

Rhythm



MORTON'S

make them

Play better...



... because Morton's
sweets are delicious ...
delightful and come in
large variety.



C. & E. MORTON (INDIA) LTD.



VICE-PRESIDENT
INDIA

NEW DELHI

Dear Shrimati Asha Mukherji,

Thank you for your letter of the 18th
July.

I am glad to know that you are bringing
out your 7th year Independence Number. Freedom
is all round and it is not to be limited to the
political sphere. Our intellectual and artis-
tic talents require to be raised and your jour-
nal is an attempt in that direction, and is,
therefore, praise-worthy.

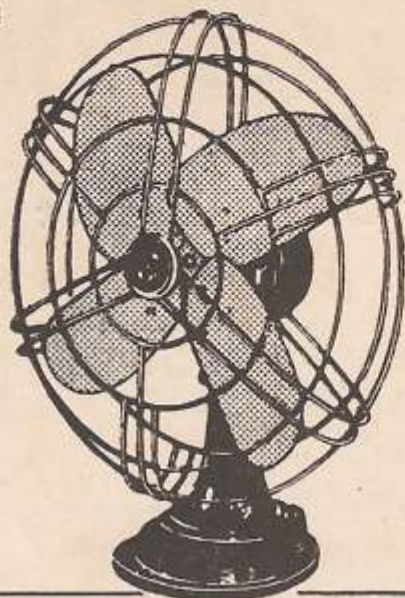
Yours sincerely,

A handwritten signature in cursive script, appearing to read 'S. Radhakrishnan'.

(S. Radhakrishnan)

Shrimati Asha Mukherji,
Editor,
'RHYTHM'
21/2C, Harish Mukherjee Road,
Calcutta 25

KX-54



Kassels



fans

maximum coolness
at minimum cost

**“MATCHWEL
ELECTRICALS
(INDIA)LTD.,**

Post Box No. 156, NEW DELHI.

Factories: Poona and Delhi.

Sole Selling Agents for India :

**M/S. RADIO LAMP
WORKS LTD.,**

Bombay-New Delhi-Calcutta-
Madras-Kanpur-Indore-Wardha-
Gauhati-Bangalore-Patna.”

With our Independence

Greetings

KANOI GROUP OF CO.

P-8, MISSION ROW EXTN.

CALCUTTA - 1

“SPHEREHOT”

Storage Type-Automatic

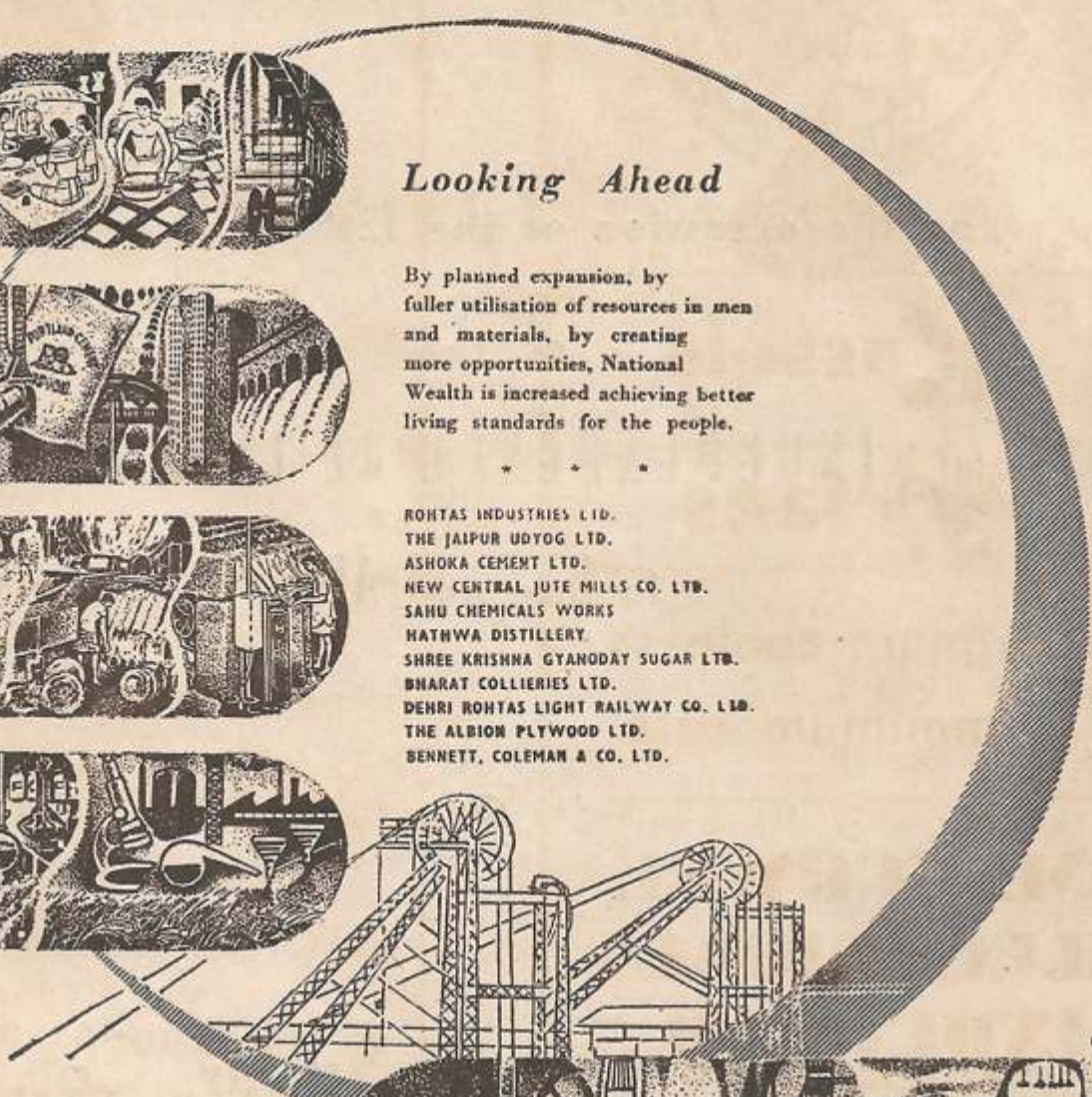
ELECTRIC WATER HEATERS

Ranging from 5 to 30 Gallon
capacity for 220 Volts, AC or
AC/DC-Ex.-Stock

BATLIBOI & CO.

**Props: Bhogilal Leherchand
Private Limited**

(H.O. Forbes Street Bombay-1)
P 34 MISSION ROW EXTN.,
CALCUTTA-13



Looking Ahead

By planned expansion, by fuller utilisation of resources in men and materials, by creating more opportunities, National Wealth is increased achieving better living standards for the people.

ROHTAS INDUSTRIES LTD.
THE JAIPUR UDYOG LTD.
ASHOKA CEMENT LTD.
NEW CENTRAL JUTE MILLS CO. LTD.
SAHU CHEMICALS WORKS
HATHWA DISTILLERY
SHREE KRISHNA GYANODAY SUGAR LTD.
BHARAT COLLIERIES LTD.
DENRI ROHTAS LIGHT RAILWAY CO. LTD.
THE ALBION PLYWOOD LTD.
BENNETT, COLEMAN & CO. LTD.



PAPER



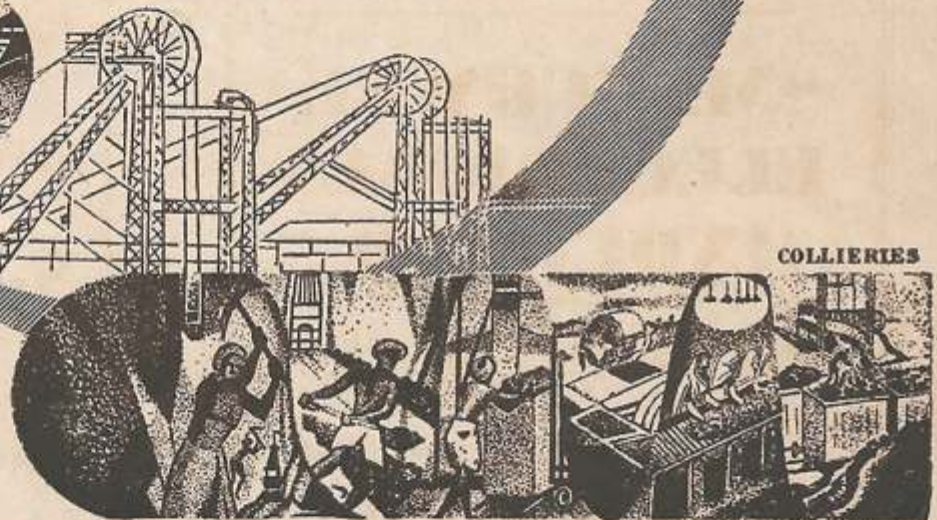
CEMENT



JUTE



CHEMICALS



COLLIERIES

SAHU JAIN LTD.

11, Clive Row, Calcutta-1.

Our Hearty Greetings

on the occasion of the 12th Anniversary

of the

INDEPENDENCE OF INDIA

to One and All



Ramnugger Cane & Sugar Co., Ltd.

Managing Agents : **Anderson Wright Ltd.**

**7, WELLESLEY PLACE,
CALCUTTA**

Better use

HOYLE'S PAINTS

ENAMELS, VARNISHES &
DISTEMPERS



DO NOT

SPOIL IT, HOYL-IT!

HOYLE'S PAINTS LIMITED
CALCUTTA • DELHI • MADRAS • BOMBAY



THERE'S A HOYLE'S PAINT FOR ALL PURPOSES

VOL. VII NO. 2

INDEPENDENCE ISSUE (August, 1959)

Contents

GENERAL EDITOR

Sm. Asha Mukherjee

EDITORIAL ASSOCIATES

Sri B. P. Mukherjee

Sri K. P. P. Tampy

Sri P. K. Mukherjee

PUBLISHED FROM

21-2C, Harish Mukherjee Road

Calcutta 25

Phone : 47-3592

SOLE DISTRIBUTORS

Patrika Syndicate Private Ltd.

Patrika House,

Calcutta - 3

ANNUAL SUBSCRIPTION

Rs. 10/- : Sh. 15/- : S. 3-00

SINGLE COPY

Rs. 2.50 nP.

Editorial	...	...	9
ART:			
Notes on Colour Plates	...	...	11
By K. P. Padmanabhan Tampy			
Chaos in Modern Indian Art	...	...	15
By Asit Kumar Haldar			
Bulgarian Graphic Art	...	...	19
By the Courtesy of the Bulgarian Legation in India			
The Art Movement—Signs of the times	...	...	24
By Barnett D. Conlan			
Soliloquy of a Displaced Person (Poem)	...	...	30
By Louise Janin			
Arts & Crafts in Kerala	...	...	31
By K. P. Padmanabhan Tampy			
Dutch Contemporary Graphic Art	...	...	42
By the Courtesy of Royal Netherlands Embassy in India			
A Fine Artist	...	...	46
By Konstantin Yuon			
Peoples approach to the Art of Painting	...	...	49
Views of Prof. O. C. Gangoly, Asit K. Haldar and Barada Ukil			
BOOKS IN BRIEF:			
The Little Library of Art	...	...	50
A Dictionary of Modern Painting	...	...	54
Raoul Dufy—Paintings and Water Colours	...	...	59
Pelican Books on Art	...	...	61
Reviewed by K. P. P. Tampy			
ART PLATES:			
Maharana Sri Pratap	...	...	13
Birds (Coloured Lino)	...	...	51
...Buds	...	...	57

Cover Design

'TANA RIRI' by Kanu Desai

Block by the courtesy of the Manager, Kumar Karyalaya

ख़ासत-मन्बूखी
SINGLE COPY - 4-



Look Loveliest

Toiletries of Distinction



Uvasi
FACE POWDER



Priya Snow
Vanishing Cream

BENGAL CHEMICAL • CALCUTTA • BOMBAY • KANPUR

**THE
UNITED
COMMERCIAL
BANK
LIMITED**

Head Office : CALCUTTA

CAPITAL :

SUBSCRIBED Rs. 4,00,00,000

PAID-UP.....Rs. 2,00,00,000

RESERVE FUND.....Rs. 1,48,00,000

G. D. BIRLA
Chairman

- * Branches all over India and Abroad.
- * Agents throughout the world.
- * Provides every banking facility.

S. T. SADASIVAN
General Manager

Tele: NABJIFUR

Nabjee Furriers

Furriers & Texidermists

RESIDENCY ROAD, SRINAGAR KASHMIR

ALL SORTS OF FUR COATS, CAPES
STOLES DIFFERENT KINDS OF
FURS READY MADE AND TO
MAKE BY ORDER AND
INSTRUCTIONS

Cleaning, Repairing and Remodeling
of all Furs Executed

Also Dealers in :

PASHMINA, RAFFLE, SHAWLS,
CAPES, STOLES HOUSE COATS
DRESSING GOWNS ETC.



INDEX TO ADVERTISERS

	PAGE
Batliboi & Co.	2
Bengal Chemical & Pharmaceutical Works Ltd. ...	6
Bengal Luxmi Cotton Mills Ltd.	12
Bata Shoe Co. Private Ltd.	68
Borsillah Tea Estate	3rd Cover
C. E. Morton (India) Ltd.	2nd Cover
Carew & Co., Ltd.	7
Capital Stationery Works	65
Dewar's Garage (India) Private Ltd.	65
Dunlop Rubber Co. (India) Ltd.	67
Eastern/South Eastern Rly.	8
Eastern Mfg. Co. Ltd.	7
Ensign	64
Hoyle's Paints Ltd.	5
Jeewanlal (1929) Ltd.	66
Kanoi Group & Co.	2
Kolay Biscuit Co. Private Ltd.	66
Matchwel Electricals (India) Ltd.	2
Nabjee Furriers	6
National Iron & Steel Co.	4th Cover
Orient General Industries Ltd.	65
Phelps & Co., Private Ltd.	12
Ramnugger Cane & Sugar Co., Ltd.	4
Sahu Jain Ltd.	3
United Commercial Bank Ltd.	6

FOR YOUR REQUIREMENTS OF
JUTE WEBBINGS, JUTE BINDINGS,
JUTE SASHCORD, JUTE CARPETS,
JUTE TWINES AND GUNNIES

Contact

**THE
PIONEER MANUFACTURERS
AND SHIPPERS
THE EASTERN MFG. CO., LTD.**

Managing Agents :

McLEOD & CO., LTD.

