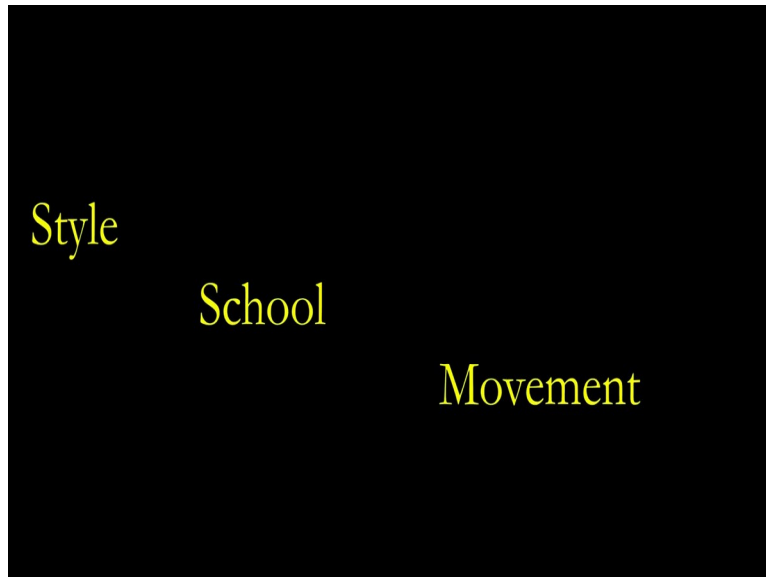


Artistic Exploration in Scientific Research And Technology
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Lecture – 08
Indian Schools of Painting

Hello friends, today let us discuss about Indian Painting. India has had a long history of painting, the Hindi word for painting is Chitra and in ancient world it was called Varnana. So, the Indian school of painting has evolved in time through interchange between different cultures, let us see what are the Indian school of paintings are.

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Before that, let us discuss what is style school and movement are. Many scholars have used these terms interchangeably, but there is a clear distinction between the three terms. Sometimes the different scholars used different definitions to define these three terms, let us for a better understanding see what each of these words means.

First, let us see what style is; style is a fairly broad term which can refer to several aspects of art, style can mean the techniques used to create the art work. Pointillism for example, is the method of creating a painting by using small dots of color and allowing the color blending to occur within the viewer's eyes. Style can refer to the basic philosophy behind the art work for example, the art for the people philosophy behind art and craft

movement. Style can also refer to the form of expression employed by the artist or the characteristic appearance of art work metaphysical paintings for example, tend to be of classical architecture is distorted perspective with incongruence object plays around a image space and an absence of people.

Now, let us see what the second term school means. A school is a group of artist who followed the same style, shared a same teachers or have the same aim they are typically link to a single location. For example, during the 16th century, the venetian school of painting could be differentiated from other school in Europe, such as the frontline school. Venetian painting developed from school of Padua and an introduction of oil painting techniques from Netherland school.

The work of Venetian artists such as Bellini family is characterized by a painter leap approach where the form is dedicated by variations in color, rather than the use of line and the richness of the colors used in comparison. The frontline school which includes such artists as Leonardo da Vinci, Michelangelo and Raphael was characterized by a strong preoccupation with line and draftsmanship.

School of art from the middle ages until the 18 century are typically named for the region or the city around which they are based. There franchised system through which new artists learn the trait ensure that styles of art where continued from masters to a printers. Now, let us see what is the third time term movement mean; a movement is formed by a group of artists who have or share a common style theme or ideology towards their art, unlike a school these artist need not be in the same location or even in communication with each other. For pop art for example, is a movement which includes the work of David Hockney and Richard Hamilton in the UK and also Royce listens Stine Andy Warhol and Jim dine in the US.

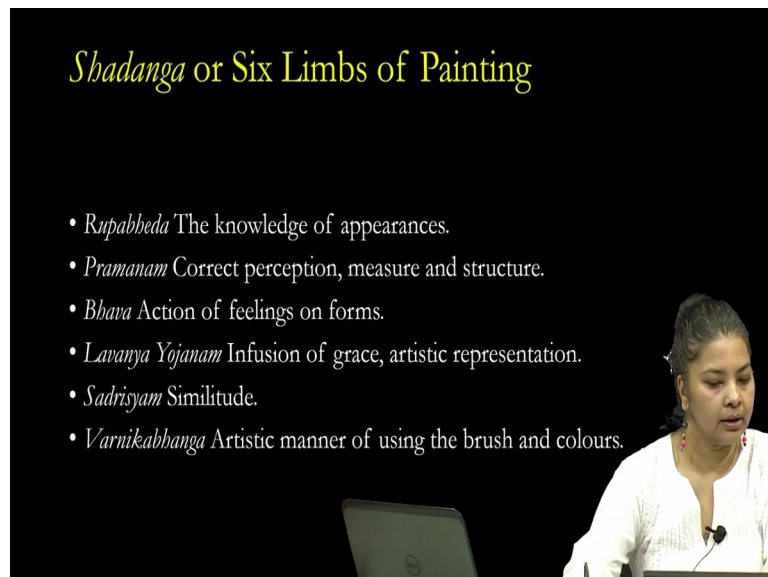
So, what is the difference between a school and a movement; school are generally collection of artist who have grouped together to follow common vision. For example, in 1948, 7 artist blended together to formed a Pre Raphaelite Brotherhood, that is the school of art. The Brotherhood lasted only as a intimate group for only a few years after which it the leaders when different based. The legacy of their ideal; however, influenced the large number of painters there after people are often referred to as Pre Raphaelites and art movement.

