. A work like *Kali* (the figure of Santhal woman draped in yellow) marks the beginning of a more personal vision. It still carries the romantic resonance of the Bengal School; it even looks a little like a blown up wash painting, but its size and its realism strike a new note. This becomes clearer in paintings like *Golden Crop* and *Santhal Family*. These images being more rooted in reality their romanticism is more nuanced and subsumed to the representation of life's vitality and its small pleasures. Santhal life as a subject matter had antecedents in the work of both Nandalal and Benode Behari. However there was a marked difference in Ramkinkar's approach.

In Nandalal not only the Santhal's but human subject matter in general was seen as a part of the larger reality of nature, and the human figure was shown in close-up or represented monumentally only when man assumed a larger than life role as in myths or history. A striking example of this is his 1930 fresco named *Halakarshan*, where Tagore as ploughman appears surrounded by villagers, including Santhal's. The earliest representations of the figure in Benode Behari are the sixteen panels he painted in the niches of the Santoshalaya in nineteen twenty five depicting scenes from Santhal life. What distinguishes Ramkinkar is not chronological precedence but that for him the Santhal's represent the archetypal man, and that man stands in the fore ground of his vision of life. Being no introvert or recluse, unlike Nandalal and Benode Behari, we find him responding to the Santhal's natural zest for life, and take a greater interest in the human figure, its body language, and in the human drama in general.

Ramkinkar did not share Nandalal's and Benode Behari's enthusiasm for Far Eastern art-perhaps because it was essentially a painterly tradition. Modern Western art and pre and post –classical Indian art were his main points of reference. Knowledge of traditional Indian sculpture and contact with visiting Western sculptors were decisive in his development as a sculptor. The two come was Liza Von Pot, an Austrian sculptor. She was followed by Marguerite Milward and a British sculptor called Bateman. Milward who was a student of Bourdelle and the most important, incidentally she was also an early admirer of Rabindranath's paintings and suggested that he exhibit them in Paris. Ramkinkar's assimilation of the Rodinesque tradition is best seen in one of his early *Mithuna* images and in *Hunter*, one of the large reliefs he did on the mud buildings at Santiniketan called Shyamali. Whenever there has been a period of transitions a certain kind of reinnovation always takes place. History can tell us that a single period can never be termed as "Renaissance". Certain kind of mindset in a certain period can look at a particular phenomenon of Revivalism as Renaissance. Logical reasoning and scientific explanations were brought to this part of the world in a large way by the British occupations. The thought process in this part of the world was getting layered upon by inconsistent thinking, bias and the critical reticence to enlighten and explorative thinking. Thinkers like Raja Rammohan Roy and his contemporary brought about a huge amount of change which resulted in some radical thinking amongst the intellectuals. This perhaps can really be termed as the inception of Renaissance in Bengal and its adjoining areas. However, in the last three or four decades of twentieth century Ramkinkar's revolutionary compositions has been continuously tried to be pushed into oblivion.

- a) Re- discovering of Indian techniques and methods as practiced by the ancient Indian Masters.

- b) To try and understand the older works from a newer perspective and understanding.
- c) To try for a healthy fusion² or chemical synthesis of the old oriental techniques with modern methods.
- d) To search out newer idioms and semiotics in the contemporary art practices.

From the nineteen thirty onwards we see several avenues picking up pace and several artist in the different fields finding out their own methods and modes of expressions.

1 Here the term 'radical' should not be interpreted as a point of Leftist thought process, but rather should be adjust as a factor where newer and hitherto unseen perspective were brought forte.

2 Healthy Fusion- Healthy Fusion of styles which leads to creation of an entirely new genre without sacrificing the originalities.

Introduction

Background of the Study: Ramkinkar Baij has always attracted a lot of attention as an artist. The presentations of his works are unique in their own way. Viewers find that the personal perspective and the context of his own inner feelings are brought forth in such a way that they seem to carry a dimension of their own. He is usually known more for his sculptures. That he was a prolific painter was known to only a few; particularly the enthusiasts and the individuals who were quite close to him. Today, in the twenty first century, a few more have come to know about this particular feature. However, an acknowledgement and a thorough analysis of his works are yet to be done. Sri K G Subramanian in the eighties of the previous century made a pioneering effort by presenting *The Man and his Works* where he introduced us to his water-colours, his oil-paintings and the beauty of his numerous sketches and doodles. He particularly took care to mention about the prolific and wonderful quality of his *water-colours*. His close associates had always admired his prolific capacity as a painter, however, they were known only to a few.