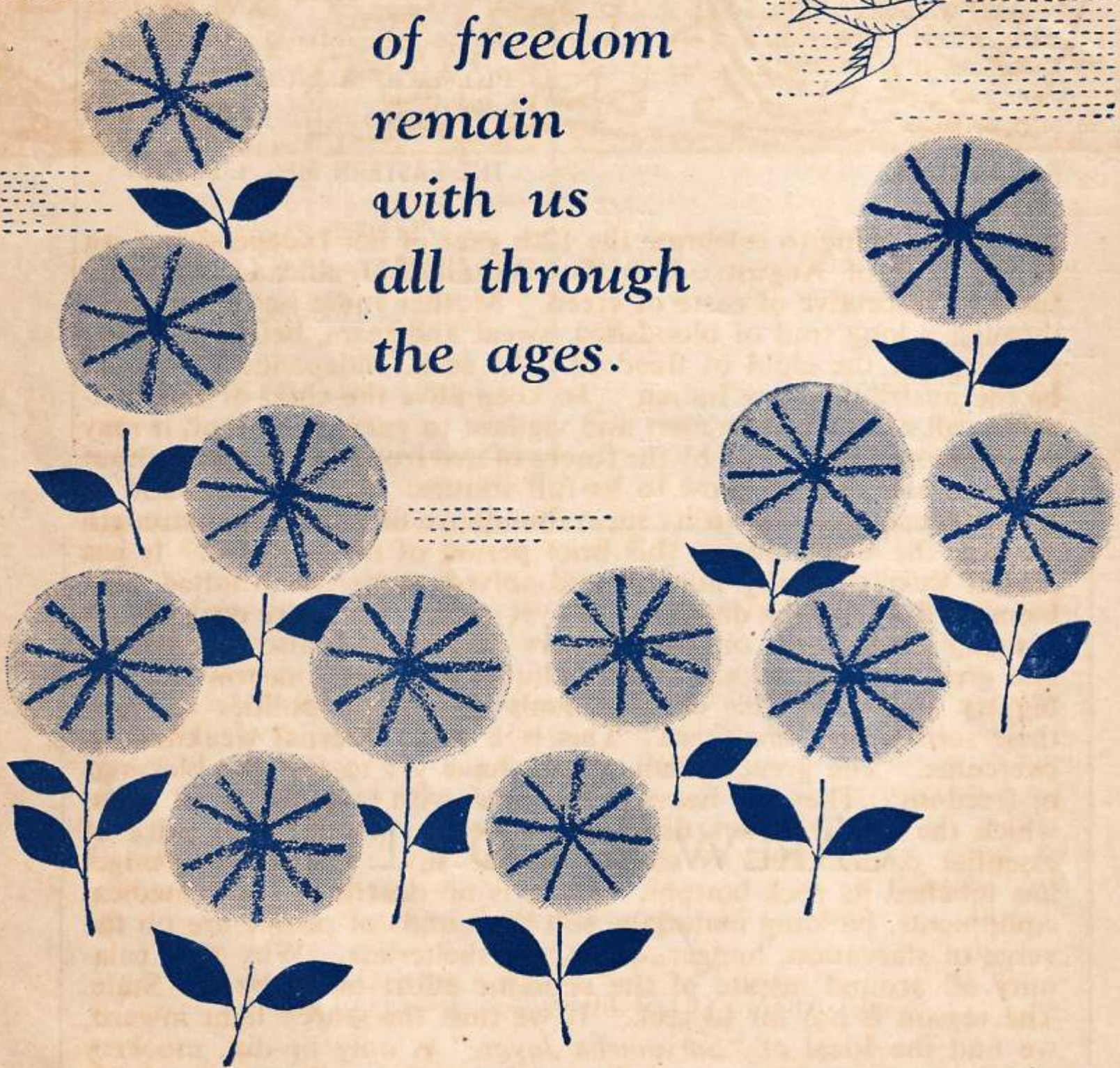
McLEOD HOUSE,
3, NETAJI SUBHAS ROAD,
CALCUTTA

"With the best compliments of

CAREW & CO., LTD.

SUGAR MANUFACTURERS & DISTILLERS".

may the glow
of independence,
the joy
of freedom
remain
with us
all through
the ages.



EASTERN RAILWAY



SOUTH EASTERN RAILWAY



INDIA is going to celebrate the 12th year of her Independence on the 15th of August. This day is full of significance to every Indian irrespective of caste or creed. Mother India had to traverse through a long trail of bloodshed, sweat and tears, before ushering the birth of the child of freedom. As such, Independence should be the nostril of every Indian. To keep alive the child of Independence, all of us must be alert and vigilant to guard it, so that, it may not be nipped in the bud by the forces of evil from within and without so as to enable it to grow to its full stature. Already the child of Independence has shown its superabundance of vitality and strength all over the world during this brief period of its existence. It has passed through many hurdles and solved numerous knotted problems. But, still the danger is not yet over. There are dark clouds hanging menacingly on her borders around and also discontents and great tensions within. Party cliques, pettiness, narrow politics, bigotry and selfishness of individuals and group politics to serve their sordid ends are there. This is a great internal weakness to overcome. The great Indian masses have yet to feel the blessings of freedom. They are heavily burdened with taxation of all sorts, which the British rulers dared not touch so much. The price of essential commodities is soaring to the sky. The family budget has touched its rock-bottom. There is no dearth of food, medical equipments, building materials, still thousands of people are on the verge of starvation, hunger, death and shelterless. Why this calamity all around inspite of the supreme effort made by the State. The reason is not far to seek. If we turn the search light inward, we find the Ideal of "*Satyameba Jayate*" is only lip-dip, mockery and hypocrisy. The regard for truth is nil in all aspects of life whether temporal or spiritual. There is no consistency between our thoughts and deeds. As an individual or a nation we are

becoming hypocrites being divorced from truth. Strict pursuit of truth in all aspects of life, in thought and action combined with self-control and self-denial is the only panacea for all evils of life whether of individual, national or inter-national. If the people of the highest rung of the ladder of life, keep up to the standard of truth, the rest follow suit and all the evils political, social or economical will automatically disappear. It could be said with a prophetic vision and force, one could command, that, as long as the great people of the country do not follow the fundamental principle of life, the corruption and vice in all walks of life will continue to thrive, inspite of the rigid application of law and order and chaos and ruin will reign supreme all over.

Such being the case let us all work hard to live upto the ideal of truth, self control and self sacrifice, not only to be free from the political fetters but also from want, penury, disease and prematured death. If this warning be not heeded in time—deluge and disaster are sure to overpower all, no matter however resourceful an individual or a nation may be.

This is the sacred land of the great king *Bharata* after whose name it is called *Bharatabarsha*. The king *Bharata* devoted himself to religion and spiritual culture for years and years of self sacrifice and dedicated himself for the welfare of his subjects day and night. He ruled all over India and was greatly feared by his enemies and loved by the good. God incarnated Himself ages after ages on this sacred land. So it is not easy to govern this country by every dry and sundry. Those who are not pure at heart and truthful and selfless, are not fit to govern the country. For there is a saying that for the sins of the rulers, the people suffer and calamity visits the country, and the entire Socio-politico-economic Structure becomes RHYTHMless and consequently peaceless to maintain which much of the country's resources are being frittered away with the result that Science, Arts and Literature suffer a terrible set-back and the country's economic set-up is being shattered to pieces. Consequently wants and famine become chronic. So, to have an abiding peace and prosperity the practice of truth in thought and deed must be the first and the last aim and object of all life. For:—

Truth is Beauty and Beauty is Truth,
Wherefrom springeth the world and the good.

Asha Mukherji

Notes on Colour Plates

RANA PRATAP : Tempera Painting. In the collection of Dr. K. M. Munshi, Bombay. By the kind courtesy of the Bharatiya Vidya Bhavan, Bombay. 7.

Historians and scholars have not done justice to the eventful life of the great Hero Rana Pratap who represents the best in the heroic tradition and elemental spirit of India which resists alien influences. Justice J. M. Shelat has, in his masterly work *AKBAR* (in two volumes, in the Bhavan's Book University, published by Bharatiya Vidya Bhavan, Bombay 7) made a successful attempt to do justice to Rana Pratap, in a readable and reliable chapter.

In this portrait study by an unknown artist of the times, Rana Pratap, the embodiment of loftiest valour, patriotism and heroism, is seen riding his favourite and famous war steed Chetak who shared many exciting battles with his Royal Master. Two syces with fly whisks attend on him. The personality of the tall, majestic, Rana with a high forehead, prominent moustaches and bright eyes, has been well brought out in this striking study, done in the truly Rajasthani portraiture style with accent laid on the delineation of the profile, freshness of pigments and exquisite finish. The rendering of the prancing horse is dignified and dynamic in this superb specimen of later Rajasthani *Kalam*.

BUDS : Water colour Painting by LI GUN YEN Korea. By the kind courtesy of the Information officer, USSR Embassy in India, New Delhi.

One of the high lights of artistic and cultural activity in Moscow recently was the first exhibition of Paintings and sculptures by artists of Socialist countries. At that exhibition this joy-imparting study of Korean children elicited special attention. The joy, exuberance, charm, and buoyancy of a happy, carefree, group of Korean boys and girls are depicted with warm sympathy and great understanding by the artist who communicates the delight he feels at watching children at play.

BIRDS : Coloured Lino cut by RABINDRANATH ROY, Calcutta. By the kind courtesy of the Artist.

Among contemporary Indian Painters belonging to the younger group, Rabin-dranath Roy has won distinction as successful Lino cut Artist as well. Remarkable is his proficiency over the alien medium of Lino cut. Simple, bold, precise, well balanced and impressive is this coloured Lino cut study of three birds, which reveals the artist's command over the manipulation of light and shade, and tones, and compositional skill. Combining strength and charm is this fine study of bird life observed with the keen eyes of a naturalist.

PHELPS & CO., PRIVATE LTD.

TAILORS & OUTFITTERS
DRESSMAKERS & MILLINERS

21, OLD COURT HOUSE ST., CALCUTTA

"BANGA LUXMI"

THE
MOST RENOWNED TEXTILE MILLS IN WEST BENGAL
IS
DOING ITS BEST FOR THE SOLUTION
OF
INDIA'S CLOTHING PROBLEM
WITH
GREATER PRODUCTION
AND
CONSTANT PROGRESS

THE BENGAL LUXMI COTTON MILLS LIMITED

Registered Office :

7, CHOWRINGHEE ROAD,
CALCUTTA-13



Copy of portrait of Maharana Sri Pratap presented to Shivaji by Maharana Sri Rajasingh of Udaipur. (Sri K. M. Munshi Collection)
(Block by the courtesy of Bhavan's Journal)

Chaos in Modern Indian Art

by

ASIT KUMAR HALDAR

AUTHOR'S NOTE

ANY ONE can talk on art, but what is there 'in art' is a difficult and unanswerable question. Though art cannot feed people or solve economical problems, yet art will remain a key note among all human progressive achievements. Progress in art is the symbol of the progress of humanity; and as such, there are many things in it to be considered and solved. In this short essay, it is only possible to give an elementary outline which might provoke thoughts among the artists. If it does, my task is accomplished.

ART AND INTERNATIONALISM

Art is a distinctive creative expression of a nation revealing her sublime (*sattvic*) sensibility. Multifarious signs and symbols of art of the early civilization survived mostly in the remains scattered all over the world. The civilization stands on the foundation of all such legacies of artistic creation which can assess the power of imagination, genius of a nation. Art, therefore, cannot be found moulded up in one single pattern throughout the world. But at the same time, though it sounds paradoxical, international homogeneity can be observed in its diversity of origin and uniqueness of production. Art of China, Europe, and India always remained typical to their respective culture and they could still breathe vitality of imagination and creative intensity of their own, in spite of continual warfares and other revages of time. Of course, it is natural that internationalism is sought these days in every sphere of life's activities owing to easy communication. But there is no reason why one should brush aside his own country's art heritage and for the sake of novelty alone would deliberately introduce foreign elements to

make their own modern art seemingly international.

If, however, in this commerce-ridden world, such novelty or modernism becomes the only goal, then one should at the same time remember how transitory is everything in this world. That which is called 'modern' today, must revert to the oblivion and become back-dated tomorrow. But to introduce modern phase in art no self-respecting country would ever, even in delirium, venture to pick-pocket other country's ideology. On the other hand, untutored indiscipline entertained by modern Europe has only got a chaotic value. Such undeveloped art-instinct can be traced in a child, a cave man and also in some cases in grown-up men drawing erratic pictures on the walls of the public latrines. All such arts are, in fact, alike all over the world. They almost always lack imagination and progress. Dynamic imagination on the other hand builds up the mind. The cultivated imagination comes always ahead of all creative undertakings.

The Great Emperor Neoleon also said : "Imagination rules the world". And we cannot ignore it now and blindly embrace unimaginative and unproductive primary impulse towards creative

activities. Art evidently can easily be accepted internationally provided it remains true to the spirit of the nation it belongs. Such example is not lacking in India. How the poet Tagore, inspite of his early English education, could take lessons from Vedas, Upanishads, Sanskrit Epics and literature is known to all. It was the distinctive Indianness in spirit and thought that made his work internationally respected. In this way he was never a prototype of any English or American poet. Similarly, Ajanta and Moghul art will always be universally admired because of their typical Indianness in character. The play of imagination (*parikalpana*) in artistic creation is respected universally, and as such, Indian art can, therefore, be distinguished for its unique merit it commands.

FOREIGN INFLUENCE IN INDIAN ART

Nevertheless, apart from internationalism, when we talk of foreign influence in Indian art, we should for a moment think of the historical fact, how waves after waves of alien invasions shattered India many times covering several centuries; but the art of India never succumbed to the Greeks, Sakas, Pahlavas, Parthians or Kushan Imperial influence. The latter Kushana Emperors, though they were conquerors and spread their territory beyond North Western Punjab up to Mathura, Hellenistic art which they patronised never could influence the indigenous art of that part of the country. Eventually, it so happened that after a period of two centuries, Gandhara art altogether vanished with the end of Kushana Empire. It was with the establishment of 'Archaeological Survey of India' in Victorian era Gandhara art was discovered. Credit is due to Lord Curzon and Sir. John

Marshall who made this art popular among the historians and scholars of antiquities. History reveals that this art of the foreign authors, who remained in India absorbed itself in Hindu folds. The Vidisha pillar-inscription is a well known document to prove the fact. It is indeed strange that inspite of continuous foreign invasions Indian art in ancient India never suffered a major defeat. which unfortunately we find now after the alien rule is over. It is a great pity that the renaissance brought by Tagore, Havell and Coomaraswamy and a small band of their followers is now considered as back-dated, useless and unproductive endeavour. The Renaissance school instead of being an eye-opener has become an eye-sore even to the Governmental '*Lalit Kala Akadami*', which has now practically become a reactionary machine to regress all progress of our country's art and deliberately imposing foreign art on the public. The Travelling Exhibitions sponsored by the 'Akadamy' are in this way doing distinct disservice to our indigenous national art. We presume, the neo-phase of the art-movement encouraged by the Government Art 'Akadami' has got some cogent reasons behind it. It has indeed a great responsibility to popularise art and also see that it may be taken up and appreciated by all. There is dearth in our country of those geniuses who can get in to the spirit of the art of the country and has got superior talent and lofty imagination. Such genius is not to be found readily in the market. Therefore the 'Akadami'—people have to evolve a solution for it and have to accommodate modern phase of western art. On account of this, fine art, in modern India, has become the property of irrational and thoughtless



novices. Such mediocres are bound to decry and depreciate the achievements of the renaissance school and advertise their own retrograde ideology.