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So, now let us see what the Indian schools of painting. Indian paintings can broadly be divided into two broad categories, one is the mural and other is miniature. This two school of painting have their own branches, now let us see one by one what are the different branches of this two schools.

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Early literary composition of India such as, the Ramayana and Mahabharata, Kalidasa Shakuntala and Dandians Dasha Kumar Saritha make many references to art galleries or Chitra Shala. Today have been a practice of a having art galleries even form those days.

The Shilpashastra text of art and architecture deals with the art of murals and miniature painting and also paintings executed on wood and cloth.

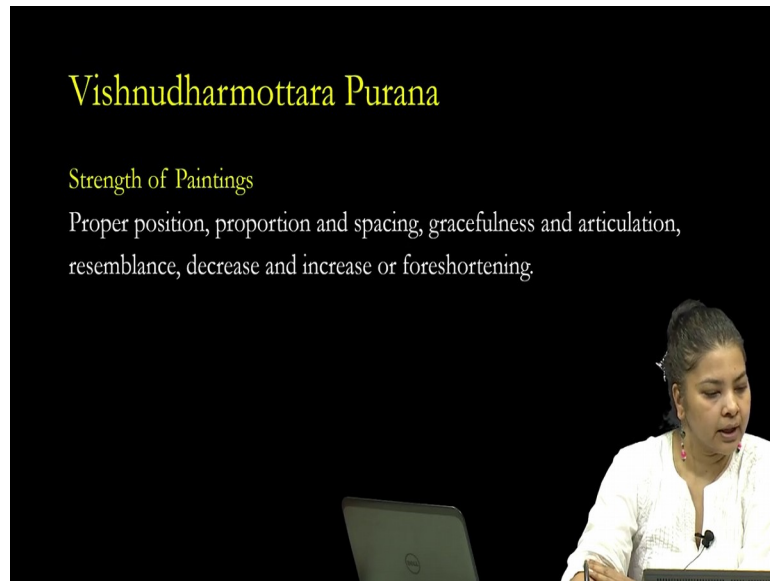
The most comprehensive text is the Vishnu Dharmatra Purana which deals with the interdependence of dance, music and the visual arts. It is one of the 18 Upapuranas chapter 35 to 43 describes the methods and ideals of painting, dealing not only with its religious aspect, but also proclaiming the joy that colors and forms and the representation of things seen and imagined produced.

So, in Indian ancient text there is mention of six limbs of painting, that is the six good qualities of painting and they are called Shadanga. First is the Rupabheda the knowledge of appearance. So, the Shadanga or six limbs of Indian paintings were evolved during the first century BC. These are a series of canons laying down the main principles of the art. Vatsyayana who lived during the third century AD explains them in the Kamasutra having extracted them from still more ancient text.

So, Vatsyayana actually explains the six qualities, but this has been extracted from text which are much older than his time that is 3rd century AD, this takes a much more older than third century AD. So, the first quality as I said is Rupabheda the knowledge of appearance, second is Pramanam that is correct perception, measured and structured, third is Bhava action of feelings of forms, Lavanya Vojanam infusion of grace, artistic representation, Sadrisyam that is similitude, Varnikabhanga that is artistic manner of using the brush and color. So, a very ancient text in India have mentioned the six qualities that is the process or the qualities associated with art.

The subsequent development of painting by the Buddhists indicates that these six limbs were put into practice by Indian artists and are the basic principles of which the art was founded, the six limbs were the basis of Indian art of painting.

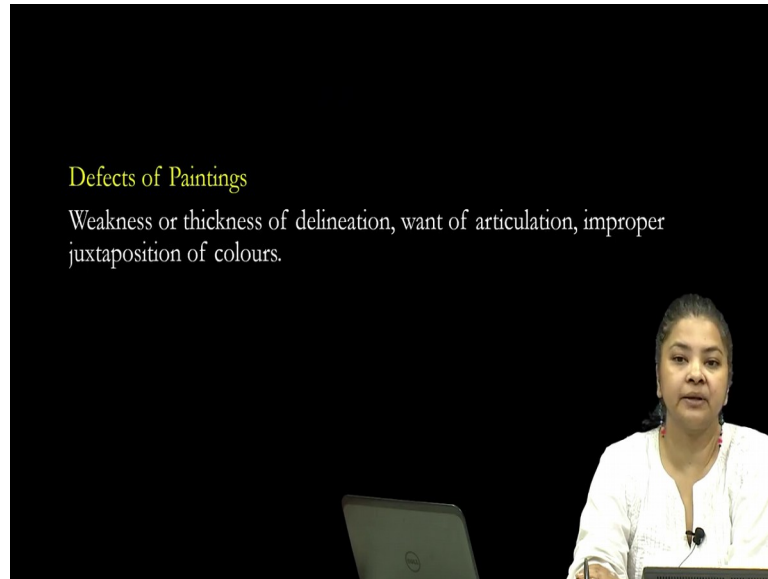
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As I mentioned you that Vishnu Dharmottara Purana is one of the ancient text which mentions about exclusively about paintings. And this Purana contains narrative that deals with cosmology, cosmogony geography, astronomy, astrology division of time pacification of unfavorable planets and stars genealogists etcetera. It also deals with laws and politics, world strategies, treatment of disease of human beings and animals, cosine, gamma, metrics, lexicographic, bitoric terminology, dance, vocal and instrumental music and art.