In the previous century, during the thirties and the forties, when Santiniketan had still been in its nascent stage, emphasis had always been on learning the basics through direct method. It hardly mattered whether any body was formally trained or not. Here, individuals were taught to go through the methodology of visual arts in a wholesome and holistic manner. There was a serious effort with regards to the necessity of studying about aspects of Bengali culture here and thus it became a pioneering hub of deliberate revivalism. Rabindranath Tagore himself had taken the initiative to facilitate and enhance the platform by looking into the traditional roots. He also tried to bring in the other parallel and allied elements as well. For example, he had made deliberate attempts to try an imbibe elements from not only cultures of other Indian communities but from the Far-East as well. The foundation of this aspect, however, was not based on the

element of deconstructing other platforms. It was more about development and amplification of the indigenous platform by assimilation and amalgamation where the characteristic originalities as well as the aspects of synthesis were laid out in perfect harmony. This blending had given Santiniketan, its unique specification which had continued to enthral the intellectuals as well as the general mass alike through much of the second half of the twentieth century. The members of the *Āśhram* community held on to this aspect which had given them a feeling of solidarity and have always successfully retained it for the purpose of holding on to this unique specificity that identified the tutelage and the upbringing of Santiniketan that is so typically of its own (courtesy Sri Rabindranath Tagore and the others who understood, believed and were convinced by his revolutionary endeavours). Ramkinkar Baij had taken full advantage of this aspect and had gone on to produce numerous works of art, be it sculptures, paintings, sketches, graphics, stage-designs and so on. Even the conflict within the community, his own conflict with the other members of the community and his passive resistance regarding the interference of the authority has been much deliberated upon. Many lament the fact that in their obvious penchant for overzealousness the bureaucracy had created many difficulties for him. However, his strong mind and his zeal for work had made him oblivious to all of this. He had even considered them to be trivial since he believed that his creations will speak for themselves.

Discussions with eminent art critic and art historian Dr Sovon Som, during the nineties of the previous century had brought forth the idea of doing a full-fledged research on Ramkinkar Baij's works. However, it was still undecided as to how it should be done and what would be the major areas of its focus. Finally, a decision was taken to keep the focus on Ramkinkar Baij's *water-colour landscapes* because that would bring attention to almost all the parameters that are considered to be unique in his work.

Chapter:-1

BIOGRAPHICAL SKETCHES OF RAMKINKAR BAIJ

The appearance of Ramkinkar Baij to the Indian art scenario fell when a particular category of revivalism was taking a definitive shape. He had become an enigma. For any contemporary artist he continues to be a factor for never ending speculation. However, his life and times have been touched nominally. His own ideas and explanations regarding his association with various people and acquaintances have been touched fleetingly. Ramkinkar continues to be an enigma till this day and shall continue to be so for eons to come. It is impossible to enclose all his work in one single work or effort. Born in a poor family of a barber he was the first person in his family to break away from its social moorings and pursue his career outside its hereditary/family/ancestral profession. Uncertainties begin with his year of birth. He was born on twenty fifth of May Nineteen hundred six in (Jugipara) in Bankura district of West Bengal and took his school education there (there is some controversy regarding his year of birth). It is now generally accepted but according to some sources he was born in Nineteen hundred four and according to others it is Nineteen hundred ten.

Chapter: - 2

a) Landscape: a story of evolution in the western and eastern context

The term 'landscape' is not of very remote origin and a painter's term of Dutch derivation 'landscape' was first used in the late 16th century. The term "landscape" refers to that type of pictorial representation in which natural scenery is the subject or at least prevails over the action of the figures. Or we may say – landscape, meaning a sheaf, a patch of cultivated ground. The word entered the English vocabulary, of the connoisseur in the late 17th century. (As this fact suggests, the concepts of landscape i.e. the artistic

representation of nature in terms of the physical “view”), far from proving a universal of literature and pictorial art, constitutes only one comparatively, recent, form of conceiving and representing the manifold reality of external nature.

In many civilizations landscape was a subordinate art form (i.e., in ancient Greek and during the medieval period), retaining this position even when great proficiency had been achieved in the depiction of nature (as in late Gothic and Renaissance). In western art from the 17th century on, landscape gained a place as an independent form of pictorial art, even though initially it was considered inferior to figure painting. Outside Europe on the other hand, especially in China, landscape art long flourished as a respected and autonomous form of artistic expression.

Chinese landscape are rendered with an intimate understanding of nature, such as comes only from observation as sharp – eyed as it loves. Artists roamed the country side; many of them are known to have sketched and what they saw, and their landscapes thus bear a strong likeness to the real scenery, though only a generic one, for they were painted indoors and were intended to represent the essence of nature and not simply views of natural beauty as in Western landscape. Here lies the difference between Chinese and European landscapes.

The five elements Chinese cosmology begins with water, followed by fire, metal, wood and earth; and water is also a symbol of femininity. Landscape had to be painted according to the six cannons and only the initiates could fully understand the six cannons or the qualifications of a good painting. The six principles or cannons were (i) animation through spirit consonants (ii) Structural methods in the use of the brush (iii) Fidelity to the objects in

portraying forms (iv) Conformity to kind in applying colours (v) Proper planning (vi) Transmission of the experience of the past in making copies.

In Chinese, a landscape is called "Shan – Shui hua" means "the painting of mountains and water." This expression derived partly from the Fact Mountains and water appears so frequently in landscape painting. Landscape exploits the relationship between these two elements visually and spiritually. Confucius remark that the Wiseman finds pleasures in the mountain. For the Taoist water had a special significant and they celebrated the place where streams from the mountain are gathered.