Now, one should know that art is not elation or self-display or mimesis of particular type of experience, but an extensity of perceptual expression. In this manner art can be considered a mirror of the mental caliber of an artist. It is, therefore, not unusual to find such example that an artist who had thorough grounding in our indigenous art and remained a devoted disciple of Dr. A.N. Tagore (the father of the Renaissance movement) in his later age would give up all marks of his early education and would evince hopeless sign of bankruptcy in his imagination and original thinking. His work, has now in fact become a mediocre hybrid object of the East and West.

If, however, fine art is not just a conventional style of ornamental work like pottery design or carpet-patterns, it would convey emotion like that of a poetry and gladden the spirit of man. The modern European artists like Picasso and his followers do not on the other hand, advocate emotional or traditional transcendental experience in art. The primary animal instinct of a man is what they have been encouraging through their work. To justify the lopsided reactionary art, it is generally praised for the courage to

rebel against the beaten track or in other words, discipline. Certainly, rebellion for the sake of social or political reform is permissible, but this kind of abject surrender to it, is, indeed, unwanted and uncalled for in fine art. There can be regeneration in the art-life of the country but cherotic rebellion or wilful destruction is a taboo and as such should be condemned. Poverty in expressing noble thought and emotion cannot be compatible with the effective progress of aesthetic expressions.

In such retrogression art may have an appeal to the mediocres and pseudo-communists only. Introduction of the primitive expression in art will enable a layman also to manipulate and become a noted artist without learning even the ABC of the necessary technique while the gifted and talented few will wither away in the desert air. Examples are not lacking in India and abroad that renowned men (in some other field) inspired by the primitive type of modern art in Europe, could take up brush at the advanced age and scribble out thousands of paintings with ease and decorum. More recently a monkey and a parrot have been trained in U.K. and U.S.A. respectively to do the similar job. Actually, this has made the modern artists of Europe ponder over just as they had to when photography liberated their realistic art. The so-called immaculate modern art of Picasso if

closely scrutinised will reveal that he could not entirely give up 'models' or 'sitters' of the previous artists types. In his early 'Blue period' (life in brothels) he had only to repeat the same pose of his model in as many as in seven different paintings of his own. This kind of repetition shows poverty of imagination, and his miscalculation towards the eternal value of *sattvic* art itself. A mighty mind of an artist, however, can ill-afford to repeat or copy his own work even twice in his life time. It is the dissipation that injures all healthy imaginative impulse and blunts resourcefulness on the part of an artist. The tendency, however of modern European artists is to develop a vagary, and not the vigorous imagination required for the original work. Shakespeare said: "unstained thoughts do seldom dream on evil". To make one's thought well balanced and creative, only '*sattvic*' purity of mind and compassionate outlook are to be developed through penetrating philosophical outlook.

We can now cite here some unfortunate actual facts regarding too uncanny a fascination for selecting easiest ways on the part of some modern artists in India. This has to be noticed, from the early 20th century when late Gaganendra Nath Tagore (the eldest brother of Dr. Abanindra Nath Tagore) first began to make experiments in contemporary art of Europe, his 'cubist' and 'futurist' types of works could not influence the students of his own brother as well as other artists of India. But later on, only a decade after when his uncle (the Nobel Prize winner) Poet Tagore at his advanced age of 70 took up painting as a hobby and began doing work in surrealist style many began to follow him. It is natural, therefore, that younger generation of artists got inspiration from his example and began accepting western modern art as their model. Eurasian art is going to become its final result. There is no emotional apprehension of ideas in surrealist art and it has no real social response either.

(to be continued)



Arjuna Dancing
(Water colour)

by
Kanu Desai

Bulgarian Graphic Art

*(Blocks and Article by the courtesy
of the Bulgarian Legation in India).*

Bulgarian graphic art has its traditions going back to the days before Bulgaria's liberation from Ottoman bondage. The first known graphic works date from about the middle of the 18th century. The development of graphic art in these days was linked with the names of the master icon painters or certain clerics who had learnt the art in Vienna or Mount Athos.

It may be concluded from the numerous prints and copper-plates which are to be found in Bulgarian churches and monasteries, that the art of engraving was popular with a wide circle of artists who have left us woodcuts executed with exceptional skill.

FIRST ARTIST

Nikolai Pavlovich ranks among the first artists in the history of Bulgarian graphic art of the last century. He was also a great painter. He studied in Vienna and Munich, where he learnt the technique of lithography, and became the best illustrator of the pre-liberation period. His drawings for books, his lithographs "Asparuh," "Tsar Kroum," the series "Raina the Princess" and so on, played a tremendous part in the political and educational work of arousing the people's national consciousness. Pavlovich was the first to raise the question of opening a school of art.

In the struggle for national liberation, graphic art gradually changed its religious and theocratic character. The new content it received from the socio-political

life—the national liberation struggle of the people—and the new patriotic tasks which arose thereby, helped graphic art in the country to change its form as well.

The liberation of Bulgaria in 1878 created conditions which made it possible to study the technique of graphic art, a School of Painting was opened (1894) and a number of Czech artists came to the country to teach here; they were Josif Piter, Ivan Mrkvihka, Yaroslav Vesin and Otto Horeisy, who taught a new generation of artists and graphic artists. Under the guidance of Piter then an instructor in the School of Painting, the different graphic techniques were studied and the first pioneers in the sphere of graphic art after the liberation were trained by him; they were Peter Morozov, Mihail Krustev, Vassil Zahariev and Georgi Zhelezarov.

PORTRAYING LIFE

The graphic artists began to work on wood and metal, taking their subjects from the life of the people. Peasant types in their characteristic costumes were drawn as well as old houses, monasteries etc. A taste for "architectural and historical romanticism" of provincial landscapes, idealizing a feudal past was cultivated. The romantic idyl of a peaceful everyday life make its way into the work of the graphic artists.

Vassil Zahariev (b. 1895) and Tsanko Lavrenov (b. 1896) both graphic artists,

kept up the traditions of the decorative church style.

The democratic realism of the men of the Revival days was mainly followed by Peter Morozov (1881-1951) with his etchings and paintings and Mihail Krustev (1877-1956) with his dry-point portraits of our cultural workers. But these two observed only the ethnographic side of the people's life, and were solely interested in prosaic features.

New graphic artists made their appearance in the days of the fascist regime; Vesselin Staikov, Iliya Petrov, Stoyan Venev, Georgi Gherassimov, Preslav Kurshovski, Lyuba Polikarova, and later the younger ones, Pavel Vulkov, Eftim Tomov, Sidonia Atanassova, Dimiter Dragnov; Petrana Klissourva and others. They continued the revolutionary democratism of the past, but the birth of a new art is seen in their work, and art turned towards the masses, and reflecting their striving and struggles.

In the decadence of bourgeois art under the influence of the reactionary ideology in this country, Bulgarian graphic art did not deviate much from the road of the realistic method. The people's struggle against fascism, which began with the September uprising of 1923 and continued till the regime was overthrown in 1944, helped to build up and develop the newest generation of graphic artists, who contributed to the development of political graphic art.

The great all-round changes which took place in our political cultural and economic life after 9 September 1944, when the country was directed along the road of socialist development, determined the outlook and trends of art, including graphic work. This art was now powerful weapon in the struggle to build up and reconstruct the country. The noble task of

creating highly artistic graphic works worthy of our day, which would reflect the life of the working people, their striving to reach socialism, now faced the graphic artists; they were also to help educate, mobilize and inspire the people in the struggle for the triumph of socialist ideas.

NEW LIFE IN COUNTRYSIDE

Many graphic artists turned their attention to the events which had recently been lived through by the people: the resistance movement against fascism, the Patriotic War, the brigaders' movement, and so on. Thus, for instance, Vesselin Staikov made several woodcuts during the war, which reflected the heroism and sacrifices of the soldiers of the people's army. G. Gherassimov and Dimiter Draganov also used war motifs in their work. Woodcuts and linocuts with motifs from the September Anti-Fascist Uprising of 1923 and from the partisan movement, were made by Vladimir Korenev.

The new life in the countryside was the subject of a series of coloured lithographs made by Eftim Tomov and entitled "Co-operative Farm"; they were published in 1952 in a separate album edition. Several graphic artists created works inspired by the ardour and dynamism of the new construction (dams, work on constructions and transmission lines etc.). Sidonia Atanassova, Nikola Zlatev and Ivan Toskhkov thus reflected in woodcuts the construction of the big dams "Rosstroi" and Vassil Kolarov in the initial stage of work there. Pavel Vulkov, Georgi Gherassimov and Dimiter Draganov, for their part, went to the factories and industrial constructions and created graphic works with the life of the working class as their subject.



Wood Cutters Meeting (wood-cut)

By Veselia Staikov

“SOZOPOL”

By Evtim Tomov





“Marincho Binbelov, the Terrible” (PEOPLE’S HERO)
—by Prof. V. Zahariev

COMMON WORK

About the end of the '40s, there was unusual activity and animation in Bulgarian graphic art. The graphic artists succeeded in uniting in a sound creative group, and a number of innovations were put into effect one after the other. In 1949-1950 there were several consecutive general exhibitions of graphic art, which aroused great interest. Almost every graphic artist, illustrator and caricaturist enthusiastically participated in them.

The creation of a common graphic studio provided a base upon which the books “Sofia in Etchings” (published in 1950) and “A Gallery of Bulgarian Writers” (1952) appeared; they were produced on new principles and under new mutual relations of friendship. Many other single editions were also published in this manner—portraits of outstanding political and cultural workers in Bulgaria and other countries.

Works in common, and the excellent organization of the graphic artists helped in the promotion of a number of graphic exhibitions outside the country, which were most successful.

The special department of graphic art, opened at the Academy of Art in Sofia in 1945, which is today the Nikolai Pavlovich Academy of Graphic Art, has of late brought new forces of Bulgarian graphic art. Some of our young artists, who show great devotion and constant endeavour in mastering the difficult techniques of graphic work, are revealing great promise.

The exciting story of the beginnings, growth and mature development of Graphic Art in Bulgaria has been well told in the handsomely produced and sumptuously illustrated book **BULGARIAN GRAPHIC ART** by the famous contemporary Artist Engraver **EVTIM TOMOV**. (75 pages text interspersed with 64 black and white and coloured reproductions, plus another 88 reproductions in monotone and colour. Bulgarian, English, Russian, French and German Editions are available. Published by **BULGARSKI HOUDOZHNIK**, Sofia, Bulgaria). Specially designed for the layman’s study and appreciation, this authoritative, outstanding and readable work is an important contribution to the literature on Fine Arts.



Bangle Sellers (water)

By Kamala Mittal

The Art Movement —

Signs of the Times

by BARNETT D. CONLAN

It is interesting to note the effect of the last *Salond' Automne* on French critics and observers. Many hailed this exhibition as a return to tradition and a sign that France has now had enough of revolutionary methods and constant change.

Such phrases as '*Le retour au tableau*' would seem to suggest that a great deal of what has gone by the name of modern art, in recent years, is not genuine painting.

France has for centuries been the home of good painting and there is nothing astonishing then, in this decision to get back to tradition.

The art of to-day is still a very confused business and subject to so many influences and researches that it is becoming very difficult to disentangle.

Impressionism, Neo-impressionism, Symbolism, Futurism, Synchronism, Pointillism, Cubism, Fauvism, Expressionism, Dadaism, Surrealism, following rapidly one on another have left the public with the idea that modern art is something built on moving sands.

The great majority, therefore, adhere more or less to academic standards and condemn these new movements as decadent; while the few, who follow them, often tend to become fanatic and dogmatic and to exaggerate their importance.

With the exception of Dadaism however, which we can safely dismiss as decadent, all these movements may be said to have added something to the technique of painting.

Some of them have been considerably

overestimated. Futurism is now recognized as a step backward rather than forward. It added nothing to the spiritual conquests of art, being imitative and materialistic, in fact, little more than a novel form of illustration. That it illustrated the movements of cars and machinery rather than horses or classical figures, does not make it any more modern than David, and as art it is probably inferior.

Cubism was a more serious innovation, and however we care to react to its geometric and abstract figures we must admit its influence on modern technique. By analysing the planes of a figure and arranging them with greater concentration it gave an added dynamism to a work of art. Had the Cubists been less dogmatic and less tied to principle, cubism might have been more of an art and less of a doctrine.

In listening recently to a lecture by Albert Gleizes, the chief exponent of cubism, as I had listened the war, I could not help admiring his tenacity and conviction, but I also remarked that the public reacted to cubist works just as they did in 1913.

Cubism may be a sort of *trait d'union* between art and dynamics; it may have done much to sharpen and concentrate modern technique, but it is not a complete means to expression.

One can admire the dynamic patterning and colour scheme of a Picasso or a Braque painting without believing that cubism is the way of the future.

Works
of
Kanu Desai

RADHA (WATER COLOUR)



(WATER COLOUR PAINTING)

DIVINE MUSIC

Da Vinci, that most intelligent of painters who explored all possibilities could have probably exploited some form of cubism or its equivalent had he wished, but he seems to have had the conviction that the natural figure contains the richest possibilities for expression.

The difficulty of judging many of these new movements is due to the gradual distortion of the original inspiration, by second rate artists, more interested often, in propaganda than in art. The original promoters are, as a rule, genuine pioneers, but the ranks are soon filled with fanatics whose impulse is to deny everything connected with the past.

Surrealism may have a few elements which are of interest and denote the movement of today—its appeal for imagination, for instance, but it is already invaded by doubtful elements, and it is a question if it be a genuine art movement since much of it would seem opposed to the spirit of painting and the painter's temperament.

In their manifesto they declare: "We are opposed to goodness and beauty"—I should imagine they are, in fact, a glance at many a surrealist masterpiece leaves little doubt.

In surrealism, as it is being organised now, we get an admixture of different factors and prejudices, which are foreign to art, with theories from German metaphysics and psycho-analysis, and all marshalled towards the repudiation of the past.

In their doctrine which contains every sort of statement from Plato to Blake, from Hegel to Karl Marx, we are told that surrealism is going to deliver art from all the moral conventions, prejudices, classic styles and methods of painting which have been imposed on us by four hundred years of capitalist and academic

standards, and that the movement is becoming world wide and international.

If so, then we can expect it will get quite a lot of advertising, but it will not be art. Art is something incomparably more precious than any of the political, social, and commercial intrigues, fashions and manias of our time.

The whole theory of surrealism could be safely reduced to Blake's conception of art as instrument of imagination rather than of imitation. How far such an ideal can be pursued in painting, in despite of the world of appearances, is difficult to say.

Surrealists however, go further than Blake and wish to liberate art from so many things that I imagine they will finish by freeing it from painting.