It is considered as a supplement or appendix to the Vishnupurana, Vishnudharmottara lists this six points. These are the six strength of painting as the Vishnudharmottara Purana points out. Proper position is passed, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase of foreshortening. These are the strength of the paintings.

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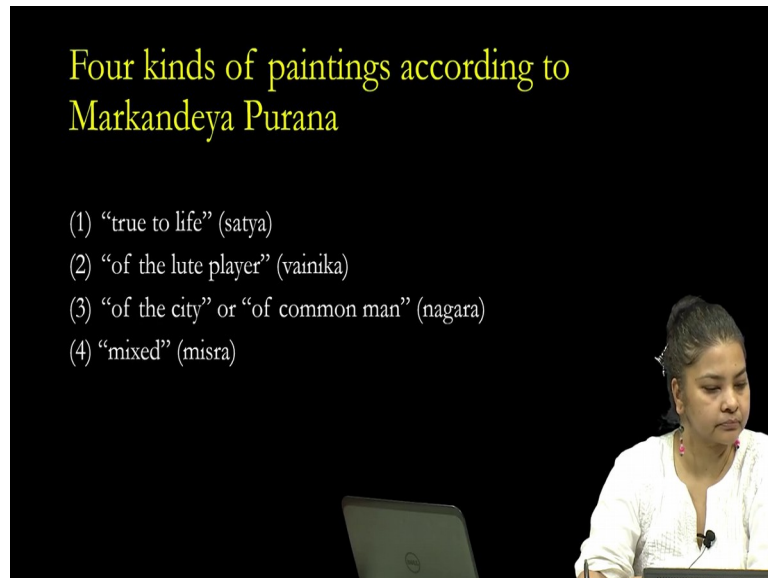
Same way it also mentions defects in painting. So, what can make a painting defective, it mentions that weakness or thickness of delineation, want of articulation improper juxtaposition of colors. These can make the painting defective, it would not be very appealing to the viewers.

The text has painting which has not proper position divide of appropriation rasa, empty to look at hazy with darkness and divide of life movement that is Chetna is set to be inexpressive. So, I am paraphrasing from the text actually, one of that seem as if dancing by it is posture or appears to look frightened, laughing on graceful thereby appears as if endured with life as if breathing. This pictures are considered of as auspicious type a painter should make his painting to be without darkness and emptiness, no painting depicting a figure with defective limbs covered all over with hair overwhelmed with fear due to internal disease or smeared with yellow pigment or to be executed. So, it also mentions give you a prescription of what the art work should look like and what it should not look like.

An intelligent artist paints what looks probable, but never what transcends it. A painting by the skilled the righteous endorsed who are worst in Shastra brings on prosperity and removed adversity very soon; a painting cleanses and curve anxiety. Arguments feature good causes unequal and pure delight, skills the evil of bad dreams and pleases the household diety, plays where a picture is firmly placed does not look empty. So, it also

tells that the good qualities painting if you place it in a definite position in your house, it has the ability to remove evil forces from your house and it brings good luck to you. So, these are the things that has been mentioned in a Vishnu Dharmottara.

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So, there is another text the Markandeya Purana which also talks about paintings, these are some of the oldest text I am mentioning which talks about painting at a very early time of Indian history.

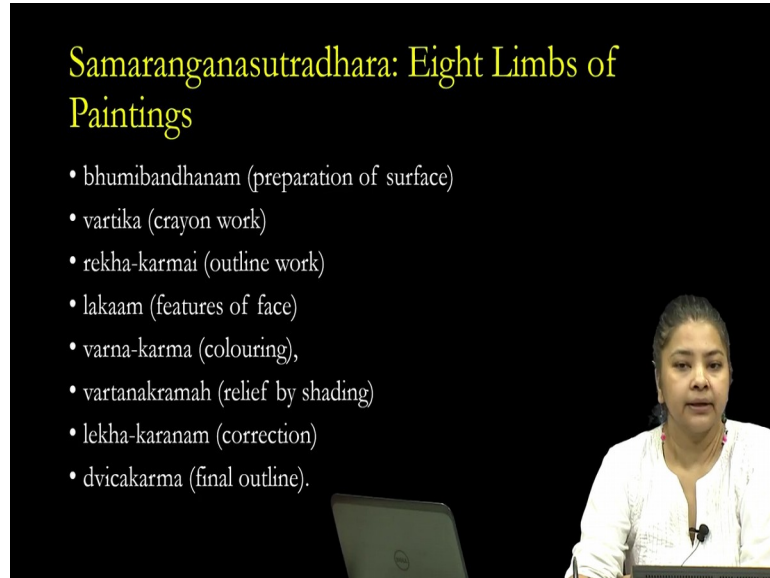
So, Markandeya Purana points out four qualities which should be there in a painting. First is the true to life that it should be; true to life it should be a good representative of life itself. So, Markandeya Purana is one of the 18 major Puranas of Hinduism. So, second point that it means points out is the of the lute player that is the Vainika, it calls it Vainika, third point is of the city or of common man Nagara and the last one is the mixture of all the above three. So, four kinds of painting are pointed out according to Markandeya Purana.