For this reason we can see water coming from the upper level. Here hill is static and water is dynamic. The point where the waterfall and the ground merge in white smoggy effect produces a Equilibrium (meeting point of two). Moreover there is an abstraction of germination of a potent relationship of man and woman subordinates to the case mentioned, which is also the concept relates to the philosophy that Yang means male (positive, active, productive, and celestial principle of light, heat & life and also hard, unyielding yang elements is represented by mountains) while water provides the female Yin element (represented the negative, positive and earthly principle of darkness, cold, death), which is described in Lao-Tzu's Tao Te Ching, in J.J.L Duyvendak's translation, as follows:-

"The weakest thing in the whole world dashes against the hardest in the whole world. There is in the entire world nothing that is softer and weaker than water, but in attaching what is hard and strong, nothing surpasses it. Without substance it penetrates where there is no crevice; by what-is-not this becomes easy....The weak conquers the hard."

In keeping with its female character, in Chinese landscape water is always less emphasized than rocks and mountains. It remains in the background, in

the deepest or most remote places, moving frequently out of sight although it is clearly the moving and forming force, only the rarest cases does it hold the stage as a main actor in the picture. It is felt to be there, sometimes in the form of rain or snow or clouds, always counterbalancing the more rugged, obvious aggressive forces of rock and mountain. This retiring charactering character of water explains why, despite its great importance, we shall be able to treat it here within fewer pages than were necessary for the richer varieties of rock and mountain shapes. This is the basic philosophy of Chinese landscapes.

As we reach more to the top of the mountain the horizon opens, in its vitalities our spiritual out being also variates. The staggered communicates more than one horizon. In the words of Rabindranath Tagore –

“Hriday Amar Prakash Holo Ananta Akashe.” Which means my heart finds expressions through infinite sky.

The part are always like pilgrimage for mind and the winding paths leads to the sacred temple – one has to reach there, visually, physically as well as spiritually.

The works of Sui and T'ang masters are all lost and copies are unreliable. But far more is known among the T'ang predecessors, While a substantial amount of landscape paintings has survived in the form of wall – painting in cave – shrines and tombs, and paintings on silk and other materials from Tung huang, the Shoso in Repository and elsewhere. These gives a much clearer impression of what landscape painting was like, and make it possible to discuss technique in a meaning way, and even, from the eighty century onwards, to identify different styles.

Taoism in Chinese Landscape Painting:-

The atmosphere of art has changed and the landscape painters in the 5th and 6th centuries were steeped in Taoism. For them, fairies and immortals dwelt on every peak; and their styles was compounded of charm and artificiality, for imaginary things were “easier to draw”, as they said, than real things. In the Sui and T’ang landscape comes down to earth, or rather; landscape painter is now able to translate his knowledge of the real landscape into forms that match his experience. The age of innocence is left behind, and something of the wonder and magic is gone; but in the process landscape painting, by the end of the eight century, has found itself as an expressive art form. The T’ang was not, on the whole, a speculative age. Although Buddhism and Taoism both coloured the thinking of intellectuals and the T’ang philosophers.

Painting in China is never separated from the Tao or the way of living. It is related to the cosmic order and is aimed at creating a harmony between the earth and the heaven, and of matter that which pertains to earth related both to the artists own development.

The first cannon of Chinese painting is ‘Chi’ or the breadth of heaven, the essence of life itself. In a painting one must leave enough space for the proper movement of this “Chi.” According to the Tao, the composition should always predominantly from nature.

The second cannon states that the brush is the means of creating structure, establish the aim and the mean representing the ideal and its form, the spiritual aspect and its tangible expression. (Tangible means here that cannot be tough).

This two cannons are most important of the six cannons formulated about 500 A.D. by the portrait of painting Hsieh- Ho.

Ku – Kai – Chi (344 – 406) is probably the best known of Chinese painter of antiquity. He was one of the most honoured masters and there are a number of anecdotes about his eccentricities.

Come to the western perspective the continued lack of autonomy of landscape as an art form delayed the formulation of theoretical principles of landscape art. Moreover, when these finally did appear, they were formulated in terms of theories of nature or vision.

Western Landscape Paintings

The awe and curiosity that nature has always aroused in us has led to landscape painting. The Hellenistic painters though they had a sharp eye for the visible world, evolved a school of landscape painting where the effects of light were recorded mainly for the sake of decoration. This style continued right up to the 15th c.

To some extent all art is symbolic, but the symbols used by medieval artist usually bear no relation to what they symbolize. This was to some extent the result of Christian philosophy which considered that to represent religious and God like subjects surrounded by nature as we see it would be positively sinful. It must be divine symbolization.

The art of symbols always evolves a language of decoration. Trees, flowers etc. were not only considered as objects of beauty, but prototypes of the divine (In the purely symbolic works of the mosaics in St.Marks new an element of design is added.)

The next step towards landscape painting was to see them natural objects forming some whole which would be within the compass of imagination, and itself a symbol of perfection.

Petrarch was the first man to express the emotion on which the existence of landscape painting so largely depends.

The frescos of Avignon are the first complete examples of the landscape as of symbols both in subject and style; and are an example of the mastery of decoration.

During the first decade of the 15th c., in the 'Tres Riches Heures' of the Limbourg brothers one notices an eye fact so keen that symbolism is practically non – existent.

