

There has always been a timeless tradition of art forms, which have been practised for different reasons among people, living far from urban life in interior terrains of forests, deserts, mountains and villages. So far, we have studied art of a certain time, a period named after a place or dynasties, who ruled different parts of the Indian subcontinent for few hundred years or so. But what about common people? Were they not creative? Was there no art that existed around them? From where did the artists come to the courts or patrons? What did they use to make before coming to cities? Or even now, who are the unknown artists making handicrafts in faraway deserts, mountains, villages and rural areas, who have never been to an art school or design institute or even attended formal schooling?

Our country has always been a repository of indigenous knowledge, which has been transferred from one generation to another. Artists in each generation have created the best of works out of available material and technology. Many scholars named these art forms as minor arts, utility art, folk art, tribal art, people's art, ritual art, crafts, and so on. We know that these art forms have existed from time immemorial. We have seen the examples in pre-historic cave paintings or works of pottery, terracotta, bronze, ivory, etc., of the Indus period as well. During the early history and its subsequent times, we find references of artists' communities everywhere. They made pots and dresses, jewellery and ritual or votive sculptures. They decorated their walls and floors and did many more artistic things to fulfill their daily needs and supply their works to local markets at the same time. There is an instinctive aesthetic expression in their creations. There is symbolism, specific use of motifs, materials, colours and methods of making. There is a thin line between art of



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the people and crafts as both involve creativity, instinct, necessities and aesthetics.

Even now, in many pockets, we find such artifacts. In the nineteenth and twentieth centuries, a new perspective emerged among modern artists when they looked at traditional art forms around them as sources of inspiration for their creative pursuits in India, as well as, the West. In India, post-Independence a revival of handicraft industry took place. The sector became organised for commercial production. Apart from continued practice, it gained a unique identity. With the forming of States and Union Territories, each one of them showcased their unique art forms and products in their respective State emporia. The art and craft traditions of India showcase the tangible heritage of the country with history of more than five thousand years. Though we know many of these, let us talk about few of them. By and large, there has been a religious or ritualistic overtone with richer symbolism, utilitarian and decorative aspects, associated with the day-to-day practices at home to production on a large scale.

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### *Painting Tradition*

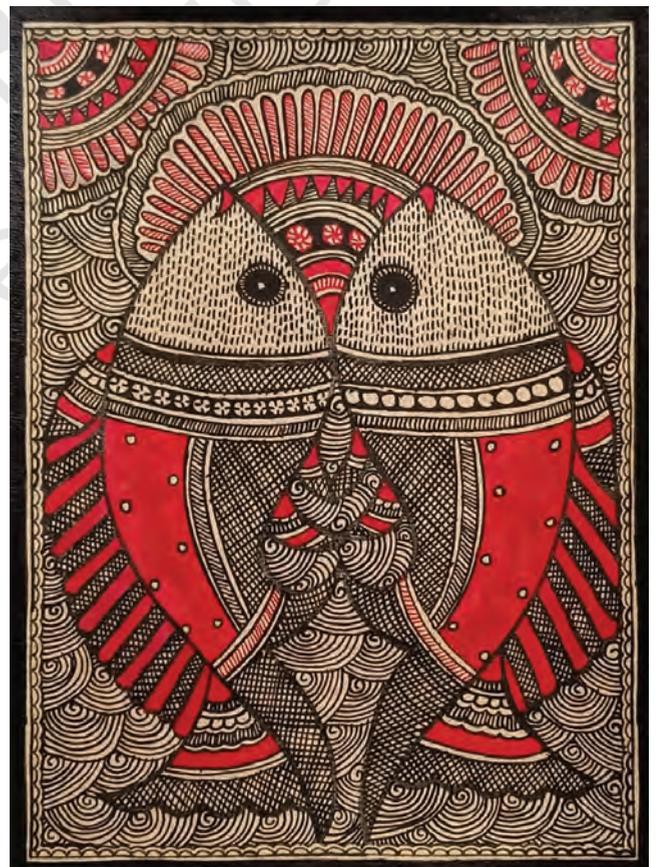
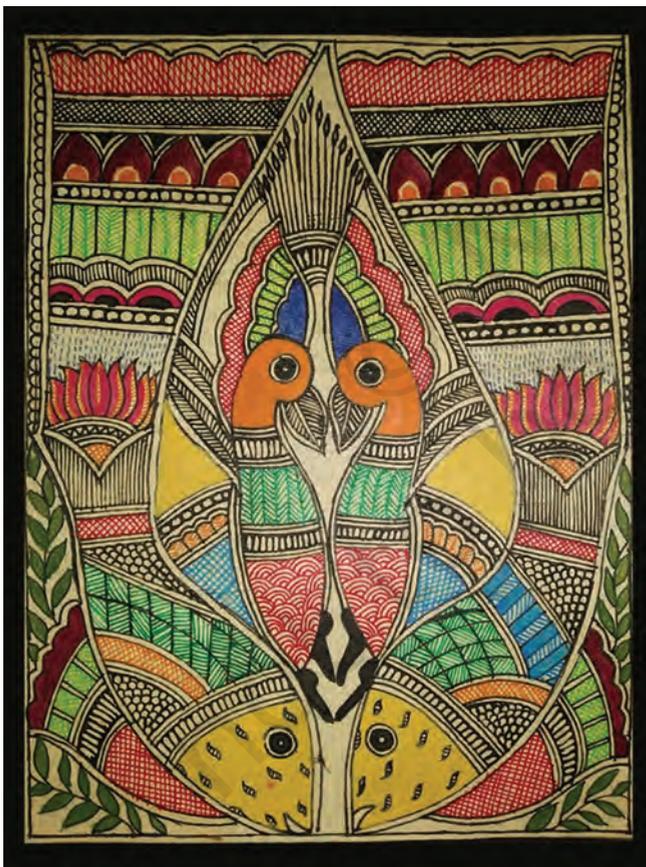
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Among the many popular traditions of painting, Mithila or Madhubani painting of Bihar, Warli painting of Maharashtra, Pithoro Painting of North Gujarat and western Madhya Pradesh, Pabuji ki Phad from Rajasthan, Pichhwai of Nathdwara in Rajasthan, Gond and Sawara Paintings of Madhya Pradesh, Pata Chitra of Odisha and Bengal, etc., are few examples. Here, a few of them have been discussed.