According to Purana, whatever painting appears a resemblance to this earth with proper proportion tall in height with a nice body rounded and beautiful a called true to life, that is called Vainika which is rich in the display of posture; which is rich in the display of posture is called Vainika. Maintaining strict proportions plays in exactly square field not Flagmmetic not very long and well finished, that painting should be called an Nagara

which is round with firm and well developed limbs with scanty garlands and ornaments, the Misra derived its name from the mixture of all the three from of the above.

So, this is another paraphrasing I have done the text says is that painting which is which has the mentioned qualities will qualify as either Satya, Vainika, Nagara or Misra.

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In the later text we have in the beginning we have seen that there was six limbs of painting that were mentioned. In later text; in later Hindu text, there are eight limbs mentioned; this is what mentioned in the Samaranganasutradhara, this is another Hindu text written in Sanskrit language.

It is an encyclopedia work on classical Indian architecture or Vastrushasra written by Parama king Bhoja of Dhar in who lived during 1000 to 1055 AD. In 82 chapter subjects treated are town planning, house architecture, temple architecture and sculpture art together with Mudras the different hand poses and the poses of the body as well as the posture of legs. The Canans of paintings and a chapter on the art of mechanical contrivance the Yantra, it also includes the chapter about the decoration of palaces which describes a construction of mechanical contrivances including mechanical bees and bird fountain ship like, humans and animals and male and female dolls that refilled oil lamp, dance played instruments and reenacting scenes from Hindu mythology.

It means, it says that there should be eight limbs in a painting that is Bhumibhandhanam preparation of the surface. When you start a painting there should be a first the surface of the where you are going to draw should be prepared first. Vartika this is crayon work, Rekha Karmai the outline work, Lakaam features of the face, then Varna Karma colouring, Vartanakram relief of by shading, Lekha Karanam this correction and Dvicakarma there is final outline. So, it mentions that there are eight limbs in a painting starting from preparation of the surface where you are starting to paint.

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So, as I mentioned that Indian school of painting can broadly be divided into two, one is the mural and other is the miniature. So, mural painting also has this many different branches which developed in different period of history, and each of them has its own unique styles, in unique flavors. So, let us discuss one by one, a mural is any piece of art work painted or applied directly on your wall ceiling or other permanent surface. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. So, there is seamlessness in the surface it blends well with the architecture of this place. So, that 1 of the characteristics of mural is this.

The story of Indian mural painting starts in the second century BC so, it is very very very old. There are several locations around India the best known being Ajanta and Ellora in Maharashtra, Bagh in Madhya Pradesh and Panamalai and Sittanavasal in Tamilnadu, all

of them either natural caves or rock curve chambers, the paintings have both religious and other themes. The Ajanta cave consists of 30 rock cut Buddhists Jatyas and Viharas which date from 2nd century BC to the 7th century BC. And include paintings and sculptures described as the finest surviving examples of Indian art particularly painting. But depiction of the Buddha and Ajanta caves; the Ajanta caves are UNESCO world heritage. So, the Ajanta caves; the paintings in the Ajanta caves have been recognized by UNESCO as the world heritage.

Like other ancient Buddhist Monestry Ajanta was also a center of learning. So, let us see what was the first period painting look like. So, these are the description of the painting that we find in Ajanta caves 9, 10, 12, 13 and 15 they make up the earliest group of caves build between 100 BC and 100 EC, probably under the Patronates of Satavahana who ruled the region cave 9 and 10 are Chaitanya hall which Stupa while caves 12 and 13 and 15 a are Viharas.

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So, these are some of the examples, this is the cave in Sittanavasal in Tamilnadu, cave of the second a Vertaka period, the second phase began in the 15 century and is often called a Mahayana caves. Cave of the second period are 1 to 8, 11, 40, 9, some may be earlier caves extended or remoderned, cave 19, 26 and 29 are Chaitalya hall these are the descriptions of the caves found in Ajanta and Ellora. While a rest are Viharas many of them are a Centrum in this real, in the caves of the second period over will be majority of

image represent the Buddha alone or seems of it is previous life as well, this is one such example.

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Four of the later caves have large and relatively well preserved mural painting which have come to represent Indian mural painting to the nonspecialist. Now let us see what are the bark caves look like.

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Similar to Ajanta's beautiful frescos which were found in rock caves 150 kilometers north of Ajanta, these paintings depict some aspects of Buddhist life and ritual, as well as scenes from ordinary life. One of the most famous paintings depicts a procession of elephants, while another depicts a dancer and women musicians. The influence of Ajanta is very apparent in Bagh.

Next is the Badami, very little survives in the 6th century western Chalukya cave temples, but the stamp of Ajanta remains unmistakable. Pallava; the Pallavas were great patrons of art. Mahendravarman I, who lived in the 7th century EC, was known as just Chitrakara Puli or Tiger among painters, a small shrine to the god has a small section of mural painting of an exquisite female figure, legs bent, standing against a wall and with an umbrella above her.

Next is the Pandya, so, this is one example of that, Sittanavasal in Pudukkottai district in the location of Jain monastery of the 7th century. Its walls and ceilings have been painted in mineral colors using fresco and mosaic techniques. The themes included beautiful lotus ponds and flowers, people collecting lotus from a pond, dancing figures, lilies, etcetera.