Aristocratic landscape painting originated in the courts of France and Burgundy but soon spread to Italy. A curiosity about nature is noticeable in pisanello's works. But the most elaborate landscape of symbols in Benozzo Gozzoli's 'Journey of the Magi'. Here all the details of Chaotic landscape – carpet of flowers, little woods, rocks etc. are combined to decorate and delight.

During the Renaissance, the new idea of space and new perception of light, however, led to the end of landscape of the painting of tapestry was all important and the unifying factor in the picture.

In the landscape, light is the unifying factor, and the sense of saturating light grew out of the school of manuscript illumination and appeared in miniatures.

Hubert Van Eyck was however, the first artist to be so much in love with the effects of light, that the figures became entirely subordinated. We get the feeling that we are in the landscape.

The curiosity about the precise character of a particular spot--the general curiosity of the 15th c. Culminated in the water colours of Durer, which he has almost by accident produced the first sentimental landscapes of modern painting.

One of the conditions of landscape was a new sense of space which appeared simultaneously in both Flemish and Italian art. In Flemish painting it remained empirical but for the Florentines it becomes geometrical and scientific. Bellini, one of the greatest landscape painters, was born with an emotional response to light and he makes the effects of light the motive power of the pictures.

After about 1485 for Bruegel, landscapes of the fact disappeared completely from Italy to reappear only in the middle of the 17th c. In the landscape background of Giorgione, Titian, Paul Veronese there are plenty of facts do enter, but they did not consider the recording of true visual impressions of nature as a sufficient and in itself.

In the 17th c. Holland came up with some of the best landscapes without being influenced by any outside influence.

Rembrandt and later Bosch, Jacob Van and Ruisdael are dramatic landscapes, on close observation one sees that they are full of observed facts.

Brunellesco's the Florentine painter had attempted to reduce nature to terms of measurements but had been defeated by the sky. It is this 'sky' that made the Dutch painters make the impression of the landscape their whole subjects. Light was no longer static and saturating but continual. The Dutch painters perfected paintings of towns and buildings, and Vermeer's 'View of Delft' a masterpiece work, closely resembles colour photography.

In the 18th C., painters, even if they did have an interest in 'nature' in their earlier years, soon began relying more on their imagination than the true representation, Thomas Gainsborough being a good example.

During the Renaissance the depictions of space was added not by sudden jumps from foreground to middle ground as the Flemish masters had, but by gradual recession, also natural objects leaves, stones etc., were rendered with

extraordinary precision, and light from one source becomes a very important element in the landscape.

Giorgione did paintings where there were dark masses of trees and woods on either side with the action in the centre. This scheme was followed far over a century by great painters like Titian and Nicholas Poussin.

The nineteenth century shows the period of great landscape art. It began in England with John Constable and William Turner and in Germany with the romantic works of Caspar David Friedrich. It followed in France with the Barbizon painters and in Holland with the School of Hauge. Van Gogh and Cezanne influenced the French Impressionist to further develop the landscapes. In the twentieth century some of the expressionist painters like Norwegian Munch and Kokoschka who painted successfully in this field.

Chinese Landscape Paintings

The painters of inferiors have to arrange his subject matter as he pleases. The disposition of light and shadow or the figures or object can be observed at leisure. But the landscape painters have constantly to face the subject with detail due to changing conditions of light, colour and movement. It is obvious that in landscape paintings the skill and mastery in capturing the real spirit of nature are most desirable and without which painting would be dead. The Chinese painter almost played the role fully by using the techniques of brush and the use of wash method. They created such atmosphere that the observer also reacted with the same spirit. Thus they revealed something to us that is original- a unique and private vision of the world

b) Landscape in Indian traditional context:-

Indian landscape has its extensive history. Even in the Ramayana and the Mahabharata we find hints of landscape painting. Whenever Ram, Lakshman

and Sita are sitting or going anywhere we find a landscapes background always accompanies them. Similarly in the Mahabharata landscape paintings hints have been revealed through several compositions. Standard information's are available on this subject. It can safely be said that this culture of landscape in the era of lord Buddha is evident not only on the cave wall sides of Ajanta & Ellora but also as relief in the gate way of Sanchi. We can have a proof of the culture of landscape even before that on the hill sides of Bhimbetka, though that was only linings. Therefore it is proved that the cultivation of landscapes runs on here from the pre- historic period, though not continually so we must not have to judge our landscape culture in respect of history of western civilization. Even going back to the Chinese landscape culture of Oriental tradition is simply not essential. It may be said that before the western invasion the landscape culture in India was not called landscape. This was called 'description of nature' or 'rivers cape' or 'mountains cape'. Therefore it is proper to call it picture of nature rather than landscape. The pictures of the then period reveal the characteristics of the presence of nature. In a ward landscape can be hailed as the pictorial tradition of India.

Nature and individual got mingled in the background of nature, which is likened to Yin and Yang in the Chinese language. In the Indian background nature and iconographical feature have been juxtaposed.

Tying nature with landscape is branded as approach to nature. In later period one finds local artists in the Jain and Pala text pictures by the local artists which contain nature pictures. It is a matter of controversy how much touch of pure landscape is there! This picture may be branded as 'naturescape'. In the composition 'Gitagovinda', a Jain text picture nature has been shown behind Krishna, the protagonist.