### **Mithila painting**

Among the most known contemporary painterly art forms is Mithila art that derives its name from Mithila, the ancient Videha and birthplace of Sita. Also called Madhubani painting after the nearest district capital, it is a widely recognised folk art tradition. It is presumed that for centuries, women living in this region have painted figures and designs on the walls of their mud houses for ceremonial occasions, particularly, weddings. People of this area see the origin of this art form at the time of Princess Sita getting married to Lord Rama.

These paintings, characterised by bright colours, are largely painted in three areas of the house— central or outer



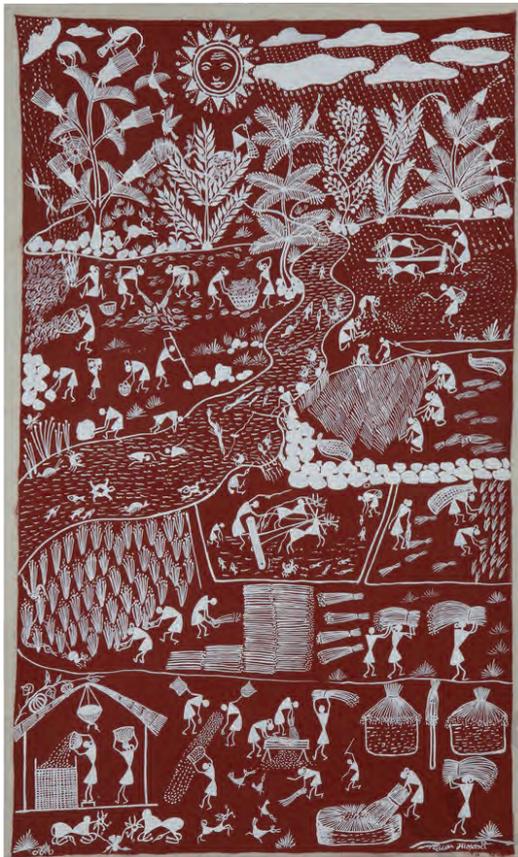
courtyards, eastern part of the house, which is the dwelling place of *Kuladevi*, usually, Kali, and a room in the southern part of the house, which houses the most significant images. Various armed gods and animals or images of women at work like carrying waterpots or winnowing grain, etc., are vividly portrayed in the outer central courtyard. The inner verandah, where the family shrine— *devasthan* or *gosain ghar* is located, *griha devatas* and *kula devatas* are painted. In the recent past, many paintings are done on fabric, paper, pots, etc., for commercial purposes.