Next is the Chola period murals, the Chola frescos are discovered within the corridors of the Thanjavur temple. The walls on either side of the narrow and dark passage of the inner Vimana about the centum cella were painted between 1008 to 1012 EC, the paintings celebrate Lord Shiva. Next is the Vijayanagara murals, there is a wealth of Vijayanagara painting all over South India, but the best examples are to be seen in the Veerabhadra temple at Lepakshi, on the ceilings of Virupakshi temple at Hampi and Rangacharyar temple of Shri Shrirangam and on the walls of Varadaraja temple of Kanchipuram.

The last is the Nayaka painting; after the fall of Vijayanagara empire in 1565, the Nayakas ruled from the 16th to the 18th century and left behind a prolific collection of murals and wall paintings whose best example is the painted ceiling in the Thiruvannamalai temple in Tamil Nadu, depicting the story of the legendary Chola king. So, this is the brief discussion of the mural school of Indian painting.

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Paintings	Themes
Ajanta Painting	The themes of most of these paintings revolve around the life and teachings of Lord Buddha. This includes the Jataka stories related to the various lives and incarnations of Buddha
Ellora Painting	The rock paintings of Ellora were painted in two different series. The first series, which were done when the caves were carved, revolve around Lord Vishnu and Goddess Lakshmi. The second series, painted centuries later, illustrate procession of Shaiva holy men, Apsaras, etc. It also included Jataka tales and Jain text.
Bagh Painting	Paintings are both secular and religious (Buddhism is main inspiration). Painting style is influenced by Ajanta.
Sittanavasal Painting	The themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures, etc. Apart from that, one can also find inscriptions dating back to the 9th and 10th century. Jainism is main inspiration.
Badami Painting	Patronised by Chalukyas. It was inspired by Vaishnavism. Paintings in this cave depict palace scenes.
Pandya Painting	Jains texts, female figures, etc.
Pallava Painting	beautiful lotus pond and flowers, dancing figures, lilies, fish, geese, buffaloes and elephants
Chola Painting	The paintings celebrate Lord Shiva.
Vijayanagar Painting	The paintings about the life and times of the Vijayanagara court
Nayaka Painting	depicting the story of Muchukunda, a legendary Chola king.

<http://notes.iascore.in/wp-content/uploads/2016/10/Indian-Paintings.pdf>

So, to sum up let us see what are the uniqueness of each of the mural painting school of India. Ajanta painting the themes of most of these paintings revolve around the life and teachings of lord Buddha, this includes the Jataka stories related to the various lives and incarnation of Buddha. The Ellora paintings, the rock painting of Ellora were painted in two different series, the first series which was done when the caves were carved revolve around lord Vishnu and goddess Lakshmi. The second series painted centuries later illustrated procession of Shiva sorry, Shaiva holy men, Apsara etcetera, it also included Jataka tales and Jain text.

The Bagh painting, paintings are both secular and religious Buddhism is main inspiration painting style is influenced by Ajanta. Sittanavasal painting the themes of this painting include animals, fish, duck, people collecting lotus from pond, two dancing figures etcetera. Apart from that one can also find inscriptions dating back to the 9th and 10th century, Jainism is main inspiration. Badami painting, Patronised by Chalukyas it is was inspired by Vaishnavism, painting in this cave depict palace scenes, Pandya painting Jain texts, female figures etcetera Pallava painting beautiful lotus pond and flowers, dancing figures, lilies, fish, geese, buffaloes and elephants.

Chola painting the painting celebrate lord Shiva, Vijayanagar painting the painting about the life and times of Vijayanagara court and last is the Nayaka painting depicting the story of Muchukunda a legendary Chola king. So, these are the different mural painting

school of India; now let us go to the second broad a school that is the miniature painting. Like the mural the miniature painting has also the different branches different schools so, let us see them one by one.

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First is the Pala which is known which is thought to be the oldest of all, it belongs to the late 8 and mid 9 century of the Pala period in eastern India, this is one example.

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Their representation of Buddhists. So, before that I should also tell you what miniature paintings are, miniature paintings are process of depicting a large landscape or a large area in a small space, it is like a putting large landscape or a wide range of things in a smaller paintings space smaller scales.

So, this is miniature painting. So, as I told you Palas school was the first one their representation of Buddhist Yantras, graphics symbols which were usually aid to the mantras and the Dharnis. The Buddhist miniature portraits Buddhist deities with who has the mother of all the Buddhas was the personification of esoteric knowledge. The Buddhist paintings were drawn in red and white forming color plains, they inspiration came from the mental image giving an illusion of relief.

The Buddhist Monestries of Nalanda, Vikram Silla and Somarupa were great centers of Buddhist learning and art; the Pala art came to a sudden end after the destruction of Buddhist Monestries, at the hands of Muslim in Vedas in the first half of the 13 century. Some of the mocks and artist escaped and fled to Nepal which helped in enforcing the existing art and tradition. So, this is one example of the Pala school.