Nature has been shown in the composition 'Hamzanama' by Akbar. Here nature has been fringed. The religious conception was not the theme. 'Babarnama' shows flora and fauna which is a particular part of nature. 1526, when Babar came to India, brought with him Persian art and artists. During his reign naturalistic study was one of the important subjects in the arts. The Persian miniature had decorative element because of their conception that representation of God was forbidden by the religion. Here we find landscapes having trees, small plants which become more of a design than the realistic representation.

Afterwards, Indian landscapes slowly started merging into the Persian miniature. Hunting scenes were common where foremost or the tree groves are shown. The distinct feature of each tree could be traced in their miniature paintings e.g. the mango grooves can be differentiated from the Sirish tree or the Shal tree. Thus Mughal miniatures assume a naturalistic outlook.

During the reign of Jahangir and Akbar some paintings were influenced by Renaissance prints. The atmosphere of the place with the distinct character of the total landscapes came in. The horizontal attitude, the treatment of subject in perspective and the treatment of the distant hills and hours in light diffused colours show definite effect of western influence on Indian miniature.

In the time of Aurangzeb the art was deteriorated as he believed that art was against Islamic religion. Therefore, many artist left capital and went to Rajasthan and hills of Punjab. They depicted their beauty of the hills and treated space in perspective.

By 1760 the Mughal dynasty came to an end and decay of Indian art was at hand. Artists were working in many parts of India but their work show a strange mixture of East and West.

In the later Mughal period miniature painting and description of nature are prominent in Rajasthani and (hilly) Pahari (text) paintings. Even in Rajasthan landscape paintings there are touches of metaphysics.

The presence of nature is fully felt in Gitagovinda, Baramasya etc. As for Ragamala painting natural beauty is expressed behind the emotion of the characters of 'Bhava' and 'Rasa'. The construction of nature is very much rich in hilly miniature painting, especially in colour applications. Even in 18th century the Pahari paintings show the purpose was textual and image and text gets mingled. The pains of writers or poets again and again reveal nature or image. The seed of this thought is very clear. The culture of nature painting is only a reference in literature. None can deny the presentation of literary characteristics in 'Ritusamhara', 'Markandeya Purana', 'Bhagbata Purana', and 'Vishnu Purana' etc. Mahamahopadhyay Haraprasad Shastri found in the Royal Library in Nepal a copy of the 'Sandhya Purana' written in the later Gupta characters of the 6th or 7th century A.D. From that it is obvious that the composition of the 'Skanda Purana' must have taken place four or five centuries earlier than Prof. Wilson's estimate. Hence it is possible that a corresponding modification of his estimate regarding the Markandeya Purana should be made, and that would place it about the 4th century A.D where ideal landscape paintings have been vividly described.

From chapter no.51 to 57 in the 'Markandeya Purana' described the earth and its continents, especially Jambu-dvipa; and also Mount Meru, first briefly, and then with full mention of neighbouring forests, lakes and mountains; and the course of the Ganges in the sky and on the earth. He mentioned the nine divisions of Bharata, and then dealt with India in detail; naming its seven mountain ranges and its scattered hills; and its rivers, distinguishing them according to their sources, in the Himalaya, the Paripatra, the Vindhya, the Rksa, the Sahya, the Malaya, the Mahendra, and the Suktim at ranges. He

named the various peoples inhabiting India and its confines, according as they dwelt in the Middle Land (Madhya-desa), in the north-west, outside northwards, in the north, in the east, in the south, in the west, around the Vindhya Mountains and beneath the Himalayas.

In 19th C., with the coming of Britishers the pattern of Indian art appeared to have lost its balance. In the case of painting the main cause for this upset was the medium itself. Oil as a medium was quite foreign to our country and did not offer any opportunity for the local artist to handle it for their expression. Owing to the loss of patrons kings and Maharajas the artists dispersed here and there and thus could not create any noteworthy piece. Artists were left at the mercy of English patronage. The British administrators were not interested in the art but for the sake of their souvenirs they patronized Indian artist. However, artistic activity can be divided into three broad categories.

Chapter:-3

Legacy of Bengal School landscape painting

Abanindranath Tagore

Towards the end of the second decade he did a large number of landscapes which are probably his best. A great many of them are from Shahzadpur in Bihar, where they had family states. There is an earlier undated landscape (plate-210) in which water colour is handled in an impressionist manner, rather like Boudin (the 19th century French painter) and again like the latter it to of a secape.⁷⁶ But the moonlit landscape from the impressionist series (Plate 211) is, in its use of water colour and nocturnal effect, close to the earlier Phalguni Paintings. The contrasting reflections of moonlight on water vary dramatically, adding to the frightening quality of the panoramic expanse. The effect is akin to the one mentioned by Mukul Dey Moonrise at Missouri Hills (1916)⁷⁷ (Plate 212 of another landscape from Darjeeling). Abanindranath also painted

neighbourhood house under the effects of night and the moon (Plates 213, 214). Shahzadpur landscape. On the other hand, asre inevitably rain-drenched river views, bathed in mist and haze, always evoking the effect of winter or autumn (Plates 215,216,217,218,219,220). Several of them show boats tied to trees along a river bank. In one of them the motif of a bridge and the silhouetted form of a bird perched on a pillar under it, is very Japanese in nature (Plate 221). Although these paintings can be classed as Impressionist yet they contain visible objects with distinct contours. It is only the individual details which are blotted out. In spite of several discernible contours the overall effect is monochromatic.