There are, no doubt several very good painters who call their work surrealist, I know of half a dozen in different countries but I should not be surprised to find, later, that they have let the label drop. After all, it is the artist which gives value to the label and not the label which makes the artist.

Having often been present at the beginning of many of these movements in Paris, before and after the war, I have always remarked that the artist himself is less interested in the label than in his painting. The dealers, critics and the Public make the label,—which often corresponds with the political mania of the moment and mass suggestion.

Highly intellectual natures are rarely original and creative and the doctrines of all these new schools are far too sophisticated. The genuine artist is often very remote in character from the clever, urban, intellectual business mind, and, it is this type of mind which seems to me to be responsible for many of these new movements.

Some of these surrealist works suggest plants that have been grown with drugs on the pavements of some 'city of dreadful night' where the vault of the sky is itself of chemicals. Perhaps this is because they wish to express the 'latent' rather than the 'manifest' content of our epoch, to use their own language.

One returns with relief to what the French call '*la belle peinture*' which is more often than not the work of simple unsophisticated natures.

It is perhaps no mere coincidence that some of the greatest modern masters—Corot, Renoir, Cezanne, took no interest in the intellectual movements of the big city and lived the life of peasants, and that other well known masters—Claude, Turner, Crome were illiterate.

Between the creative artist and the sophist there would seem to be something in-compatible, and in many of these new movements which have grown from the life of the metropolis, there is not a little snobbery and sophistry.

How many times since 1920 have I been told by advanced painters in Paris "As a movement it is finished with now." This steady procession of 'isms in painting no doubt means that the artist of today is awake and filled with the spirit of research;—but it may also mean, and this is less interesting, that the commercial organisms of the big city are trying to bring art into line with the films, the fashions and the newspapers.

I had the rare and good fortune to spend all my early years among the hills in a region which has remained unchanged for a thousand years or more. Whenever I return, I discover a sculptural grandeur of outline and a fresh beauty which has come to be eminently satisfying, like that of the Parthenon. Today, wherever I am, I have come—to take my

stand upon these hills, so that when some years ago I heard Marinetti in a futurist lecture speak of the need to destroy not only all the art of the past but syntax and grammar and all the literatures,—I went home and began to read Homer.

This became a habit, and, after many years, I seemed to stumble on something which no translation or greek professor could have imparted, something nearer to sculpture than literature. This aesthetic content which gradually grew upon me like the outline of my native hills or the image of the Parthenon is something indefinable and not to be reached at through the intellect, so that later when I came to recognize the same vital form in the work of Maillol and Cezanne I felt that I had discovered something timeless which was the soul of all great art.

Such art is much more likely to resemble the oak tree in its gradual growth than be a rapid result of urban ideas and organization. On the whole it will differ from the spirit of futurist art much as the Parthenon differs from advertising.

The soul of all great art which is alike in its indefinable essence, though constantly changing in appearance has been recognized, it seems to me, by one of the best critics of today, Mr. Jan Gordon, when he says :

"Tradition, in fact has to do with art alone, while with movements can be mixed up history, archaeology, philosophy, politics, geography, fashions, religion and crime".

"Movements are nothing but the stuff of which tradition is made."

"Movements die: the tradition, however, is a live thing that changes, grows and persists."

"Once a man has something to express, and the passion to express it, he will find himself leaning on the inevitable tradition."

That is well said, and well worth saying, in view of the shallow urban trends of today.

Much has been said, in recent times, against eclecticism, especially in architecture where it has been gradually set aside, and rightly enough, for more original forms inspired by the dynamics of the machine. But this has given rise in some quarters to the idea that functionalism, as it appears today in all the arts, is a modern discovery, a new spirit which will make the art of past ages seem rather soft and ineffectual.

One has only to turn back twenty centuries to Thucydides to get the right shock.

For spirit and style there is nothing in the world so functional as his famous history, and for drive, economy and precision it surpasses anything of the kind today.

If the future is something that we create ourselves, then let it be created with a sense of the riches and splendours of all past achievement, and not merely with the hollow jargon of a journalistic, propagandist present.

When some of these very advanced critics feel inclined to belittle the last four hundred years of art and culture, they would do better to pause and ask themselves what it means for any work of art to have stood the test of such a span of time.

Above all, they should realise that very little of contemporary work will last as long. The more genuine the innovator however the more he will be likely to draw his inspiration from the past. Rodin, who was a giant in his time, had a veritable cult for tradition; and Matisse the most accomplished of the modern masters is saturated with the technical

tradition of all past civilizations.

If it is not possible to define the direction that painting will take, in the future, yet, the law of reaction leads us to believe that it will soon begin to move away from the materialism of many of these after-war doctrines.

Surrealism and abstract painting despite many of their decadent or unhealthy aspects are none the less indications, and the way in which color technique from the Synchronists to Kandinsky has evolved along musical lines, forecasting the art of mobile color, now emerging in America, also points in this direction.

But apart from the pioneers of new methods there have been other artists content to simply express themselves in paint. The American painter A. P. Ryder with a technique, which today would be considered immature and insufficient, produced magical effects altogether beyond the reach of our modern specialists. Poor and obscure, the associate altogether beyond the reach of our modern specialists. Poor and obscure, the associate of simple fisherfolk or peasants he, none the less, left behind him a work full of revelation and of a Shakespearean depth and variety.

Van Gogh whose incandescent genius flung technique to the winds is another instance; and Monticelli, self taught and limited in means, did more mysterious things with color than any of the moderns of our armed with all sorts of technical perfection

All researches and innovation in the way of technique, when genuine, are signs of vitality, but, like machinery, they cannot be accepted as ends in themselves.

There is reason then to think that the painting of the future is more likely to be mystic than materialistic.



ONLOOKERS (WATER)

By P. T. Reddy

(BLOCK BY THE COURTESY OF THE NAVABHARATI)

Soliloquy of

a

*Displaced Person**



by Louise

I would it had not been so :
That just man on the cross.
God prove it was never so !
Must a creed have root, to grow,
In a crime, for our woe and loss ?

One told how a stone was wet
With anguished sweat, with tears,
In the gloom of Gethsemani.....
Win Rome for Eloi ?
God's work needs wealth of years.

Yesua Bar-Yosef, youth
With the heart of Our Rabh Hillel,
Your sooth has grown strong to break
Pillory, stocks and stake.
And the chains of Israel ?

“Old wrongs are forgotten”.....Stay !
Wince, brothers whose shield is sham,
Who have scaled the citadel,
At the name of Israel
That erst was an oriflamme !

God's Son, could you see Job's son
Bearing your cross—(shorn Jew)—
When paeans of Roman pomp
Drowned groans of the dark death camp ?
With a word he were won—for You.

* Designating the Israelites in exile after the Second World War.



ARTS & CRAFTS IN KERALA

by
K. P. PADMANABHAN TAMPY

Kerala *, a land where Nature has lavished her charms, is the proud possessor of a culture, all her own, of traditions and social customs, and of a distinctive art heritage which has found amazing and variegated expression in music, dance and painting. Notwithstanding this individuality, Kerala is unmistakably an integral part of India, its fine arts providing much that is common with the religion, philosophy and culture of the sub-continent.

The historical and geographical factors which have contributed to the happy isolation of Kerala have to be sought in the fact that Kerala is completely cut off from the rest of India by the Western Ghats. With a fertile soil, good rainfall, ample water resources, and a fine climate, Kerala could develop through the centuries an exclusive social structure, the matriarchal society. Even a thousand years before Christ, Kerala, the home of pepper, cardamom, and spices, had established important trade connections with foreign lands. The Greeks, Phoenecians, Arabs, Romans, Dutch, Chinese, Portu-

guese, English and other Nations, were attracted to Kerala and have eulogised her ancient culture, at once insular, indigenous, and cosmopolitan. The immortal poet Kalidasa was rapturous over the charms of man and nature in Kerala. Some of the greatest products of Kerala in the realms of religion, philosophy, music, dance, and painting—like Sri Sankara, H.H. Sri Swati Thirunal, *Kathakali*, *Chakkyar Koothu*, *Ottam Tullal* and *Patakam*, the mural paintings and wood carvings, Raja Ravi Varma—all illustrate a unity amidst diversity characteristic of Indian culture as rare as it is impressive.

FOLK ART

The genius of the artists of Kerala in olden days found multifaceted expression in the mural paintings adorning old temples, churches and palaces, in the decorative and somewhat stylised folk art designs embellishing shields, bows, chariots, cots and boxes, and in the floor paintings, all the resultant of a high spiritual effort.

*14,992 Sq. miles in area. Population 1,35,51,529. Percentage of total literacy. 40.4.

As in other parts of India, the influence of religious and philosophical thoughts and beliefs have left their strong impress on these truly indigenous forms of sublime art expression which had their focus in the local temples, which were dynamic centres of social and religious life. The popular method of executing colourful paintings of deities and animals on the floor, widely known as *Kalamezhuthu* is Folk Art *par excellence*. Such decorative and religious paintings dhoolichitra of popular deities as Bhadra Kali, Kuttichathan, Sasta, Nagaraja, Nagarani, and animals like Lion, Tiger, Buffalo, are done by the unsophisticated villagers with no artistic training. Home made materials as red brick powder, turmeric powder, rice powder, lime, charcoal, etc. are used for painting such themes. Though primitive they are rich in the quality of pattern, design rhythm and decoration and suffused with symbolism and philosophical content.

MURAL PAINTING

The finest and loftiest achievements of Kerala Artists are to be seen in the exquisite wall paintings adorning the old temples and palaces dating from the 9th to the 18th centuries. The murals in the old Padmanabhapuram and Mattancheri Palaces, in the temples at Ettumanoor, and *Ananthasayanam*, in the churches at Cheppad and Kanjoor, and the latest mural in the Krishnapuram Palace, are all remarkable, for their aesthetic content and decorative excellence.

Mural Art in Kerala is plastic and sculptural both in respect of its characteristic technique of colouring and the delicate sensitiveness of its lines. The imaginative forces of creative art find their supreme

expression in the wall paintings of Kerala, which indicate a harmonious union of art, poetry and music. In these sublime paintings the soul and the senses are addressed in one evocative harmony and there is a time less delight in them. No lover of art, culture and aesthetics can afford to miss a study of these frescoes which evoke admiration and reverence. Adorning its sister art architecture, mural art is best appreciated by its design and in its architectural entity with its architectural environments. Asit Kumar Haldar, one of the foremost artists of India, has stated that "to understand" Indian fresco, it must be seen in the space which it occupies." To perceive the mural paintings *in situ* is a rare experience.

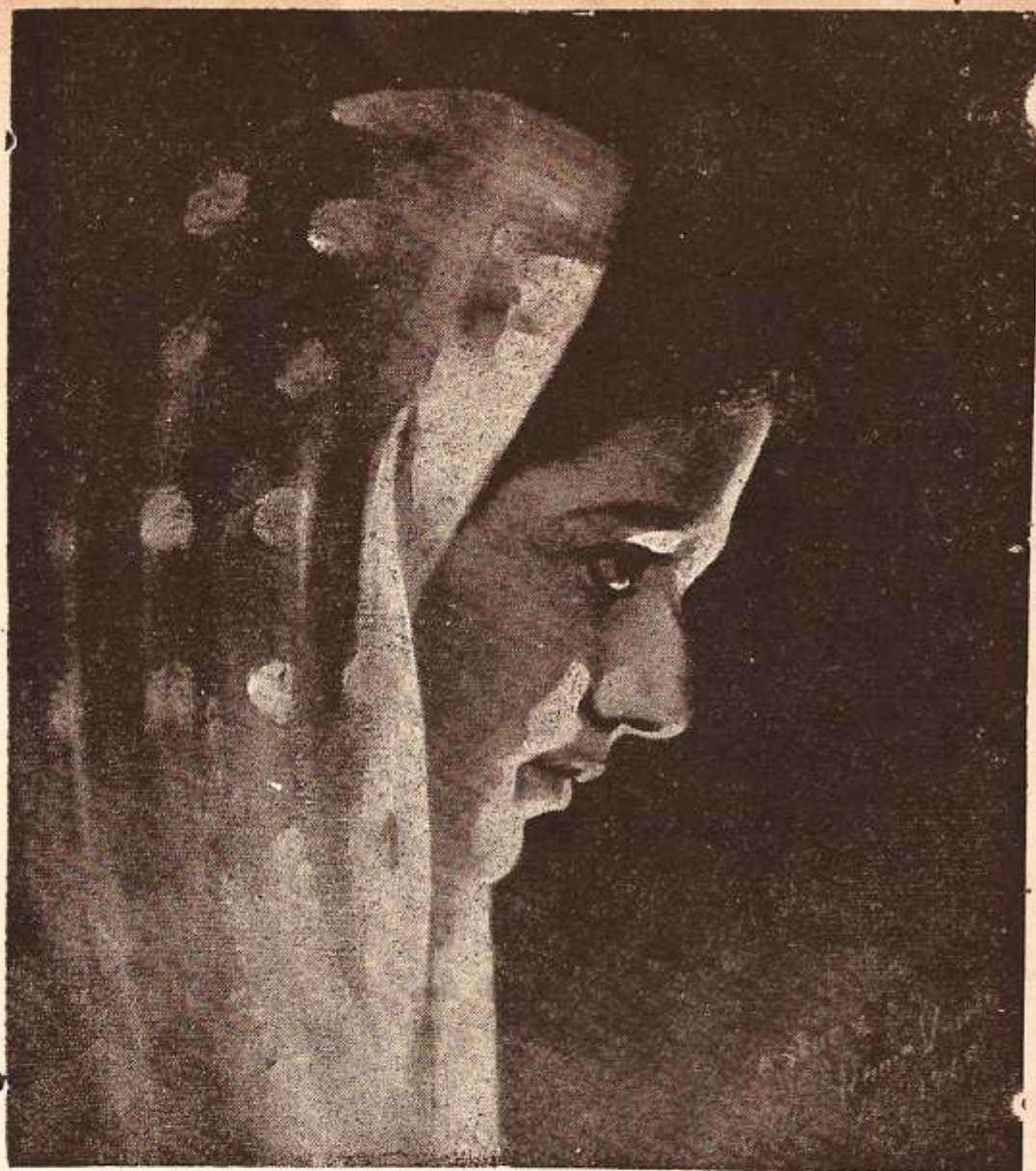
Situated in the centre of the Padmanabhapuram Fort, in the southern part of the old Travancore State, and thirty three miles to the east of Trivandrum Padmanabhapuram Palace which was the residence of the former Rulers of the State and the seat of Government till 1750, is the repository of the most exalted achievements of artists and craftsman in mural art, and sculpture on wood, stone and metal. On the four walls of the royal bed chamber in the topmost floor of the four storeyed Padmanabhapuram Palace are painted about fifty colourful scenes of mythological interest, each complete in spirit and symmetry. The largest and most important single collection of mural paintings in India are seen here, still wonderfully fresh, with all the glamour of the magic of colours, sumptuousness of forms, and the charm of design and draftsmanship. The rediscovery of this "Ajanta of Kerala" was made in 1935 by Her Highness Maharani Setu Parvati Bayi and Dr. J. H. Cousins, distinguished art connoisseurs.