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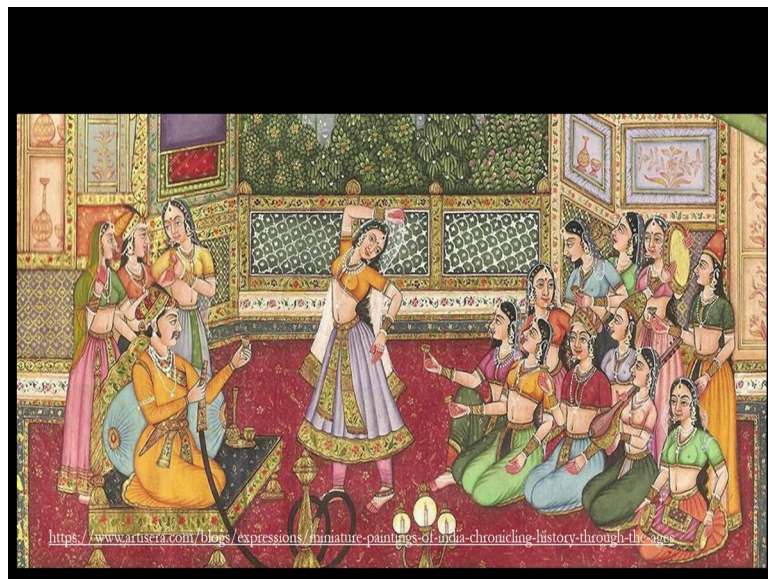


Next is the Jain art, this is one example of the Jain art school of miniature painting. Miniature painting developed in western India in the 10th century in the state of Gujarat, the paintings are seen in mini books of the Vaishnava and Jain. Subsequent Jain miniatures moved away from flat two-dimensional composition, image became animated

and all convention representation of perspective and no longer invoked. The human figures was represented in small simplest and most visible manner against the back drop of rich color stood out thick only drawn figures. The paintings were harmonized with the enclosing script, Documentation was increased to result in heavy civilization.

The Jain painters prefer three quarter profiles displacing one of the highest to avoid four Sortening, while frontline image had eyes set near the bridge of the nose. The Jain painters give raise to the Gujarat school from where it is spread further to Rajasthan and Malva. This evolved into Rajpur painting and the subsequent fusion for the Indian Persian styles in Mughal art.

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The next is the Mughal painting. So, the Mughal school of miniature painting Riched his jenny under Akbar and Jahangir, the irony Akbar shows the importance of the art that had attained during the period. In the beginning of the rule and Etilire of painting was established under the supervision of two Persian masters, Mir Sayyid Ali and Abdul Samad Khan, who were originally employed by his father Humayun.

It is synthesis of indigenous Indian art of painting and Sufagate school of Persian painting, the subjects depicted the scenes of war fair, hunting and trials and strength. In Akbar period there were greater attempt to portrait reality as well as distance and horizontal perspective. The Mughal schools or amalgamation of many influences landscape details of far east art clouds out of Chinese painting, mountains and water of

central asian painting. This primarily Arrosticating and secular, Akbar and Jahangir encouraged the illustration of epics and histories. Ramayan, Mahabharat, Akbar Nama and Hamsa Nama experimentations on rich color schemes and varied expressions happened during this period. Tuti Nama is the first work of Mughal school, Hamsa Nama illustrations on cloth more developed and refined then Tuti Nama under Jahangir paintings acquired greatest charm refinement and dignity.

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After this is the Rajasthani school of miniature painting, there were deeply influenced by the Mughal style of painting while some deviated from the Architile style of Mughal miniature. Rajasthani paintings are those works that have been executed in Rajput Thana from Vicathane to the broader of Gujarat and from Jodhpur to Gwalior. and Ujwain. The themes of the paintings were mostly religious and loves subjects based on lord Rama and lord Krishna core scenes were depicted as also royal portraits. Whole outlines with bright colors are characteristics of Rajasthani painting, the colors used were extracted from the natural elements like minerals, vegetable, precious stones, cone shells, pure gold and silver.

The romance of Padmavati depend on the poet Malik Muhammad Jayasi provided a common theme to the Rajput paintings, illustrations of Mahabharata the Pancha the Panchatantra were painted the Rajput painting were developed individual styles and

Bhundi, Kota, Jaipur, Jodhpur, Kishanghar. Each Rajasthani school of painting has this distinct and unique style while representing the hill colors and palaces of Rajasthan.

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The next is the Orissa school of miniature painting. Only a few instances of miniature painting have been found under the school they exhibits of this style appears to belong to 17 century and it is quite striking to find that the use of palm leave was in oak till in the late 19 century. The series of painting found are mostly about the celebrated theme of lord Krishna, his Leelas with the Gopinis Radhas and Geetha Govindam. It is richness is in terms of color and it is stylization of human figures and trees become a key feature of the miniature painting.

A series of illustrations from Geetha Govindam painter in Sarkar 1800 AD, showing the two mythological lovers Radha and Krishna with the back drop of three reflexes the specificity of a region and his indigenous form.

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The next is the Pahari style of miniature painting. The Pahari region comprises the present state of Himachal Pradesh some adjoining areas of Punjab and area of Jammu in the Jammu and Kashmir state and Garwal in Uttarpradesh. The states were centers of great artistic activity from the Latopi half of the 17th century to nearly the middle of 19 century.

The important centers of the Pahari school where in Basohli, Jammu, Gwalior and Kangra. Pahari school was lively and romantic technically superior with soft owner shading exclusively created backdrop that merged with the theme and attitudes and postures highly evocative or the most their way to convey. The colors were extracted from minerals, plant sources, core shells and even by processing precious stones like stones gold and silver were also used.