B.B. Mukherjee has listed groups of Abanindranath's landscape painted around 1915, and the early as well as late 1920, mentioning sites in Bengal and Bihar. But it is difficult to bring together all these landscape and to be able to distinguish them in terms of sites and stylistic qualities. Between the two brothers, it must be observed that factually Gaganendranath was the first to achieve mastery over the use of watercolour to depict landscape as an independent genre. He had already executed many landscape echoing Rabindranath's descriptions of nature and the Bengal countryside by 1911 and continued to do so for the next two decades. Abanindranath already was well-trained in transparent water colour as early as 1895 and at least one watercolour survives of Kashtaharini Ghat at Monghyr.

Gaganendranath Tagore- Jivansmriti Paintings and Grappling with Japanese techniques:-

Another documented group of his works, the illustrations for Rabindranath's autobiography in Bengali, Jivansmriti, published in 1912.²⁰ This confirms a firm date upon them. Again here, some bear the date 1911. Here for the first time we

come across some paintings which definitely derive from the Japanese brush technique. Mention may be made here of the well-known and recorded incident of Okakura's visit and his sending of two Japanese artists.² Okakura's visit to Calcutta 1902, when Sister Nivedita wrote the introduction to his forthcoming book *Ideals of the East*, published the following year. Subsequently Gaganendranath and Okakura formed a special relationship, one of the few of the kind which are recorded. The few letters that are preserved reveal that Okakura was seeking Gaganendranath's help in forming a collection of Indian Miniature Paintings in Boston, just when the Tagore family art collection was being set up, as well as when the Indian Museum in Calcutta began to acquire Indian art objects.²² The guest artists had given several demonstrations of Japanese brush technique so excitedly narrated by Abanindranath²³, in which, Gaganbabu was to be passionately interested. But from the evidence of Gaganendranath's paintings his actual preoccupation with Japanese type brushwork does not date before 1910.

C) Rabindranath Tagore-

Tagore's landscapes will be found sufficiently clear and well defined to be intelligible to an average observer. Landscape symbols (tree, pond, and road) can easily be recognised and the character of the landscapes examined. We remark for instance that all seems near to the viewer while wide open spaces hardly occur. Deep distance is rarely found. Tagore's landscapes do generally not exceed an average middle distance. Reinforced by the light diffusion, this nearness acquires intimate character. Intimacy and proximity arise as the mark of Tagore's space. Garden – like, neglected nooks of inhabited regions make their appearance. Ponds, shaded lanes, an occasional hut or a small temple indicate man's presence though his image is seldom seen. In the total output of Tagore's landscapes which amounts to nearly two hundred, hardly any figure makes its appearance.

Another obvious characteristic of the paintings is their apparent simplicity from several points of view. A pond, a road, a grassy hillock and a few trees, presented in innumerable variations constitute Tagore's ever returning subject matter. Neither does he go in for details. The symbol 'tree' for instance implies the idea of a trunk and foliage while the particular species remain generally beyond recognition. The exotic beauty of palms and ferns, the majestic proportions of the banyan tree etc. Do not really come into focus. It soon becomes clear that, rather than the description of the outer world, inwardly directed feelings and intentions are at stake.

The fact that we can infer all this directly from the pictorial signs demonstrates the clarity of Tagore's art language in terms of a relative realism. Indeed stylistically the landscapes may be classified within the realistic variety. Viewed within the total of Tagore's output, this naturalness and relative realism is found in contradiction with his figure and animal paintings which distortions and fantastic shapes are common features. This chasm may puzzle quite a few scholars who found interpretations of Tagore's paintings in terms of primitivism, tribal art, so called child art and the like. These explanations do not suit the landscapes which are of a lyrical mainstream but not anti or non classical. Moreover we remark that whenever an animal is introduced in the landscapes, Tagore also tries its portrayal in natural proportions.

Nandalal Bose-

Nandalal Bose was a compulsive; he could never sit back without doing anything; he had a kind of artisan's itch to keep his fingers busy. So his work output was large, though, barring the murals, most of his paintings was of modest size and format. He travelled around often various centres in Bihar, Orissa and the hills and each trip brought forth a spate of fresh work. When he was in Santiniketan he was always seen in the studio or around the campus.

He has done a lot of water colour landscapes whenever he visited any place. It was like an everyday diary mentioning of his. If we see very minutely then it can be revealed out that most of the time he did those landscape paintings in tempera medium. Some of his landscapes were done in pure water colour technique.

Benode Behari Mukherjee - In the books entitled 'Chitrakar' Benode Behari Mukherjee (1904-1980) written about himself- *My objectives have always been around an artist's ultimate's-have sought to know myself, and in the process unfold it to others, never forgetting that I am just one amongst the many.* A person with an unflinching individuality, Benode Behari, in the Words of Prithwish Neogy (an art-historian and a former student of Kala Bhavan of Santiniketan), *was independent almost to the point of being lonely.* A self reliant artist, he generally kept to himself staying away from limelight, and quietly committed himself to the multiple roles of an uncompromising artist, a resourceful and dedicated teacher and a discerning writer on art.