The most extraordinary and colourful painting, however, is done in the part of the house known as the *kohbar ghar* or inner room, where magnificent representations of *kohbar*, a lotus with a stalk in full bloom having metaphoric and tantric connotation along with images of gods and goddesses are painted on freshly plastered walls of the room.

Among other themes that are painted are episodes from the *Bhagvata Purana*, *Ramayana*, stories of Shiva-Parvati, Durga, Kali and *Rasa-Lila* of Radha and Krishna. Mithila artists do not like empty spaces. They fill in the entire space decoratively with elements from nature like birds, flowers, animals, fish, snakes, the Sun and the moon, which often have symbolic intent, signifying love, passion, fertility, eternity, well-being and prosperity. Women paint with bamboo twigs to which some cotton swab, rice straw or fibre is attached. In earlier days, they made colour from mineral stones and organic things, such as *phalsa* and *kusum* flowers, *bilwa* leaves, *kajal*, turmeric, etc.

### **Warli painting**

The Warli community inhabit the west coast of Northern Maharashtra around the north Sahyadri range with a large concentration in the district of Thane. Married women play a central role in creating their most important painting called *Chowk* to mark special occasions. Closely associated with the rituals of marriage, fertility, harvest and new season of sowing, *Chowk* is dominated by the figure of mother goddess, Palaghat, who is chiefly worshipped as the goddess of fertility and represents the corn goddess, Kansari.



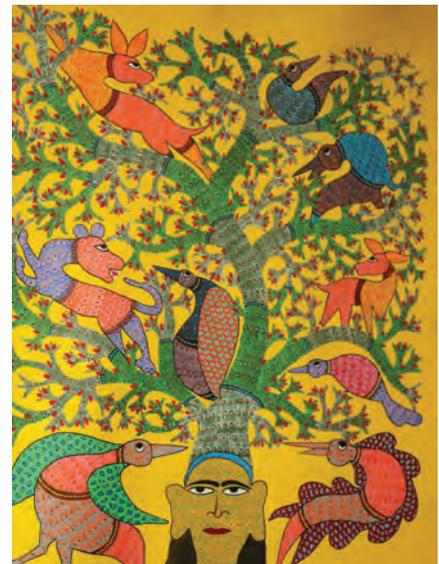
She is enclosed in a small square frame decorated with 'pointed' chevrons along the outer edges that symbolise Hariyali Deva, i.e., the God of Plants. Her escort and guardian is visualised as a headless warrior, riding a horse or standing beside her with five shoots of corn springing from his neck, and hence, called Panch Sirya Devata (five-headed god). He also symbolises the guardian of the fields, Khetrapal.

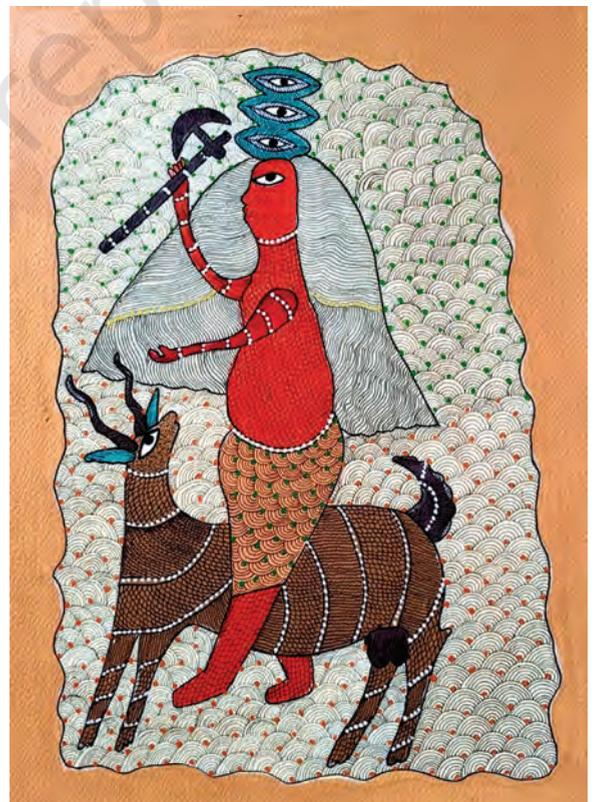
The central motif of Palaghat is surrounded by scenes of everyday life, portraying acts of hunting, fishing, farming, dancing, mythological stories of animals, where the tiger is conspicuously visible, scenes of buses plying and the busy urban life of Mumbai as people of Warli see around them.