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The last is the Deccan school of miniature painting, Deccany style of miniature painting flourished from the 16th century among the Deccani Sultanates in peninsular India, Deccani painting developed at Bijapur, Ahmednagar, Golkhanda and Hyderabad. The farmers states that form the region known as the Deccan, the style is a sensitive highly integrated blend of indigenous and foreign art form. In the Bijapur style of painting there was rich colors scheme the palm trees, animals and men and women all belong to the Deccani tradition, they were profused use of gold color. So, these are the descriptions of the two schools which are more prominent in Indian scenes, the murals and the miniature, but there are other schools of paintings also.

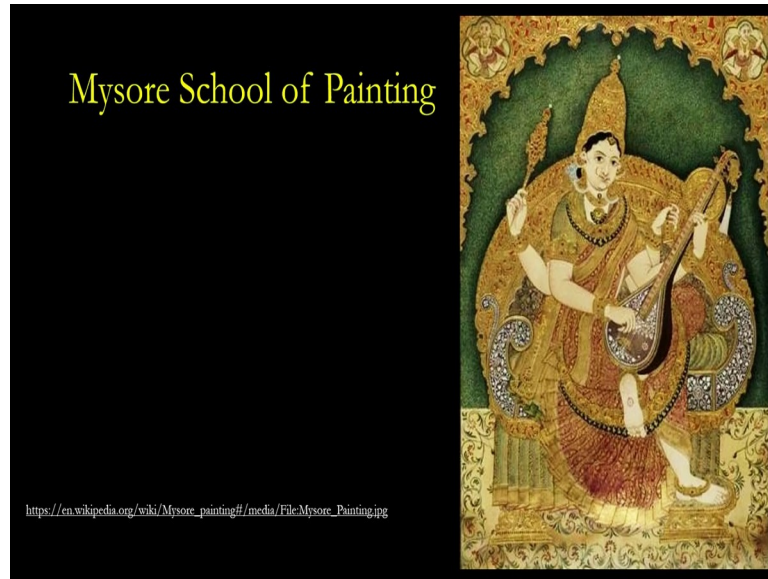
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One is the Thanjavur school of painting. Thanjavur painting is one of the most popular form of classical South Indian painting, it is the native form of Thanjavur also known as Thanjoor city of Tamilnadu. The dance compositions surface richness and vibrant colors of Indian Thanjavur painting distinguish them from the other styles of paintings. Then there are embellishments of semi precious stones, pearls and glass pieces that further added to their appeal, the relief of them were gives three dimensional effect Thanjavur painting of India originated during the 16 century under the rein of the Cholas.

Maratha princes Nayakas communities of Thanjavur and Thirchi and Naidus of Madhurai also Patrionised Indian Thanjavur paintings from the 16 to 18 century. Most of this paintings revolved around the themes of Hindu gods and goddesses along with scenes the main figure is always painted at the center of the painting. Since Thanjavur Thanjavur painting are mainly done on solid wood plant they are locally known as Polagai Padam; Palagai meaning wooden plant and Padam meaning picture.

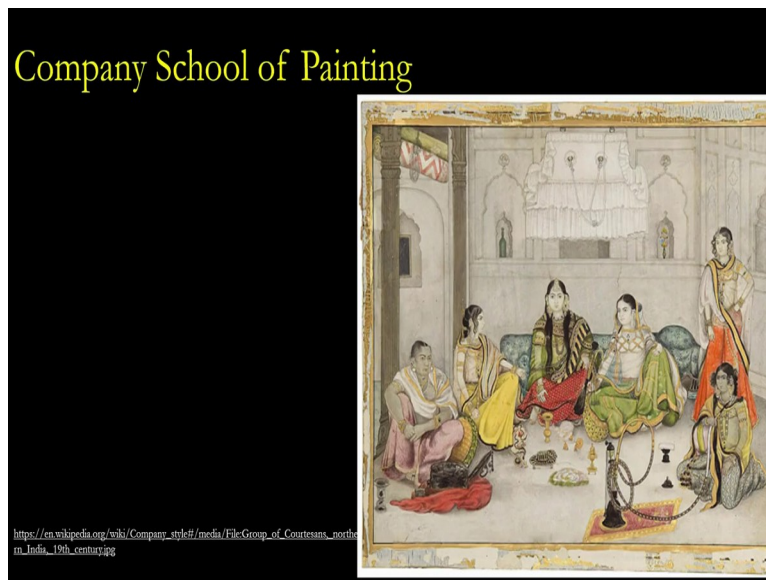
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Then there is Mysore school of painting, Mysore painting is the form of classical in South Indian painting which evolved in the Mysore city of Karnataka during that time. Mysore was under the rein of the Odeyas and it was under the their patronized that this school of painting Riched it is zenith quite similar to the Thanjavur painting Mysore painting of India make use of thinner gold leaves and require much more hard work. The most popular themes of this painting include Hindu gods and goddesses and scenes from Hindu mythology. The grace beauty are intricacy of Indian Mysore painting lived the on looker mesmerized, it is under the rule of raja Krishnaraja Wodeyar that the popularity of Mysore school of painting Riched it is highest point.

However after the raja expired in 1868 the artist started scattering and the school Riched the point of total extinction. The year 1875 so, the establishment of Jagan Mohan palace and Chitrakala school and along with it, the revival of the Mysore painting of India. So, along with this with passage of time other schools of painting also developed.