While Benode Behari's significance needs to be reappraised in the larger context of modern Indian art, Santiniketan as a specific context, as his alma mater played an undeniable role in shaping his artistic aim and ideas. In Santiniketan he came in touch with great personalities like Rabindranath Tagore and found a remarkable teacher in Nandalal Bose. Moreover, the educational environment of Santiniketan and Kala Bhavan in particular was conducive to his eclectic bent of mind, providing with a wide range of inter-disciplinary experiences and cross cultural exposures. All these factors in combination contributed to the development of his sharp and insightful perception. But what perhaps influenced him most was the rustic, irresistible nature around. Reminiscing later in his widely acclaimed literary masterpiece, 'Chitrakar' (1979), Benode Behari wondered who his real teacher was. Giving due respect to Nandalal Bose, and the library, he finally admitted that the stark and arid

image of the local environment and its simple, sturdy people greatly inspired him to paint as he did. He did remain very close to nature, in more than one way, throughout his life.

When most Indian landscape painters painted the Indian scene in the broad generalities of European academic and neo-impressionist modes he painted it in an intimate calligraphic idiom reminiscent of the Far East but modified to suit its textural luxuriance and variety. When most Indian artists were involved exclusively with easel or miniature painting he explored the dimensions of screen, scroll and mural; when they tended to be professional purists out of contact with their environment he emphasised the continuities of Indian art through its various hierarchies. So, he does not fall easily into the visual classifications Indian art critics are fond of.

Bireswar Sen-

Anyone who has not heard the name of Bireswar Sen in the field of Indian Landscape Painting is rarely visible. Most probably he is the first person in the world who not only projected landscape painting in 'miniature style' but also set up a significant milestone in the history of landscape painting. India has produced many brightest luminaries (like) landscape artists in Indian art scenario/in the perspective of Indian art scenario. Among them there was only one miniature landscape painter whose paintings not only popularized in India but also abroad. The miniature landscapes of Bireswar Sen are little gems. He was cut out to be different. He proved himself so in many ways. In a small space so much is compressed without creating an impression of crowding. He has depicted various themes in little space with so much ease and clarity. In these miniatures, he has successfully caught the evanescent moods of nature-passing showers, sunset gleams which appear for a moment to vanish forever, shimmering sunlight on rusting foliage, clouds that form and reform in all sorts

of fantastic shapes and the approach of heavy rain clouds of the Indian monsoon. Sometimes in very diminutive pictures, hardly larger than match-box, at which he worked with infinite patience to secure microscopic tone values.

Chapter:-4

Review of landscape paintings in Indian context:-

John Deschampa, William Parker, Olinto Ghilardi, M.V Dhurandhar, Ambika Dhurandhar, B.C.Sanyal, H.A.Gade, Thakur Singh, N.S.Bendre, S.H.Raza, K.K.Hebbar, D.C Joglekar, Shivax Chadda, P.N.Mago, Kanwal Krishna, Devyani Krishna, Harkrishanlal, K.C.S.Paniker, R.N Pasricha, G.R. Santosh, Jehangir Sabavala, Ramkumar, Akbar Padamsee, Paramjit Singh, etc.

Chapter:-5 Ramkinkar's Style: Specific Features

K.G.Subramanyan mentioned in his article entitled "The Man and His Work" which was published in Lalit Kala Contemporary Vol. No.30. "....But when we came to Santiniketan we found three artists who did, of whom through and through without the least sense of affection. Everything he saw excited him and he was constantly giving chase to that excitement. It was a great education to watch him work or go sketching with him as some of us did, across the Khoai in the noon day sun. For a young initiate like me, who had spent his childhood days in Kerala, then landscape of Santiniketan seemed terribly bare. Where in such a landscape could one find anything to paint? I used to wonder. (Then I found one could.)"

According to the different available sources it has proved that these outings of his resulted in stacks and stacks of drawings. And this was almost a daily routine life of Ramkinkar Baij. (During the four years of time span courses of Kala Bhavana each and every student knew him closely he should have produced water-colour drawings or landscapes at the average of one a day.

There were already heaps of drawings done in the earlier years like 1930's, 40's and 1950's. According to the different available sources (like the taken interview of 1947 batch Mr. Dinanath Bhargava of Indore and 1955 batches Mr. Shyamsundar Pattanayek of Orissa) that he (Ramkinkar) kept this rate of productivity till the mid sixties. Even when he went outside Santiniketan on short trips and holidays he brought back piles of drawings and water colour landscapes – from Nepal, from Kathmandu, from Shillong, from Cherrapunji, from Rajgir, from Bhimband, from Baijnath, from Kulu, Manali, from Bokaro, Gaya or Puri. These were like his everyday written pages diary; in them he recorded his impulses, adumbrated his future interests, analyzed and reconsidered a work in progress. Only a few of these can be seen together today. Most of them have got dispersed though the years, having been gifted or sold away. If they could all be brought together they will, by themselves, form an impressive corpus of work.