The heyday of mural painting in Kerala

Oil paintings
by
Rama Varma Raja

Side :
Sweet Memories

Below :
Sakuntala
taking leave
of Kamra



was in the sixteenth to eighteenth centuries when the now famous Padmanabhapuram and Mattancheri murals were painted. They are vivid depictions of the major deities of the Hindu Pantheon and some of the incidents from the Puranas, and display in lively lines and charming colours a synthesis of the living art of old Travancore and Cochin within the tradition of Kerala which is part of South Indian Painting known from the days of Sittanavasal. These three hundred-year old tempera paintings adorning the entire walls of the royal palaces glow in sombre colours, Indian red and terraverte, white, black, yellow and green, with blue very sparingly used. The larger compositions like the Ganesa and Siva panels are the work of one master.

The genius of the unknown masters who executed the Padmanabhapuram and Mattancheri mural paintings may be discerned in many a line and curve and in the wonderful delicacy of the well-toned tempera colours. They express fantasy, aspiration and vision, in eloquent lines and resplendent colours. The epic and lyric qualities of these graceful frescoes are without parallel. The murals, distinguished by forms that are poems and colours that are melodies, are saturated with holy feelings, and noblest aspirations. In these Paintings, Hindu Art holds itself to the essential dignity of the human soul without denying sensuous appeal and impresses upon the art connoisseur that the master minds who conceived and executed these marvellous works of Art were not ordinary mortals, but Titans of energy and creative genius. These wall paintings of old, so full of animation of life and philosophical thought, convey much more than the Art of paint and pencil. They captivate our minds, give joy to our eyes, and provide us with that concentrated essence of artistic expression which makes

it significant not only to the mind but to the inner spirit as well. There is in these wall paintings a timeless delight which is akin to the bliss of *Brahman*.

The imaginative forces of creative Art find their sublimest expression in the sacredotal and heroic wall paintings in the Padmanabhapuram and Mattancheri Palaces, and Temples which are a unique complex of artistic eminence. Padmanabhapuram, the forgotten capital of old Travancore, and the old Dutch Palace at Mattancheri, will ever remain a place of pilgrimage to all students of Art, Architecture, Sculptural and Aesthetics.

The *Sri Chitralayam* (State Art Gallery) at Trivandrum contains an extensive and fairly complete representation of the mural art of India, ranging in scope, manner and method from the prehistoric mural, ten thousand years ago or more in the caves of Hosangabad in the Narmada Valley, down through Ajanta, Bagh, Sittanavasal and Ceylon, to a comprehensive and thoroughly representative collection of Travancore-Cochin mural paintings, dating from the cave temple of Thirunandikara in the 9th century A.D. to the Krishnapuram Palace mural *Gajendramoksham* in the early part of the 18th century A. D. This rare and valuable survey of Indian mural painting is exhibited in a striking manner in the *Sri Chitralayam* which is one of the best Art Galleries in the East.

FAMOUS ARTISTS

Significant alike in quantity and quality has been the unique contribution made by Kerala born Artists, Raja Ravi Varma and his brother C. Raja Raja Varma to the art revival in India. It is refreshing to note that this artistic heritage has been maintained in a fair measure by Rama

GYPSIES OF THE
SOUTH INDIA
(OIL COLOUR)
by
RAJA RAVI VARMA



Roller Bird
(WATER COLOUR)
by
K. MADHAVA MENON

Varma, the talented son of Raja Ravi Varma, and Ravi Varma, his nephew. Another outstanding artists was Kizhakkaymadathil Padmanabhan Tampi who excelled as a first rate portrait painter. A few life like portrait studies, so full of refinement, fineness and character, by him are exhibited in the *Sri Chitralayam*. He trained a good number of young men some of whom later became fairly capable painters. Rama Varma (1880) is essentially a portrait painter in oils who has to his credit a few remarkable studies of Puranic themes and *genre* pictures. Widely read and travelled, he conducted a flourishing Art School. One of his disciples N.N. Nambiar won fame as a portrait painter of merit. Ravi Varma (1887) is an artist with reputation as a painter of portraits in oils. His mother Mangala Bhai Thampuratti (1866-1956), sister of Raja Ravi Varma, was also a talented painter. Works by these artists are exhibited in the State Art Gallery, in the Indo-European Block.

One hundred and eleven years ago, on the 29th of April 1848, was born Raja Ravi Varma (1848—1906) who was easily the most distinguished and popular painter in India in the last century. Kerala has made fundamental and significant contribution to art in India in the world famous work of Ravi Varma, though technically his paintings were outside the typically Indian tradition in that his manner and method of works were realistic to the core. He was a link between the old style of Indian Art and the Revival style inaugurated by Dr. Abanindranath Tagore.

The apostles of symbolically suggestive art, as it finds charming expression through the media of tempera and water colour wash, in the pretty and over stylised paintings by Bengal Artists, have most un-

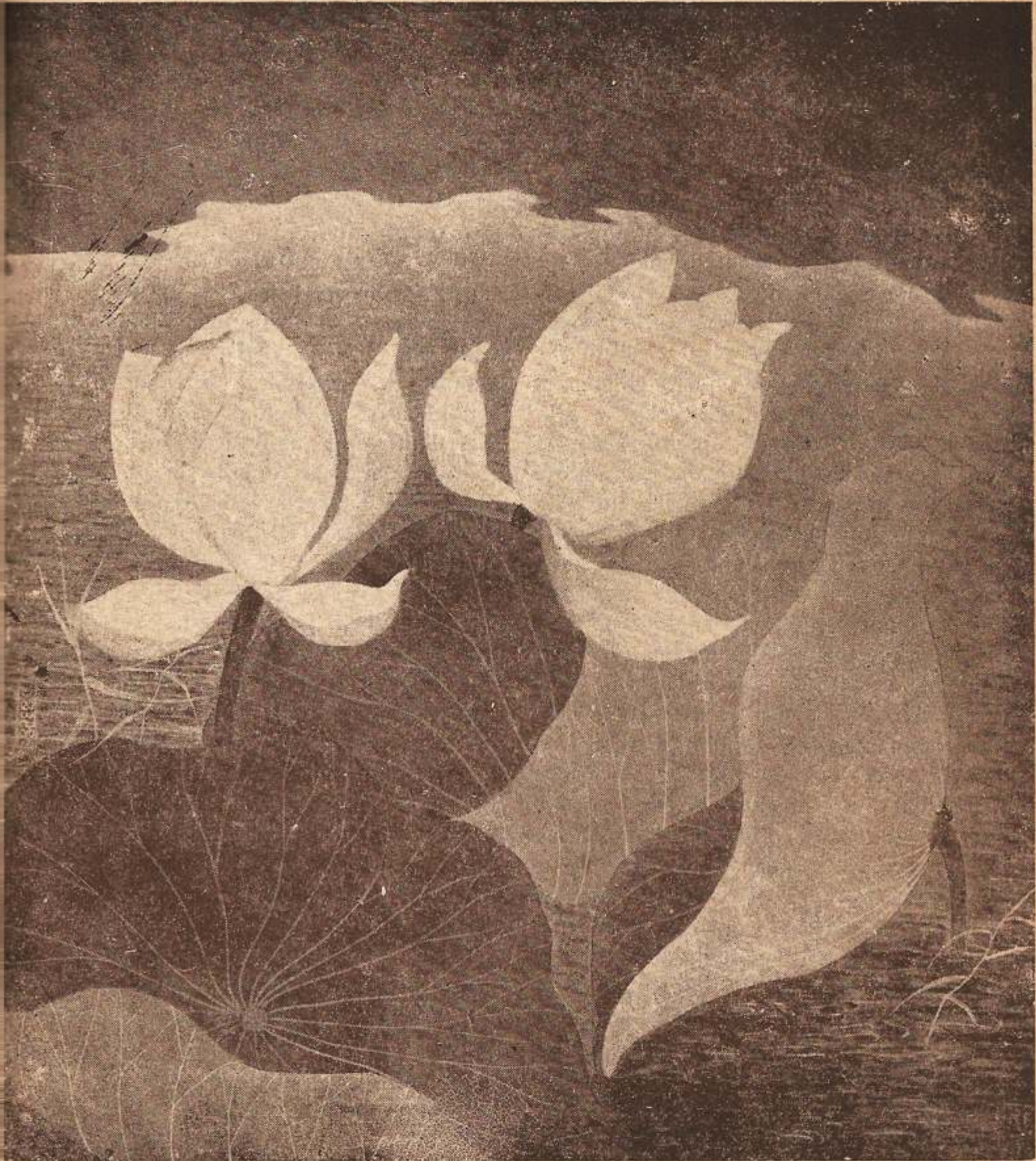


Monkeys (water)

by K. Madhava

charitably criticised Ravi Varma's great art. But they either do not realise or have deliberately ignored the fact that like a lone star, Ravi Varma shone through the dark century between the disruption of the Rajasthani and Mughal Schools of painting following the dissolution of the Mughal Empire, and the revival of Indian painting which came about fifteen years after his death. In the uncertain and transient phase of Indian Art, preceding the muchboosted revivalism of art which by accident took place in Calcutta and for which entire Bengal assumed credit, Ravi Varma was the most dominating personality with the greatest and widely known achievement. Unfortunately he was not popular with the Bengal Revivalists for his Western technique met with their severe disapproval; and he could not win the approbation of the Radicals, with their avowed orientation towards Expressionism found his realistic style intolerable. But, with the masses he was, and continues to remain, most popular because the colourful paintings of deities and heroes and illustrations of legends appealed to their religious imagination, and gave them visual joy.

An eminent critic of art has put it tersely: "It is much to his credit that at a time when the personages, and events of the Puranas were subjected to a detraction of an extreme kind, by followers of other faiths, the personification of cosmic powers



WHITE LOTUS (*water*)

By K. Madhava Menon

and heroic life, and the stories connected with them by the illuminated imagination of the seers of old, became the chief artistic motifs of his work, and kept the idealism of the vast majority of the people of India fresh. When the Bengal Revival appeared, the technique and manner of Raja Ravi Varma were superceded, but his main subject matter remained”.

One of the “Immortals in Art” whose achievements are prodigious in quantity and quality, Raja Ravi Varma was the most outstanding figure in the history of Indo-European Painting which attained a high standard of known excellence in the works by the Kilimanoor family of Painters in old Travancore. Essentially a self-taught artist, with no opportunities of coming into contact with the age old art treasures of India from which later-day artists drew inspiration, Ravi Varma achieved world-fame, and was the most successful Indian Artists of his day. The happy and sumptuous combination of inherent genius, fertile imagination, and untiring endeavour, contributed to amazing success as a master of life-like portraits and imaginative subject pictures. A keen observer and profound learner, anything which appeared before his searching eyes never went out of his prodigious memory. Like Goya, Ravi Varma had a camera eye. To accurate seeing and candid statement he added a correct understanding of anatomy and beauty. The dignity and charm of the human form found their exquisite expression in the paintings by Ravi Varma and his equally talented brother C. Raja Raja Varma (1860-1905) who was a master landscape and genre painter as well. Raja Raja Varma’s paintings in oils of rustic types and landscapes are full of local colour, character and ready appeal to the masses, for he was truly a People’s Painter who

saw all the colour and contour of man and nature around him. He was also a literary man and his Diary Notes provide most interesting and illuminating insight into men and matters of the times. His fame has to a large extent been eclipsed by the overwhelming eminence won by his great brother Raja Ravi Varma. It is true that Raja Raja Varma has not received in full measure the recognition richly due to him as a great artist.

Ravi Varma conceived forms before him in flesh and blood as the result of his intense study, his deep scholarship, and his extreme devotion. All the puranic and legendary characters appeared before his mental vision in their true demeanour and department. All Hindu homes and houses of artloving people are adorned with reproductions of his paintings. His name is a by word in Hindu India. He is revered by all Hindus, for it was he who first painted for them their favourite ideals in song and legened. He continues to enjoy a vogue almost unsurpassed. He has had many week followers and unimaginative imitators, none of whom has displayed his great and unique talents as a portrait and subject painter *per excellence*. Unfortunately, he was too much engrossed with his work that he had no time to train up a band of disciples to carry the torch aflame, aloft.

Three distinguished sons of Kerala have won international reputation as to pranking contemporary Indian Artists. They are K. C. S Panikar, K. Madhava Menon and Dr. T.K.N. Trivikram. Developing their artistic talents and winning recognition outside Kerala these creative artists have brought honour to their motherland. An artist of dazzling originally with an amazing mastery over different media, Panikar, an

intellectual among Painters, is a great experimenter and iconoclast in Art, always determined to achieve new and larger distinctions through the vigorous handling of bold lines and brilliant colours. His genius as a master of bold drawing and colouring find their full and vibrant expression in his recent simple and striking studies of humanity. Beauty and strength characterise his works which are challenging in the novelty of conception and execution. Soaring vision and technical competence combine to form vivacious studies in which the best elements of Realism, Expressionism and Folk Art find their most virile expression. An unparalleled painter of Indian fauna and flora in the delicate, difficult, wet wash style approaching nearest to the genius of the old masters of Chinese, Japanese, and Mughal Art, K. Madhava Menon's works illustrate in the most joy—imparting manner, fidelity to life, nature and character, subtle and sensitive chromatic harmony and rhythm. Each painting by him is a poem in colours which affords both visual joy and aesthetic satisfaction. In sublimity of content and vision, perfection of form and technique and charm of expression irradiating tranquility of mind, poet-philosopher Trivikram's paintings are soul-searing. An artist whose output is rather meagre in quantity but supreme in quality, his art is interpretative. The magic and mystery of religion and philosophy and age-old culture are treasured up in his works of inspired Cosmic Art.

Kerala-born Sankar, Kutty and Abraham have won international reputation as accomplished cartoonists. Among Contemporary Kerala Painters who have achieved some fame locally and who are capable of better accomplishments are T. S. Seshadri, C. V. Balan Nair, C. K.

Ramkrishnan, P. Gangadharan, and R. Gobindan Achari who are proficient in the medium of oils and water colours. A few students trained in the Madras School of Arts by Prof. K. C. Panikar are on the highroad to fame as capable artists with vision, originality, and achievement. Some Kerala-born Painters have made a mark as successful Commercial artists.

Kerala has a forest area of 24,58,400 acres where more than a thousand varieties of timber yielding trees growing plenty. The availability of different varieties of wood has been put to excellent use by the people of Kerala as a building and decorative material. Their artists and craftsmen have embellished houses and temples, from top to bottom, with exquisite wood carvings of deific and secular themes. The many wooden temples in Kerala of the last half millennium eloquently sing the glory of the nameless wood carvers' consummate skill full of rich imagery opening the doors into the innermost realisation. Some of the finest wood carvings are seen in the old temples at Sasthamkulangara, Kaviyoor, Chonakkara, Kidangoor, and the Padmanabhapuram Palace, the religious, decorative and animal motifs of which are supreme and sumptuous. Exquisite examples of wood carving collected from various parts of the State are exhibited in the Trivandrum Museum and the Padmanabhapuram Palace.