These paintings are traditionally painted with rice flour on earth coloured walls of their homes. As mentioned earlier, are painted to promote fertility, these paintings avert diseases, propitiate the dead, and fulfill the demands of spirits. A bamboo stick, chewed at the end, is used as the paintbrush.

### Gond painting

Gonds of Madhya Pradesh have a rich tradition with their chiefs ruling over Central India. They worshipped nature. Paintings of Gonds of Mandla and its surrounding regions have recently been transformed into a colourful depiction of animals, humans and flora. The votive paintings are geometric drawings done on the walls of huts, portraying Krishna with his cows surrounded by *gopis* with pots on their heads to which young girls and boys make offerings.





### Pithoro painting

Painted by Rathva Bhils of the Panchmahal region in Gujarat and Jhabua in the neighbouring State of Madhya Pradesh, these paintings are done on the walls of houses to mark special or thanksgiving occasions. These are large wall paintings, representing rows of numerous and magnificently coloured deities depicted as horse riders.

The rows of horse rider deities represent the cosmography of the Rathvas. The uppermost section with riders represents the world of gods, heavenly bodies and mythical creatures. An ornate wavy line separates this section from the lower region, where the wedding procession of Pithoro is depicted with minor deities, kings, goddess of destiny, an archetypal farmer, domestic animals, and so on, which represent the earth.







### Pata painting

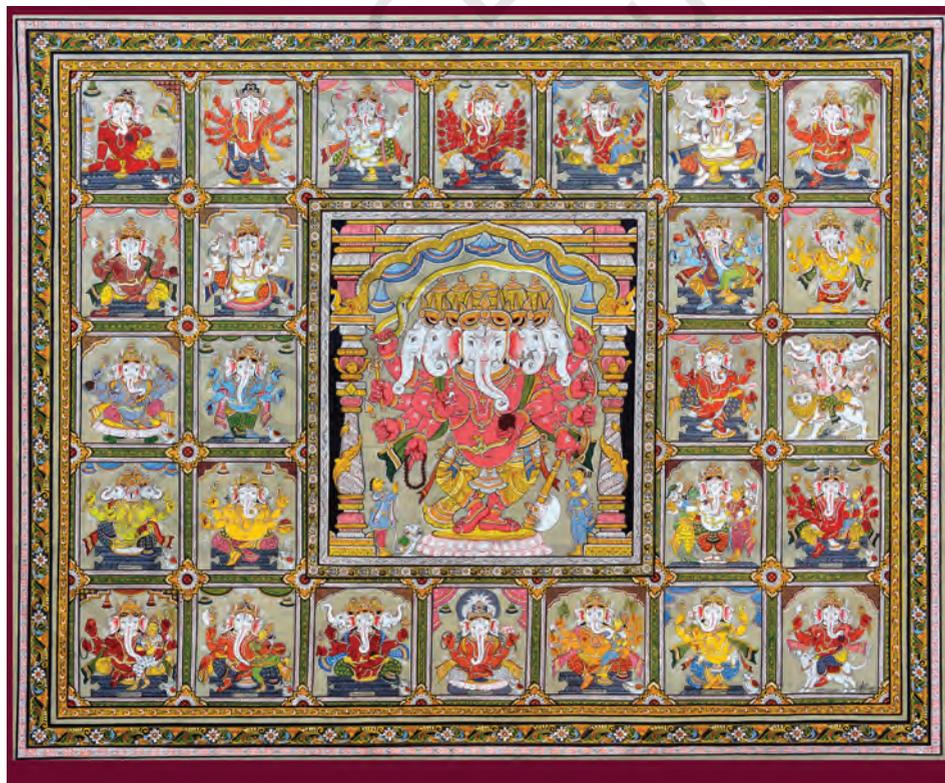
Done on fabric, palm leaf or paper, scroll painting is another example of art form practised in different parts of the country, especially, Gujarat and Rajasthan in the West and Odisha and West Bengal in East. It is also known as *Pata*, *Pachedi*, *Phad*, etc.