Ramkinkar's landscapes are generally water colour studies of the open and undulating Birbhum terrain. Here again his use of water colour is unconventional. When he sat down with his sketchpad before any of the landscape each common spot underwent a change. Each little detail came to throbbing life. The modest trees bristled up with a primitive vigour and the foliage took on a new sheen and vivacity. The sky played hide and seek with the barren earth, now zooming forward with a patch of blue, now going into hiding under a veil of grey. The seasonal nuances came out with great authenticity. With his company the students saw nature in a new light. His conversation enriched the experience. His rather picturesque observations about art and life, about the creative process, its excitement and frustrations, came as eye-openers to us. Through them he outlined to us a philosophy of life that was as individual as it was elevating.

Chapter:-6

Ramkinkar Baij's water colour landscapes can/ may be divided into four categories

a) Modes of structural representation

In the 1930's and the beginning of the 1940's Ramkinkar Baij is found to create colour structures with the application of disintegrated colouring and used 'Khager Kalam' (local pen which was used in Bengal before Pen came) or the hind part of the brush to draw some lines for the sake emphasis. Black colour has been of great help here as 'Khager Kalam' or the hind part of the brush has been used no round shape is found and therefore there have been created depth and volume in the lines. The application of colour is in keeping with cubiom.

b) Sociological aspects Sociological point of view concerns environment.

In Ramkinkar's work one finds the characteristic features of Bankura, Birbhum, Dumka, Nepal, Rajgir, Bodhgaya, Cherrapunji etc. The life style of the inhabitants there has been reflected there in. Though his works he sought to make us understand that none of them has any existence avoiding nature, suppose he showed some people are working in the field. He showed his response to the society and the change of the looks of voice. One aspect of environment has always been expressed in his paintings. The jungle he showed was the creation of office inner self. He saw seasons, felt those with the core of his heart and expressed the essence. This seeing is not covered with romanticism as in the other artists; rather it is something viewed by the son of soil.

c) Format oriented point of perspective

In studying landscape Ramkinkar Baij chiefly used the one fourth or less of an imperial sheet. He composed his intimate study in a small format diary page. In

every of his paintings we find a movement of small masses. We indulge the present works as fake when we find the mass movement is absent i.e. the mass remains static. The chief characteristic of his work emphasis on diagonal movement. Even a diagonal movement is observable in the images. The depth of all landscapes is shown through diagonals. There are diagonal movements in the compositions of Turner and Constable. Besides we find that in cases of straight and angular linear movements. Sometimes in Ramkinkar's work there are loop movements.

d) Mode & Methods of the process of colour application

Ramkinkar simply tried to express the emotional response through his works of what he saw. Though his works always contain compactness and it was brought about consciously or unconsciously. We find the use of easily accessible colours of nature in Ramkinkar's water colour landscapes. It may be firmly said that no enforced or mental colour was used by Ramkinkar. If it were so, then Ramkinkar's paintings/pictures would show the colours of poetic feeling or its touch as in Rabindranath who once said—'The emerald became green through the colours of my consciousness and ruby turned red'. But no such matters are observed in the works of Ramkinkar

. Chapter:-7

a)Ramkinkar Vis a Vis Gopal Ghose and Sailoz Mookherjea:-

Gopal Ghose-

Although Ramkinkar has in some of his landscapes grasped mood but what becomes conspicuous in his works was chiefly rhythm and consciousness. In Gopal Ghose's landscapes though mood is paramount he never clung to mood only for form. In his landscapes Ghose had a tendency to tell stories which

Ramkinkar never indulged in. Ramkinkar used to classify his water colours in the category of forms and shapes.

SAILOZ MOOKHERJEA

Sailoz Mookherjea is a painter who spans the transition from the past to the present. His work seen against the art environment that dominated the Indian scene before independence and the modern phases of art that arose after it, defines his role. He was a bridge, a connecting link and a mediator, his art partakes of and unites the old and the new.

Sailoz had many characteristics associated with Bengal School and nineteenth century romanticism. His paintings have firstly, a clear subject matter, generally the kind of subject which was considered "artistic"; women at leisure, pastoral idylls, landscapes with ruins and so on.

b) A critical enquiry into Ramkinkar's Visual vocabulary/language

Ramkinkar's rebellion was against himself; he renewed himself constantly. His energy, perception, education and thinking thrived on questioning existing structures, both within himself and beyond. He was not unaware of the modernist experiments happening in Europe and elsewhere. He imbibed the spirit of all, neither discarding anything nor preaching to his students to reject the traditions of Santiniketan. On the contrary, he evolved as an artist, and created works that stylistically opposed the fundamental styles, rules and philosophy of expression of traditional work.

Conclusion:-

Every individual has his/her own sense of appreciation and tastes which are obviously differ from person to person. Ramkinkar Baij was an exceptional personality with his strong individual sense of originality which we have found in every sphere of his life and works. His every breadth absorbed the arena of

life-surrounds him and passes through each vein until it is conceived in his mind and delivered to the visual world with an intense pregnancy of thought. His constant negation and compromising attitude to break the conventional mediocracy, hypocritic interpretation of values art & life enthroned him as an individual which made him a complete creative person in Indian modern art.

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