Kerala has a rich variety of artistically Produced brass lamps ranging from Portable lamps to massive lamps of 30 feet in height and weighing a few tons. Of these brass lamp which contain a lot of intricate engraving and ornamentation, *Thookkuvilakkau* (hanging lamp), *Changalavilakkau* (lamps with chains), *Nilavilakku* (Perpendicular lamps), and *Dwa-*

jasthambha (lamps with tiers) are the finest specimens. These lamps are used both for religious, ceremonial and secular purpose. Equally famous is Kerala for its exquisite ivory carving and Kufgari work which display consummate artistic taste and skill in craftsmanship. The fact that the master craftsmen in some of the Design centres in India which turn out beautiful ivory carvings hail from Kerala testifies that the art tradition of ivory carving is a living force in this land.

There are a few thriving art schools in Kerala, run by the State and private bodies. The School of Art at Trivandrum, the Raja Ravi Varma School of Painting at Mavelikkara, and the Government Occupational Training Institute at Trichur impart instruction in art crafts. Among the Art Schools conducted by private bodies, the Kerala Art School at Telli-cherry under the guidance of the well-known artist C.V. Balan Nair, and the Cochin School of Art at Ernakulam under the watchful eye of M. Raman, the Doyen of Kerala Painters, who won fame as a portrait painter are the outstanding. These two Art Schools celebrated their Silver Jubilee last year. All over the State there are many private art schools which coach students for the Government Technical Examinations in Painting and which claim excellent results. But, Kerala, in spite of its great art craft traditions, lacks a first rate Art school of the type of the famous Art Schools at Bombay, Lucknow, Calcutta, Madras, Hyderabad and Baroda, which have produced artists of note. Though these art institutes have turned out a large number of Drawing Masters who teach Art in the Schools, a few portrait painters and commercial artists of some achievement, they have not succeeded in adding to the number of Creative Artists who could

win all India and international reputation. This defect can be remedied only if the Art Schools are thoroughly recognised by men with vision and courage and manned by reputed artists and art teachers with all world eminence whose contribution to world art has been significant.

FOLK SONGS

Scintillating with the local rhythms and melodies of folk music, the indigenous songs of Kerala created by the agriculturists and other labourers in the course of their day-to-day work, are exquisite expressions of native dialect. Possessed of no cultivated charms and refinement, these folk songs are genuine, sweet, sincere, spontaneous expressions of unsophisticated folk who are fully alive to the joy, beauty, pathos, and pain of life. The folk songs of boatmen, (*Vanchipattu*) itinerant gypsies (*Kurathipattu*), the hill tribes, and the working classes who labour in the fields, abound in haunting melodies. These people's songs, each distinct in rhyme and appeal give clear insight into local life, customs, manners and so forth. Kerala has the largest variety of folk songs abounding with a universality of sentiment dealing with puranic and legendary, heroic, and didactic themes.

CLASSICAL MUSIC

In the realm of South Indian classical music, H.H. Sri Swati Thirunal, the famous composer, takes his rank with the other luminaries Thyagaraja, Muthuswamy Dikshitar and Syama Sastri. His compositions in five languages represent the finest efflorescence of the Carnatic tradition in Kerala. The *Sopana* style of indigenous singing, slow in tempo with the notes gaining in volume and vigour producing melody and

grace, is even now in use in the temples where *Ashtapadi* is sung in the *Margi* style. With the advent of *Kathakali* and its precursor *Krishnattam* in the 16th century, the use of *Padams*, musical compositions couched in mellifluous concord, came into vogue. The *Kathakali Padams* composed by the famous *Kathakali* composers Unnayi Variar, and Irayimman Tampi are dignified, spontaneous full of vitality and charm, and melodious to perfection.

HISTRIONIC ART

Alongside the age-old *Koodiyattam* and *Kathakali*, there flourished in Kerala, even so early as the 9th century, Sanskrit Drama which remained popular with the intelligentsia and cultured people for a long period, until they were translated into Malayalam thus reaching a wider audience, providing delectation to the masses as well. The close of the 19th century witnessed a new trend in the development of drama in Kerala, which began with the ushering in of Malayalam translations of famous dramas from the European languages.

C. V. Raman Pillai, the greatest Malayalam novelist, gave brilliant lead with his satirical and social plays. The Modern Malayalam Theatre owes a great deal to this genius. Then followed a galaxy of talented dramatists like E. V. Krishna Pillai, Kainikkara M. Padmanabha Pillai, Kainikkar M. Kumara Pillai, K. Krishna Menon, M. G. Kesava Pillai, T. N. Gopinathan

Nair, M. P. Sivadasa Menon, N. P. Chelappan Nair, K. Ramakrishna Pillai, N. Krishna Pillai, P. Keshav Dev, Ponkunnam Varkey, Vasudev, Govindan Kutty, K. T. Muhammad, C. N. Srikantan Nair, Thikkurissi, Thoppil Bhasi, Jagathi N. K. Achari, R. S. Kurup, and others. Ibsenism has to a large extent coloured the works of some of the play wrights. Political themes are favourite with contemporary drama writers whose works have gained immense popularity giving rise to the establishment of a few outstanding professional and amateur dramatic groups which are thriving well. Of the amateur actors whose contribution to the stage has been significant, particular mention has to be made of T. R. Sukumaran Nair, P. K. Vikraman Nair, and P. K. Veeraghavan Nair.

The development of drama in Kerala goes to prove that it has been recognised as a major literary form ranking with poetry and fiction, and employed as an effective means of propaganda. If our contemporary play wrights, some of whom are exceptionally gifted with astute insight into human nature and competence of literary expression, would take care to educate the public and promote good taste by producing plays which dominate in cultural and aesthetical values, ruthlessly subordinating merely entertainment and topical values, their works will certainly gain permanency and be hailed as works of creative art, really great in content and presentation.

“Hamsa” Border

(Padmanabhapuram Palace Mural)



Dutch Contemporary Graphic Art

*(Article and block by the courtesy of the
Royal Netherlands Embassy in India)*

Under the auspices of the All-India Fine Arts and Crafts Society, an Exhibition of contemporary Dutch Graphic Art now makes a tour through India.

The Exhibition has already been to Kanpur and Calcutta and will soon be held in New Delhi and a number of other places.

In the catalogue for this Exhibition the Graphic Artist Pam G. Rueter, who was also a member of the Selection Committee, wrote the following introduction.

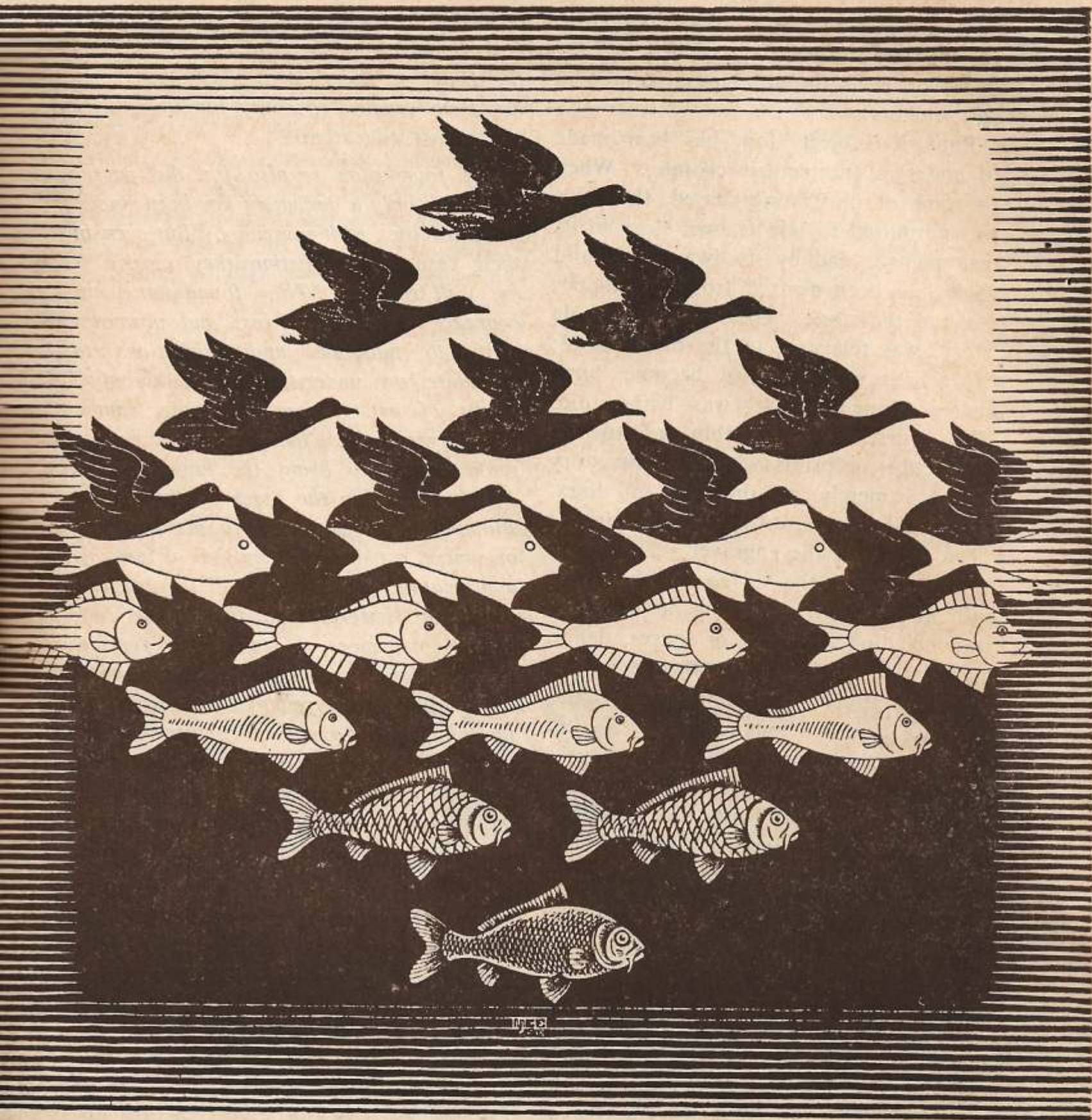
Graphic art, with its quartette of techniques—woodcut, etching, engraving and lithograph—has, in the course of this century acquired an entirely new face. This is not merely the result of the changes in style which have marked both painting and sculpture in the past fifty years and which are mirrored in the graphic arts : its function has undergone a complete change, in fact, a renewal. Originally its principal field of activity was illustrating and here the skill of engravers and xylographers had attained an amazing height. But this noble and ancient craft was swamped within a very short time by the rapid rise of photo-chemical reproduction techniques.

Although the influence of this dangerous rival soon became absolute, it also proved to be the much needed incentive to graphic art for a reassessing of its individual values. By being oppressed and compelled to regain lost ground, it revived and found its strength in its own, tried qualities.

Just as even the most perfect gramophone record is not capable of invoking the joy we feel when we make our own music, so the smooth perfection of the reproduction cannot ever really compete with the products of etching needle, gouge and burin.

The subject role of the illustrator disappeared almost completely and a liberated graphic art was given a life of its own. With it, both subject and appearance underwent a change: the minute engravings which only revealed the secrets of their beauty and cunning when viewed through a magnifying glass and which were cherished as precious jewels by their collectors, gradually made way for large, bold prints which do not lie dormant in portfolios but have an active task as all decoration.

This new task of the graphic arts was accompanied by an urge for colour. Graphic art has of old been known as the art of 'black-and-white' and there are a great many xylographers and engravers who have remained faithful to this particular interplay of contrasts, but colour prints, especially the colour lithograph—a technique in which prints in five or six colours are by no means a rare occurrence—enjoy great popularity. There are, moreover, combinations of various techniques in one print which, formerly a grave offence against established graphic custom, are now gaining an increasing number of admirers. An instance of



SKY AND WATER (*wood-cut*)

By M. C. Escher

Escher's prints suggest a kind of borderland where various intellectual and artistic impulses meet and find their experimental play-ground. Exact representation, philosophic speculation, rhythmic ornament and the regular division of flat or spatial areas, all join hands to give us a glimpse of this world's poetic "fourth dimension".

such combination is a sugar aquatint, enriched by lineal play applied by the burin or even the lithograph combined with etching.

But the subject, too, has been made to undergo spectacular changes. When the task of illustrating ceased, the print was permitted to tell its own story in its own manner and by its own means and these had been derived from the copper plate of the stone. Gradually the whole 'story' was relegated to the background; the artist's standard had become 'how' and no longer 'what' was being told. This course has inevitably led to the production of prints which tell no story and are merely an interplay of lines, planes and colours. As Ruskin remarked: "The object of the engraver is, or ought to be, to cover the surface of the metal with lovely lines, forming a lacework and including a variety of spaces, delicious to the eye". Whether this 'lacework' and the 'variety of spaces ought to stand for more than 'delicious to the eye' Ruskin does not say. Happy the country which, among its best graphic artists counts those whose brilliant play with the interlaced blacks and whites speaks its own language and who make prints, not only delicious to the eye but to the heart and mind as well.

ART AS PUBLIC PROPERTY

In the private publication of the Dutch Insurance Company "De Nederlanden van 1845" Professor J. G. van Gelder, chairman of the Foundation Art as Public Property, has recently said something about the foundation, the development and the activities of this organisation. From this article is derived the following.

The Dutch foundation Arts as Public Property, according to the act which brought it into being, is "for aesthetic education by

means of the radio, in words and picture." Its primary aim, therefore, is to educate the Dutch in the field of plastic arts. It has been created specially for those who missed art education.

The foundation is also for the youth, for whom only a beginning has been made in large cities with museums. But even in their case, the education they receive is not well rounded. The foundation encourages the study of art and promotes visits to museums and exhibitions to stimulate an understanding of the good works of art. Since exhibitions cannot reach everybody, the foundation runs a radio course to bring the knowledge of Dutch art within the reach of the people. Running commentaries on pictures are, of course, a more effective way of inducing appreciation of art than the written word. A subscriber to the course pays about ten rupees a year. He receives in return four colour reproductions a month ten months of the year. He also receives the texts which go with the pictures. These texts are broadcast over the radio every Monday evening so that people can listen in for weeks and later become members.

When the course was started in 1956, there were 20,000 members. Six weeks later, the subscribers numbered 50,000, and the number is growing every day. There are at present about 100,000 members.

The foundation is self-sufficient. It is a non-profit organization. Subscribers who became members before November 20, 1957, took part in a raffle of the work of young artists. All subscribers get free passes to more than 60 national and municipal museums. Lectures and passes attract 10,000 more visitors to museums every year. When radio lectures are given, the relevant pictures are hung separately in museums; many go through their texts

several times and cross-check them with the pictures.