**Bengal *patas*** comprise the practice of painting on cloth (*pata*) and storytelling in regions of West Bengal. It is the most receptive oral tradition, constantly seeking new themes and formulating novel responses to major incidents in the world.



The vertically painted *pata* becomes a prop used by a *patua* (performer) for performance. *Patuas*, also called *chitrakars*, belong to communities largely settled around Midnapore, Birbhum and Bankura regions of West Bengal, parts of Bihar and Jharkhand. Handling the *pata* is their hereditary profession. They travel around villages, displaying the paintings and singing the narratives that are painted. Performances happen in common spaces of the village. The *patua* narrates three to four stories each time. After the performance, the *patua* is given alms or gift in cash or kind.

**Puri *patas* or paintings** evidently acquire their claim to recognition from the temple city of Puri in Odisha. It largely comprises the *pata* (initially, done on palm leaf and cloth but now done on paper as well). A range of themes are painted, such as the daily and festival *veshas* (attires) of Jagannath, Balabhadra and Subhadra (e.g., *Bada Shringar Vesha*, *Raghunath Vesha*, *Padma Vesha*, *Krishna–Balaram Vesha*, *Hariharan Vesha*, etc); *Rasa* paintings, *Ansara patti* (this substitutes the icons in the *Garbhagriha*, when they are removed for cleaning and fresh colouring is done after *Snanayatra*); *Jatri patti* (for pilgrims to take away as memorabilia and put them in personal temples at home), episodes from the myths of Jagannath, such as the *Kanchi Kaveri Pata* and *Thia-badhia pata*, a combination of aerial and lateral view of the temple with the icons and temples around or depiction of festivals around it.



*Patachitras* are done on small strips of cotton cloth, which is prepared by coating the cloth with soft white stone powder and glue made from tamarind seeds. There is a practice of making the borders first. A sketch of the figures is, then, made directly with a brush and flat colours are applied. Colours, such as white, black, yellow and red are, usually, used. After completion, the painting is held over charcoal fire and lacquer is applied to the surface to make it water resistant and lend sheen to it. The colours are organic and locally procured. For example, black is obtained from lamp black, yellow and red from *haritali* and *hingal* stone, respectively, and white from powdered conch shells. Palm manuscripts are illustrated on a palm variety called *Khar-taad*. Paintings on these are not painted with brush but incised by a steel stylus, and then, filled in with ink, and sometimes, tinted with paint. There may also be some text accompanying these images. There are questions on whether to consider the palm leaf tradition a part of folk or sophisticated art as it has a lineage that stylistically connects it to the mural and palm leaf traditions of the eastern and other parts of the country.

### ***Phads of Rajasthan***

*Phads* are long, horizontal, cloth scrolls painted to honour folk deities of pastoral communities inhabiting the region around Bhilwara in Rajasthan. For such communities, safeguarding their livestock is the foremost concern. Such concerns purposely reflect in their myths, legends and worship patterns. Among their gods are defied cattle heroes, who are brave men who sacrificed their lives while protecting the community's cattle from robbers. Designated by the broad term *bhomia*, these heroes are honoured, worshiped and remembered for their acts of martyrdom. *Bhomias*, such as Gogaji, Jejaji, Dev Narayan, Ramdevji and Pabhuji, have inspired widespread cult following among the communities of Rabaris, Gujjars, Meghwals, Regars and others.

Illustrating the valorous tales of these *bhomias*, the *phads*, are carried by *bhopas*, the itinerant bards, who travel the territory, displaying them while narrating tales and singing devotional songs associated with these hero-deities in night-long storytelling performances. A lamp is held against the *phad* to illuminate images that are being spoken about. The *bhopa* and his companion perform to the accompaniment



of musical instruments, such as *ravanahattha* and *veena*, and employ the *Khyal* style of singing. Through the *phads* and *phad banchan*, the community remembers the hero as a martyr and keeps his story alive.

*Phads*, however, are not painted by the *bhopas*. They have traditionally been painted by a caste called ‘Joshis’ who have been painters in the courts of the kings of Rajasthan. These painters specialised in court patronised miniature paintings. Hence, the association of skilled practitioners, bard musicians and court artists place *phads* higher than other similar cultural traditions.

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### *Sculptural Traditions*

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These refer to the popular traditions of making sculptures in clay (terracotta), metal and stone. There are numerous such traditions across the country. Some of them are discussed here.