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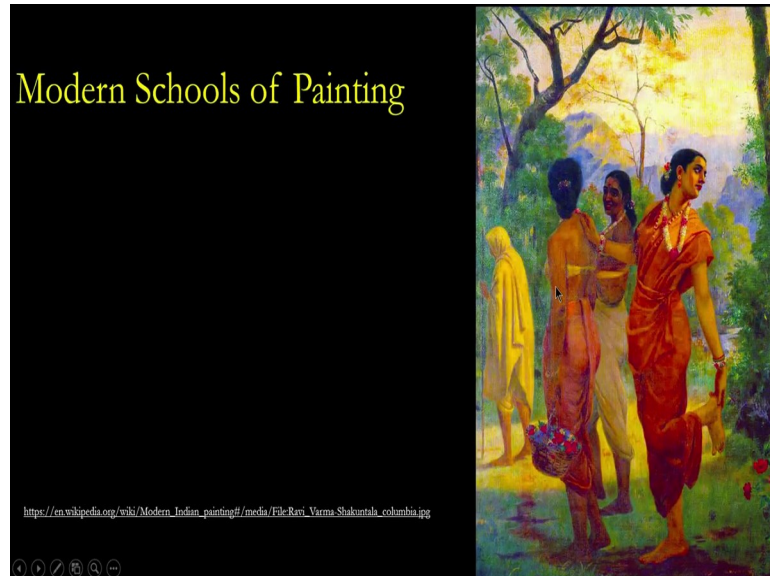
One is the company school of painting this was after the advent of the British. The 18th and 19th century India witnessed the new general of painting popularly known as company school of painting developed under the British colonial rule introduced several new art forms styles materials and techniques which were creatively adapted by Indian artist for local patrons and markets in both elite and popular circles.

European artist brought with them the idea of realism, this was a believe that artist had to observe carefully and depict faithfully what the eyes saw. So, this was shift in the perspective that it was to depict the realistic world. European artist also brought with them the techniques of oil painting; oil painting enable artist to produce image that look real. Another tradition of art that became immensely popular in colonial India was portrait painting unlike existing Indian tradition of painting portraits in miniature colonial portraits were life size image that look life like and real. This new style of painting also served as an ideal means of displaying their lavish life styles wealth and status that the empire generated.

There was a third category of imperial art known as the history painting. This traditions have to dramatize and recreate various episodes of British imperial history and an enjoyed great prestige and popularity during the 18th and 19th centuries. So, the British brought along their techniques of art as well and a shift from what before the advent of

the British the portraits use to be in miniature scale in miniature style, but after the advent of the British the portrait used to be life size; so, this was the shift that happened.

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Then came the modern school of painting, the essential characteristics of modern or contemporary art are say certain freedom from invention the acceptance of an eclectic approach, which has plays artistic expression in the internalizations perspective as against the regional.

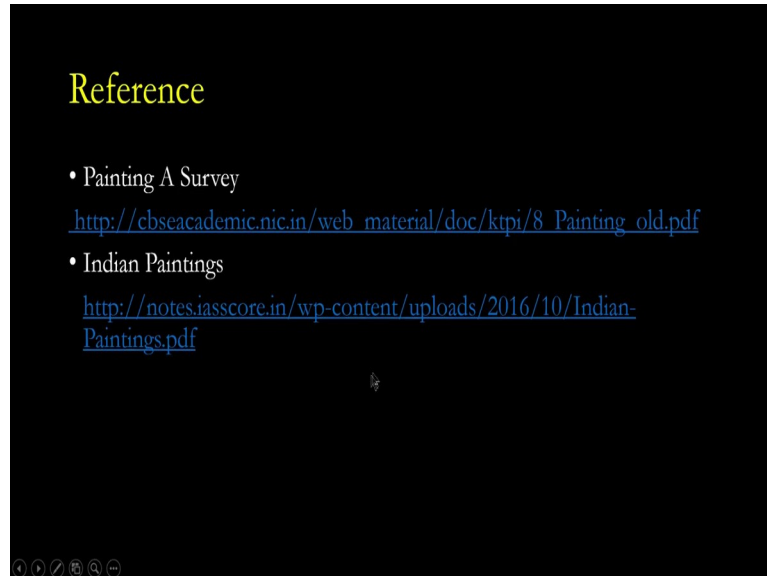
A positive elevation of techniques which then became both Polyphorous and supreme and the emerges of the artist as the distinct individual. So, with the advent of the modern school of painting, the paintings became had an international appeal rather than depict in only what that is was regional. So, the painting became to be transcend the regional barriers.

Oil paintings of Raja Ravi Varman of Travancore depicting mythological and social theme became highly popular in this time. He provide a vital link between the traditional art and the contemporary art. Rabindranath Tagore, E B Havell and Ananth Kentish, Kumaraswamy played an important role in emergence of the Bengal school of art.

The Bengal school had great flowering in Shantiniketan where Rabindranath Tagore set up the Kala Bhavan. So, these are the some of the progression that happened in history in

the sphere of Indian paintings. But these are the some of the reference that I have used to for this class.

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So, friends, today we have seen the different schools of paintings of India which had evolved since history. In the next class what I want to tell you is about the regional style of painting as against this classical which we might called them it is classical style of paintings we have the regional style of painting and which also form the folk painting. So, from next class we will discuss the folk paintings more systematically.

Thank you.