Those who give the lectures are museum directors, professors and critics. The first protects the work of art for posterity; the second gives us its historical and functional significance and the critic sits in judgement on it. These three aspects are always brought out in the texts issued to subscribers. This year is the third year

of the course. Sixty Dutch museums possess an almost inexhaustible collection to keep the course going for many decades.

The social and cultural aspects of the work of the foundation have attracted much attention abroad. Similar organizations are proposed to be started in the U.K. the U.S.A., Belgium, Israel and Germany.

Perhaps India as well can draw from the experience of this foundation.



FISH (Lino-cut)

By Panchanan Roy

A FINE ARTIST

by KONSTANTIN YUON

This article on Nikolai Roerich was written in connection with the recent exhibition of his paintings in Moscow. The author, Konstantin Yuon, People's Artist of the U.S.S.R., died this April at the age of 82. It is the last critical piece written by the distinguished painter, the bard of the Russian landscape and connoisseur of Russian national art.

Nikolai Konstantinovich Roerich (1874-1947) was a prominent Russian painter who began his long artistic career at the close of the last century.

The unique style of his highly imaginative works, imbued as they were with the wisdom of antiquity, brought him world-wide fame.

The powerful and vivid gift of artist and thinker blended in Roerich with the penetration of historian, scientist, archaeologist and explorer.

Yet the dim past of his land and archaeology were not a study room occupation for him. They urged him on to acquire a first-hand knowledge of the life of the ancients and of ancient nature.

In 1897, his first big canvas, *Messenger*, won him fame.

His interest in archaeology and excavations of ancient burial sites in the Novgorod, Pskov and Tver gubernias, his study of ancient chronicles and papers at the St. Petersburg Public Library, and the encouragement he received in this from the head of the library, V. V. Stasov, decided him on his final choice of profession.

The exhibitions of that day featured Roerich's canvases about the ancient

Slavs, such as *The Sources of Rus*, *The Slavs*, *The Sages*, *Guests from Overseas*, *Idols*, *Building a Town*, *Building a Boat*, etc. The paintings possess great force and an ingrained freshness of colour.

The ancient of his paintings—hunter, fisher, builder and warrior—is always strong of body, steeled in battle and work, and always intimately close to the magnificent northern landscape of Russia.

Roerich visited all the ancient historical centres of Russian culture, where he studied the infinite wealth of architectural and decorative forms.

He devoted much of his time to the theatre. His splendid productions of *The Snow Maiden*, *Prince Igor*, *Sacred Spring*, *Peer Gynt* and *Fuenteovejuna* have gone into the history of theatrical art.

Roerich travelled extensively, visited different parts of the world. His art won admirers in the Scandinavian countries, Britain and America.

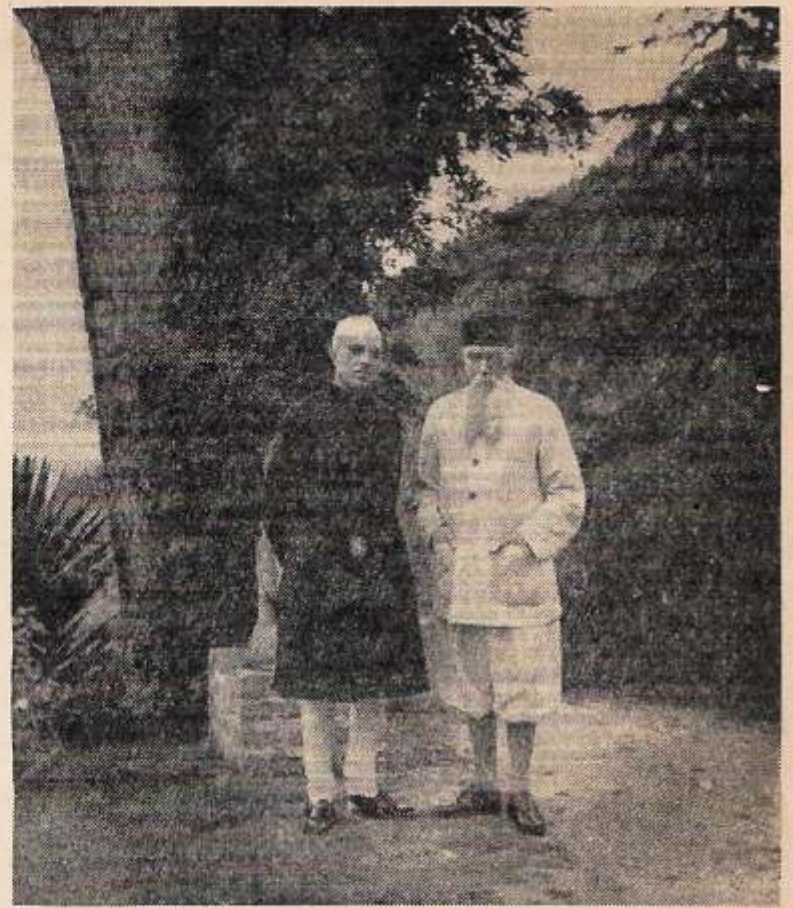
He took part in many major archaeological expeditions to the East. In the East, Roerich found the right material for his forceful imaginative artistic search. Mongolia, China, India and Tibet, with their antique cultures, were his promised land. He spent more than twenty years

in India and maintained friendly contacts with the leading progressives of that country, among them Jawaharlal Nehru and Rabindranath Tagore.

A scientist's knowledge and an artist's sensitive intuition lay at the bottom of the remarkable canvases which Roerich created during this period.

In his art he showed those monumental forces of nature which at one time threw people into a state of religious fervour and bore prophets and preachers who sowed prejudice and barbarian superstition.

Antiquity, science and art were the basic elements of these works. Folklore, the link between mythology, geology and the seismic and cosmic forces of nature, have always stirred his artistic imagination. Mere words cannot convey Roerich's highly emotional art. It is for the eyes and for the soul.



Jawaharlal Nehru and Nikolai Roerich
at Kulu in 1942



COMPASSION (*Tempera*).

By Nikolai Roerich



PATH TO KAILAS (*Tempera*)

By Nikolai Roerich

EXHIBITION OF NIKOLAI ROERICH'S WORKS

Moscow, 20.7.59 (Tass)—An exhibition of works by Nikolai Roerich (1874-1947), distinguished Russian artist and archaeologist, has opened in the Tretyakov Art Gallery here today. Two hundred fifty works from state museums and private collections are on view in four halls.

The first comprehensive exhibition of Roerich's works was arranged in Moscow a year ago and aroused great interest. It was built around the private collection of the artist's son, Yuri Roerich which included all the works created by Nikolai

Roerich in India where he spent the last years of his life.

The present exhibition is much broader in scope, comprising as it does works from museums in Kiev, Minsk and other cities. It gives a comprehensive picture of Roerich's complex and interesting work, from his highly poetic "The Messenger", the artist's first work which brought him fame, to the magnificent series "The Himalayas", reflecting the finest aspects of Roerich's art: the great emotional drive behind his works, his feeling for colour and a fine sense of the decorative.

The function was attended by the Indian Ambassador to USSR Mr. K.P.S. Menon.

People's approach to the Art of Painting

Prof. O. C. Gangoly, Calcutta, says :

“The question of the PEOPLE'S APPROACH TO THE ART OF PAINTING—is a very difficult one—and could not be answered in a letter. If the people are anxious to study the masterpieces of Painting—they have to learn the language of Painting just as they must learn the language of Literature—before they can appreciate the masterpieces of Literature. The only way to teach our common people to understand the meaning of pictorial art—is to provide Public Galleries of masterpieces of Painting—well stocked with good examples of *all* Schools of Paintings and to provide regular Gallery Talks—in the presence of the original paintings—as they do in America.

“In the present condition of things—it is needless to discuss problems of Art—in Art Conferences, before we have developed our Museums and Galleries into powerful and active instruments of education and before we have placed the study of Fine Arts in the Syllabus of studies—in our Schools and Colleges.

* * *

Sri. ASIT KUMAR HALDAR, Retired Principal of the Government School of Arts and Crafts, Lucknow, says:—

“If art is not a part and parcel of the artist himself and his religion and considered to be an accomplishment, then let it be commercialised. It could then end in various “isms” sponsored by the author-critics and journalists. Whereas, the art heritage of India sustained religious and metaphysical approach to art and life and

artists throughout the ages were seers. It is therefore difficult to understand the legacy of art of our country if studied in a secular Western manner”.

Sri. BARADA UKIL, Says :

“The modern tendencies in plastic art throughout the world have become ridiculously monotonous on the pretext that art is and should be international. *The much boosted abstract art has become too 'formalistic' and cannot inspire creative artists any more*”.

“Artists in many countries are now blindly copying the art of Paris and Mexico. Such an imitation leads to the degradation of art. Opposing to it the healthy assimilation of the good elements in the art of another country, the artist asserts that the countries of the world, brought much closer together by the modern communications system, will undoubtedly influence each other”.

“What is going on in the name of internationalism in art is all wrong. The art of each country is bound to be different from one another, because of the fact that the life of the people, its environment and atmosphere are different; and the creative artists of no country can remain indifferent to these important factors which are always active in the subconscious mind. Life, soil, environment and atmosphere of a country being different from other countries, how is it possible to make art ‘international’ in the sense it is interpreted today?”

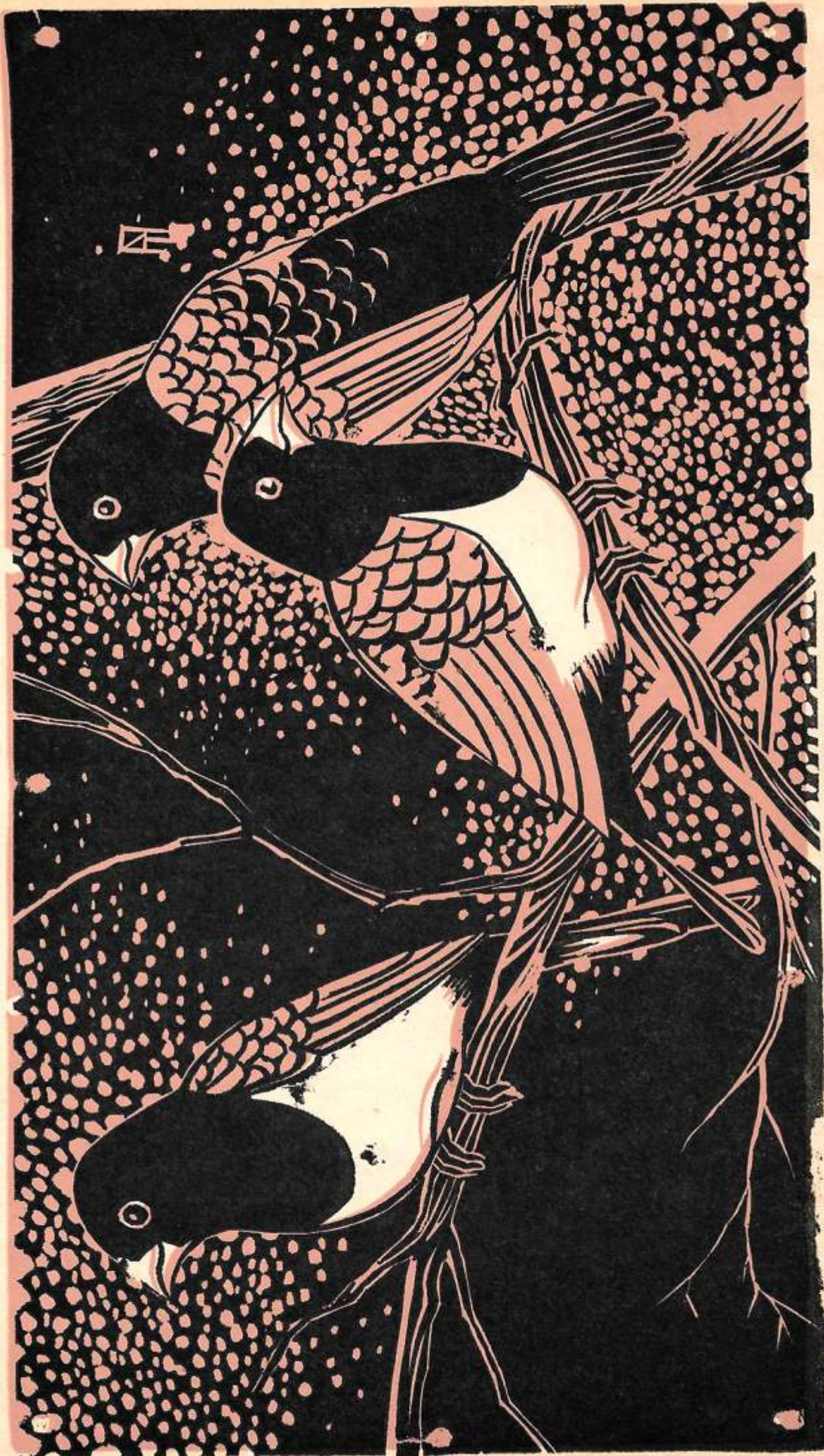
“The art of a country must be understood and appreciated by its people”.

THE LITTLE LIBRARY OF ART. NO. 17. DEGAS—WOMEN DRESSING By MAURICE SERULLAZ. No. 18. MODIGLIANI—NUDES. By Y. SONABEL. No. 19. RENOIR—CHILDREN. BY RAYMOND COGNAT. No. 20. GAUGUIN—TAHITI. By HENRI PERUCHOT. Each 42 pages, with six monotone illustrations and 15 full page colour plates. Price. Sh. 2/6. Published by METHUEN AND CO, LTD., LONDON.

BOOKS on Art are necessarily costly and, therefore, not within the easy reach of the ordinary buyer. This has been a serious handicap to a proper, wider and popular appreciation of Art. With a view to making well written, beautifully illustrated, artistically got up, and handy publications available to the public at a moderate price, Methuen and Co., who have to their credit a number of first-rate, lavishly produced and costly Art Books (such as a DICTIONARY OF MODERN PAINTING Sh. 30., THE STORY OF MODERN ART by Sheldon Cheney, Sh. 45.; A DICTIONARY OF ABSTRACT PAINTING by Michael Seuphor; Sh.42) have, with unerring taste and judgment characteristic of their productions, brought out a series of compact, and readable books in pocket size in the famous LITTLE LIBRARY OF ART Series, each book dealing exclusively with one important aspect or period of a single Artist's outstanding work which has won all world recognition. In their class these series of handsome books stand out supreme for they are democratically priced, complete in content, and most satisfying to the intellectual and aesthetic tastes of the reader both in respect of text and pictures. The greatest merit of these books and the distinguishing trait of Methuen's Art

Publications is that the beautifully written reading matter scintillating with clarity, brevity and compactness, devoid of pedantic critical jargon, is judiciously and sumptuously supplemented with well chosen and exceedingly well rendered illustrations in black and white and colour as to impress readily upon the intellect and senses of the reader, the joy, beauty and rhythm of the work of the Artist who forms the subject of the book. As the most handy, useful, dependable and nicely illustrated guide books for a further study of Master Artists, the LITTLE LIBRARY OF ART, in spite of its unpretentious title, is most valuable to all lovers and students of Art.