#### ***Dhokra casting***

Among the popular sculptural traditions, *Dhokra* or metal sculptures made from lost wax or *cire perdue* technique is one of the most prominent metal crafts of Bastar, Chhattisgarh, parts of Madhya Pradesh, Odisha and Midnapore in West Bengal. It involves casting of bronze through the lost wax method. The metal craftsmen of Bastar are called *ghadwa*. In popular etymology, the term ‘*ghadwa*’ means the act of shaping and creating. It is probably this that gives the casters their name. Traditionally, the *ghadwa* craftsmen, besides supplying the villagers with utensils of daily use also made jewellery, icons of locally revered deities and votive offerings in the form of snakes, elephants, horses, ritual pots, etc. Subsequently, with a decrease in demand for utensils and traditional ornaments in the community, these craftsmen began creating new (non-traditional) forms and numerous decorative objects.

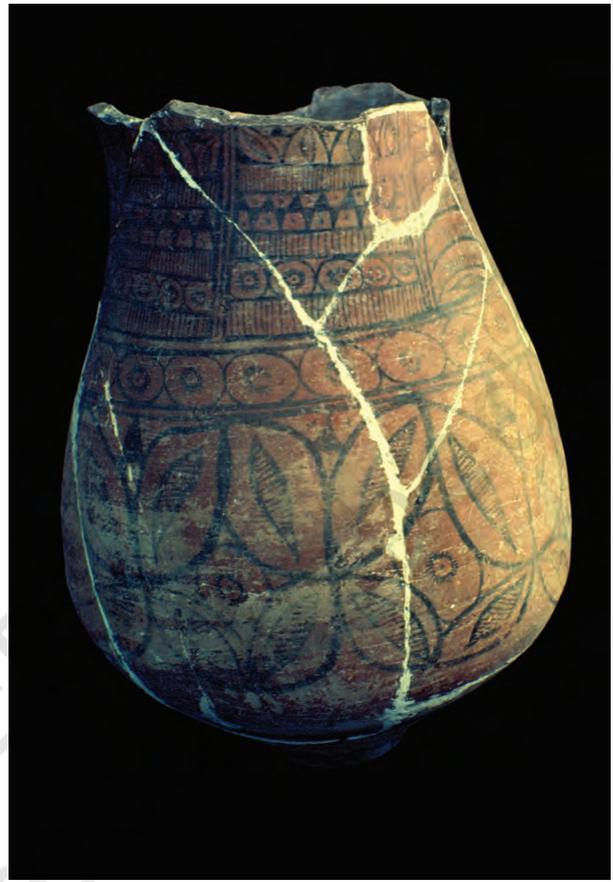
*Dhokra* casting is an elaborate process. Black soil from the riverbank is mixed with rice husk and kneaded with water. The core figure or mould is made from this. On drying, it is covered with a second layer of cow dung mixed with clay. Resin collected from *saal* tree is, then, heated in a clay pot till it becomes liquid to which some mustard oil is also added and allowed to boil. The boiling liquid is, then, strained



through a cloth, collected and kept in a metal vessel over water. As a result the resin solidifies but remains soft and malleable. It is, then, taken apart in small pieces, heated slightly over low burning coal and stretched into fine threads or coils. Such threads are joined together to form strips. The dried clay form is, then, overlaid with these resin strips or coils and all decorative details and eyes, nose, etc., are added to the figures. The clay form is, then, covered with layers—first of fine clay, then, with a mixture of clay and cow dung, and finally, with clay obtained from ant hills mixed with rice husk. A receptacle is, then, made from the same clay and fixed to the lower portion of the image. On the other side, a cup filled with metal pieces is sealed with the clay-rice husk mixture. For firing in the furnace, *saal* wood or its coal is preferred as fuel. The cup, containing metal, is placed in the bottom with clay moulds over it, and covered with firewood and potshards. Air is blown continuously into the furnace for about 2 to 3 hours till the metal turns into a molten state. The moulds are, then, taken out with a pair of tongs, turned upside down, given a brisk shake and the metal is poured through the receptacle. The molten metal flows exactly into the space once occupied by resin, which would by now have evaporated. The moulds are allowed to cool and the clay layer is hammered away to reveal the metal image.

### **Terracotta**

The more ubiquitous sculptural medium prevalent across the country is terracotta. Usually, made by potters, terracotta pieces are votives or offered to local deities or used during rituals and festivals. They are made from local clay found on riverbanks or ponds. The terracotta pieces are baked for durability. Whether it is Manipur or Assam in the North-East, Kuchchha in Western India, Hills in the North, Tamil Nadu in the South, Gangetic plains or Central India, there is a variety of terracotta made by people of different regions. They are moulded, modeled by hands or made on a potter's wheel, coloured or decorated. Their forms and purposes are often similar. They are either the images of gods or goddesses. Like Ganesh, Durga or the local deity, animals, birds, insects, etc.



## GLOSSARY

<b>Academic realism or academic art</b>	A style of painting and sculpture produced under the influence of European academies or universities. In India, it arrived under the aegis of Colonialism, when art academies were established in Calcutta (now, Kolkata), Madras (now, Chennai) and Lahore by the middle of the nineteenth century.
<b>Abstraction and abstract art</b>	The process of taking away or removing characteristics from something in order to reduce it to a set of essential characteristics. Abstract artists exaggerate or simplify forms suggested by the world around them. This form of art is identified with modernism but has existed before it.
<b>Aesthete</b>	A person, who appreciates art and beauty and is sensitive towards it.
<b>Art critic</b>	A person, who specialises in evaluating and critiquing art, art practice and production. The reviews are usually, published in newspapers, magazines, books on websites.
<b>Avant garde</b>	Meaning ‘advance guard’ or ‘vanguard’, it refers to people or works that are experimental or innovative, particularly, with respect to art, culture, and politics. It stands for art that does not necessarily accept existing norms of aesthetic or political theories. In India, it has been associated with cultural practices of political radicals and liberal intellectuals.
<b>Bibliophile</b>	A person who collects and has love for books.
<b>Chiaroscuro</b>	The treatment of light and shade in a drawing or painting.
<b>Colophon page</b>	Consists of a brief statement about the publication of a book—place of publication, name of the publication, date of publication etc.
<b>Community art</b>	Art organised around a community situation. It is characterised by interaction or dialogue with the community. The term came into use in the late 1960s, when it grew as a movement in the United States, Canada, UK, Ireland and Australia. In India, artists like Navjot Altaf and K. P. Soman engaged with it around 2000. They have worked with local communities on social themes like exploitation, the rural–urban divide and caste disparities.
<b>Connoisseur</b>	A person who has immense knowledge in arts, food or drinks and can appreciate the same.

<b>Cubism</b>	The Cubist movement was associated with the works of Pablo Picasso and Georges Braque done in the year 1907. They were greatly inspired by the traditional African sculpture and the paintings of Paul Cézanne. In cubist artworks, objects are segmented for analysis, where instead of depicting objects from one angle of view, the artist depicts the subject taking a number of viewpoints.
<b>Curators</b>	Traditionally meaning a keeper of a cultural heritage institution (e.g., archive, gallery, library, museum, or garden), in contemporary art, a curator is a person who has to devise a strategy for display of artworks thematically selected. A curator is expected to address the viewing public, and hence, is responsible for writing labels, catalogue, essays and other supporting contents for the exhibition.
<b>Digital artist</b>	Someone who uses digital technology like computer graphics, digital photography and computer assisted painting in the production of art, which has the possibility of mass production of artwork.
<b>Easel painting</b>	A painting executed on portable support, such as a panel or canvas. Its technique dates back to the Egyptian and Roman periods. But with the introduction of oil painting, it became popular in Europe from the thirteenth century.
<b>Etching</b>	Opposite to woodcut, the raised portions of an etching remain blank while the crevices hold the ink. In pure etching, copper, zinc or steel plate is covered with wax or acrylic ground. An artist, then, draws through the ground with a pointed etching needle. The exposed metal lines are, then, etched by dipping the plate in a bath of etchant (e.g., nitric acid or ferric chloride). The etchant 'bites' into the exposed metal, leaving behind lines in the plate. The remaining ground is, then, cleaned off the plate. To make a print, the plate is inked all over, and then, the ink is wiped off the surface, leaving only ink in the etched lines. The plate is, then, put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the etched lines, making a print. The process can be repeated many times and several impressions (copies) can be printed.
<b>Expressionism</b>	The term refers to an art that expresses intense emotion. Expressionism is an artistic style, in which an artist attempts to depict the emotional experience rather than physical reality. Expressionists distorted reality through exaggeration, vigorous and visible brushwork and strong colour in order to express their ideas or emotions.

<b>Folio</b>	An individual leaf of paper or parchment, either loose as one of the series or forming part of a volume, which is numbered on the front side only.
<b>Foreshortening</b>	Showing or portraying an object to be closer than it actually is or having less depth or distance as an effect of perspective or angle of vision.
<b>Genre</b>	A style or category of art, music or literature.
<b>Gouache</b>	Opaque watercolour is a type of water media, paint consisting of natural pigment, water, a binding agent, and sometimes, additional material. It is an opaque method of painting.
<b>Illusionism</b>	A style, in which artistic representations are made to resemble real objects.
<b>Indigenous art</b>	Arts and the ideas that draw inspiration from one's own past and culture, and traditional practices, which have roots in one's own past.
<b>Installation art</b>	A contemporary art form that does not necessarily break away from conventional media like painting and sculpture but combines most heterogeneous material to transform the perception of space and plasticity. It may use everyday material as also technology like video or internet to create a multi-sensorial impact on viewers and not just visual.
<b>Internationalism</b>	A trend in art that openly embraced art movements from Europe and the United States. Indian artists in the 1950s after Independence aspired to modernism in their practice and qualified as informed partners of world modernists.
<b>Kalam</b>	Style of painting.
<b>Linocut</b>	A relief printing process that makes use of a thin layer of linoleum (can also be mounted on a wooden block) and is easy to cut as it is a soft medium.
<b>Lithography</b>	A technique that emerged by the end of the eighteenth century. A porous surface, normally limestone, is used for making lithographs. The image is drawn on the limestone with a greasy medium. Acid is applied to transfer the grease to the limestone. It leaves the image 'burned' into the surface. Gum Arabic, a substance soluble in water, is then applied, sealing the surface of the stone not covered with the drawing medium.
<b>Mandi</b>	Local market for wholesale trade.

<b>Modernism</b>	A phenomenon that modified and changed human lives. It has a universal approach and tries to apply that on all aspects of human life. Since its advent in the last decade of the nineteenth century, modernism would guide the manner in which human thought could process. The concept of modernism, which was largely developed as a philosophy and practice, found its way in colonised non-European countries, America, Africa and Australia.
<b>Mural</b>	An artwork done directly on wall, ceiling or any other large two-dimensional surface. It is one of the oldest formats of art, dating back to the pre-historic caves.
<b>Mysticism</b>	Religious practices with certain ideologue, ethics, rites, myths, legends, magic, etc.
<b>Naturalism</b>	A style and theory of representation based on accurate depiction of detail.
<b>Neem kalam</b>	Line drawing.
<b>New media</b>	An art form that creates artworks with new media technologies, such as digital art, computer graphics, virtual art and interactive art technologies, among others. It sees itself in sharp contrast to traditional media arts like painting and sculpture.
<b>Performance art</b>	A phenomenon that happened in the 1970s in the West, when artists wanted to use bodies, often their own to create an artwork. Either their performance was live, enacted before an audience or recorded, and thus, mediated by technology.
<b>Physiognomy</b>	A person's facial features or expressions or general appearance. It refers to an object as well.
<b>Pintadoes</b>	Painted in Spanish (may be on body).
<b>Popular art</b>	An art form possible by technology of reproduction so that multiple copies of art can be accessed by a large number of people. Calendar art is an example. Popular artists belong to high art and show their works in art galleries but adopt themes that relate with everyday life.
<b>Printmaking</b>	The process of making works of art by printing on paper. It is a process of creating prints with an element of originality, rather than just making a photographic reproduction. Prints are created from a single original surface, known as 'matrix'. Each piece produced is not a copy but considered 'an original' since it is not a reproduction of another work of art.
<b>Realism</b>	An artistic movement that emerged in France during mid-nineteenth century.

<b>Renaissance art</b>	The style in art (painting, sculpture, decorative arts and architecture) and literature that emerged in Italy (Europe) in about 1400, which revived the features and character of classical antiquity. The revival of European art and architecture under the influence of classical models during the fourteenth and sixteenth centuries.
<b>Sfumato</b>	The technique of allowing tones and colour to shade gradually in one another, producing softened outlines or hazy forms.
<b>Video art</b>	Art that uses kinetic images in video format with or without audio data. It emerged during the 1960s and 1970s in the West and became popular in India around 2000.

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## NOTES

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