DEGAS, who is nearest to the genius of the great Greek Masters and Italian Artists of the Renaissance, said of his own Art:—"Drawing is not form, it is a way of looking at form", and admitted that "there is nothing spontaneous in my work, it is entirely the fruit of reflection". By quoting such truthful and relevant words from the Artist and explaining them with reference to his works, the Author, Maurice Serullaz, has presented a lucid, and convincing account of the work of Degas as it finds delightful expression in his intimitable studies of Women Dressing,



By Rabindra Nath Roy

Birds (Lino cut)

a subject which thoroughly fascinated the Artist. Maurice Serullaz thus sums up in a masterly manner the rare genius of Degas, Master of drawing and colouring, "Classical in his attitude to form, Impressionist in his use of light and reflection, original in the "modernism" of his composition and the boldness of his handling of colours, Degas imbued his every picture with a radiant poetry which will always remain, for the mind as well as for the eyes, a source of perpetual enchantment".

richer the colours, the more solid the forms finds its most buoyant and convincing" expression in the Nude Studies by Modigliani. The first exhibition of these Nudes had to be withdrawn under Police interference in 1917 as offending good moral but later these paintings became the craze of the times. Sonabel strikes the right chord when he, with great understanding and insight, says:—"So these silent Nudes to whom he has given a soul hide beneath their indolent calm the secret torment of

THE SUN GOD PURSUING THE MOON GODDESS

on opposite page

This, an oil painting, by Charles R. Knight, one of the most gifted of American Artists, illustrating the colourful mythology of the Blackfoot Indians, forms the outer panel of the Hayden Planetarium, New York. It depicts the Sun God, in the form of a young warrior, pursuing the Moon Goddess across the Heavens. In the left corner is the Old Man seated atop a mountain rising from the sea. He sent the duck, beaver, otter and musk rat to the bottom of the ocean to bring back earth with which to complete his task of making the world. All were unsuccessful except the musk rat, which is shown bringing up the mud. Above this section is a double rain bow. At the top is a night sky with the Dipper, with the six brothers and one little sister at the left, and the six brothers as huntsmen with

their three dogs at the right. Between the constellations is the Milky Way.

The true and disturbing story of the American Indian has been exposed inside out, with courage, candour and understanding, by Theodore Heline in his revealing, and readable, reliable book **THE AMERICAN INDIAN**, published by the New Age Press Inc. 1554, Cerro Gordo Street, Los Angeles 26, California, U. S. A. The author contends that "America's greatest debt of destiny is undoubtedly that which she owes this race," and "that very little has been done to liquidate our obligation to the red man".

*(Block by the courtesy of the Editor,
NEW AGE INTERPRETER, Los
Angeles)*

A portrait painter of dazzling originality and amazing achievement, MODIGLIANI'S studies of NUDES are incomparable, having attained the summits of draughtmanship. With hectic haste he painted Nudes between 1917 and 1919, for he died in 1920. Cezanne's assertion that "the

their creator. They are the vessels of Modigliani's immense love of all created things, and also of the sad, moving resignation which he had learned in the harsh school of poverty, illness and disillusionment".

Though not an intellectual among



The Sun God Pursuing the Moon Goddess

Artists, RENOIR was most tender, affectionate and human, whose gay paintings are full of elegance, refinement, suggestion and affection. These traits of his joy imparting Art are best expressed in his charming studies of well-bred children which reveal his great powers of astute observation and profound understanding of child psychology. Raymond Cogniat whose analysis of the Artist is candid and brilliant says:—"It is clear, therefore, that Renoir's portraits of children are by no means, a minor feature of his work, for on them he has involuntarily revealed his whole personality as an artist and as a man. The artist generally assumed to be above all a painter of women, the indefatigable admirer of the sensuous charm of the female body, was also a father superlatively sensitive to the touching simplicity of a child's gaze and the ample curves of the baby's mouth an additional proof, if proof were needed, of the absolute purity of the joy he felt in merely being alive".

GAUGUIN, possessed of an insatiable urge for novelty in content and presentation, fled from Europe to Tahiti in 1891 when he was fortythree. His intimate contact with the primitive Maoris made him "shed my civilisation" and "to think simply". The spectacular effect of this sudden and violent transformation is forcefully expressed in the opulently colourful studies of man and nature in Tahiti in which he exploited with ardent passion the exotic and picturesque setting

of the luscious land and the life of its unsophisticated people. In 1901 Gauguin, nervously exhausted, frustrated and totally disgusted with the Civilised world, took up his abode in the village of Atuona, where he enjoyed some peace and rest. In 1905, he died, deeply mourned by the Maoris, his former companion Tioka of the Cannibal Tribe, offering the last rituals in the traditional primitive manner. Gauguin painted the soul of Tahiti in a series of lively, vivacious, colourful, paintings full of enigmatic quality. Henri Peruchot whose appraisal of Gauguin is frank and sympathetic says:—"For him, reality was no more than a canvas which his fertile genius unhesitatingly covered with yellow leaves, red streams and amethyst meadows. A simplified technique gives marvellous purity to the dense colours and powerful, harmonious lines of the pictures of this period. They are instinct with a diffuse and uncanny poetry, as of witchcraft, and the massive figures, with their unwavering gaze and stiff hieratic gestures, are timeless and eternal".

In these thought-provoking books in the LITTLE LIBRARY OF ART, each of which is a gem of artistic book production, the interesting and exciting story of the eventful life of the Artist has been recorded with warm human sympathy and profound understanding, and a candid and critical interpretation of his Art provided, as to stir in the minds of the reader an enthusiasm to know more about the genius of the Artist and the personality of the man.

* * * *

A DICTIONARY OF MODERN PAINTING. (Second Edition. 1958). General Editors. Carlton Lake and Robert Maillard. 328 pages. With 359 illustrations, 265 in colour and 94 in black and white. Price. Sh. 30 net. Published by
METHUEN CO., LTD. LONDON

MODERN ART is a complex and intriguing blend of diverse influences and heterogeneous tendencies from all over the world, primitive, mediaeval, ultramodern, exotic and eclectic, in form, shape, content and expression. The keynote of Contemporary Painting is its versatility, variety, and vitality, astounding alike in quality and quantity. Illustrating in an aggressively original and even bizzarre manner that Art has no longer any geographical frontiers and cultural limitations, present day Art tends towards a universal language of soaring intellectual content and turbulent emotion which even the elite find it difficult to understand. The uninitiated layman finds Modern Art totally bewildering. The restless spirit of diligent enquiry and tireless research into the discovery of newer forms of artistic perception and expression has resulted in the many current "isms" in Art for the correct evaluation of which a sound knowledge of novel art forms is necessary, to the common man. With the Modern Painter, who is an Intellectualist and an Iconoclast, Art is no longer representational, illustrative, romantic, lyrical, but a never-ending criticism and ever-changing revaluation of life in its variety and complexity and a virile and ebullient constructive expansion of his alert mind and highly individual personality. It has, therefore, become extremely difficult to disentangle Modern Art which is in a heraclitean fix. The conscientious product of an intimately personal conflict between a concept and a reality, Modern Art is not an open book which any one who runs about may read and digest like a poronographic tract. To understand and appreciate Modern Painting the help of competent and knowledgeable art critics, who combine catholicity of outlook with candour of opinion and critical acumen and who are

able to put their sane findings in chaste literary expression, are indispensable. Such a need is abundantly fulfilled in A DICTIONARY OF MODERN PAINTING.

The first authentic work of its kind to be published, A DICTIONARY OF MODERN PAINTING is the most dependable, authoritative, exhaustive and popular guide book and reference volume which enormously helps towards a proper and correct understanding and appreciation of Modern Art. from the time of Impressionism to the present times, covering all art trends through the world. Here is a well written and eminently readable book which serves the long felt need of enabling the layman and critic to meet and assess Modern Painting on its own ground, to get at the truth relating to the dazzling and prodigious achievements of the stalwarts who have created art history and thereby become well versed with the intricacies of modern Art expression. This exceedingly well printed, sumptuously illustrated and beautifully written volume provides a key to unlocking the doors of perception and apparisal of Modern Painting and makes the reader realise the pleasures which Contemporary Painting in its great variety can give to those who care to study it with an open mind. There is no other single publication which equals in scope, treatment, thoroughness and compactness, A DICTIONARY OF MODERN PAINTING which is easily the most distinguished work on the subject and which does great credit to the editors, contributors, painters and publishers of this book *Par excellence*.

Two hundred and forty well written essays, each an achievement of sane art criticism clothed in a popular style, with accent laid on lucidity, brevity and the essentials, by twenty-six eminent art cri-

tics, are arranged in alphabetical order in this outstanding Art publication, each interpretive essay being ably supplemented with select illustrations in colour and monotone, rendered perfectly as to delight and instruct. Each essay is an epitome of relevant and helpful facts, analysed with precision and brilliance, insight and understanding. Painters, art movements, art societies, art institutions, art dealers and writers who have contributed to the development of Modern Painting are discussed with intimate knowledge and insight, with a breadth of outlook and an eye for recording of facts with clarity. The modest claim made in the Preface that "the aim of this book is to give a simple and reliable account of Modern Painting" starting from the Impressionists and closing with the achievements of living Artists who had made their reputation before the outbreak of the Second World War is more than fulfilled in A DICTIONARY OF MODERN PAINTING which is a fine combination of a Dictionary, Directory, Who's Who, Biography, and Art Criticism, providing most fascinating reading and great visual delight.

Though almost all the major and minor among Modern Painters in Europe have been discussed in this Dictionary, it cannot be regarded as absolutely complete and comprehensive in its presentation of the known achievements of Modern Painters in America and the East whose contribution to the progress of art is significant indeed and cannot be ignored. Some of the intellectuals among topranking Indian Painters have stormed successfully the Citadels of Art in Paris. held popular exhibitions and annexed covetable prizes and other honours. The reason for this lacunae has, perhaps, to be sought in the fact that the book is written by a band of seasoned art critics, mostly French, who

have not full and direct knowledge of the work of present day artists of America and the East who are comparatively less known and recognised in France and who have made their mark after the outbreak of the Second World War, and that the writers being eminent and conscientious critics did not want to write on men and matters with which they had no intimate contact. In spite of this limitation, which it is hoped will be made good in the next edition, A DICTIONARY OF MODERN PAINTING, a ripe fruit of dedicated scholarship and painstaking research, is a must book for art lovers who want to know all that is worth knowing about presentday Painting, for there is no other book of its kind which incorporates such a wealth of carefully documented, accurate and illuminating information and joy-imparting illustrations reproduced with superb technical skill.

Centuries ago, Vishwanatha, one of the greatest of scholars in Aesthetics and Literary Criticism, in his *Sahitya Darpana*, asserted that the enjoyment of *rasa*—the vision of Beauty—is to the lot of only those who strive for it and who are competent thereto. To read and understand the language and vocabulary of Modern Painting and to derive unlimited intellectual thrill, emotional satisfaction and visual delight from it, A DICTIONARY OF MODERN PAINTING is the most illuminating cicerone and ideal companion, for it will make the reader competent to enjoy the vision of Beauty in colours, contours and lines as expressed with passion by Contemporary Painters. No educational institution, Library and Art Lovers can afford to go without this unique and splendid publication which has gone into two editions (1956 and 1958) and two reprints (1956 and 1957), an index to its popularity and usefulness as an eagerly



by Li-Gon Yen (Korea)

Buds

sought-for volume. With such a reliable and readable publication available for study, no one can say any more that Modern Art cannot be understood.

These excellent Art Publications from the famous House of METHUEN, printed

in France for long the home of good Art and revolutionary art movements, prove that in the field of superb quality printing and engraving the craftsmen of France have scored a triumph over their colleagues in Great Britain and the United States of America.

* * * *

RAOUL DUFY—PAINTINGS AND WATER COLOURS. Selected by Rene Ben Sussan. With an Introduction by MARCEL BRION. 112 pages. Eighty-two illustrations, including sixteen plates in colour. Published by THE PHAIDON PRESS Ltd., LONDON. Price. Sh. 18/6.

THE Phaidon Press have to their credit a number of handsome Art Books which are elegantly produced, profusely illustrated and written in an authoritative and readable manner by scholars whose assessment of men and matters in Art is fair and convincing. In keeping with this established reputation of artistic book production is their first of three titles in the latest *Alpha Book* on RAOUL DUFY, the other two dealing with Edouard Manet and Matthais Grunewald. Devoted to the art of Modern Masters and to the works of Old Masters who appeal to present day tastes, these books of knowledge and beauty are valuable additions to the literature on art, illuminating alike to the critic and layman.

No other Modern Painter than Raoul Dufy (1877-1953), certainly the most charming, cheerful and endearing of French Artists, has exerted such vast, deep and abiding influence on contemporary decorative painting. The greatest exponent of decorative art in its most refined expression, Dufy excelled himself as a painter of gay and delightful scenes and situations imbued with a ready appeal to the looker-on, for he was the supreme *petit maitre* among Artists who loved man and nature with

equal passion. Truly remarkable is his contribution to the development of twentieth century painting, though it cannot stand comparison with the towering achievements of Braque, Picasso and Matisse who worked in a totally different method. Dufy's paintings which display his prodigious draughtmanship and mastery over the use of the whites of his paper with imagination and cunning, are equally outstanding for their primordial fineness, freshness and transparency of colours. Precise, rapid and staccato signs permeate his works which sing of the joy, beauty and thrill of seeing, imagining and creating, without repudiating reality. These aspects of Raoul Dufy's work are well-interpreted by Marcel Brion in twenty-two pages of brilliantly written text, and adequately and convincingly illustrated in the eighty-two plates chosen with taste and judgment by Rene Ben Sussan, thereby rendering this book a readable, reliable and delightful Monograph on the Artist.

Commencing his art career as a strictly Academic Painter, Dufy too soon established his independence as an Artist endowed with originality by the time he was twenty-five, his works expressing

unmistakably his powers of fresh and intimate observation, his feeling for life and movement and his command over calligraphy and chromatic harmony. His paintings done between 1905 and 1906 show here and there the influence of Fauvism. Later, Impressionism and the linear excellence of Japanese Masters exercised their influence on his style, but he always managed to retain his refreshing originality. When, in 1907, he was confronted with Matisse's famous painting *Luxe, calme et Volupte*, it was a transcendental revelation to him. He confessed :—"Before this picture, I understand all the new reasons for painting. Impressionistic Realism lost its charm for me as I gazed at this miracle of imagination translated into design and colour". Since then Dufy's consistent aim has been to express in his work "*the miracle of imagination translated into design and colour*" in which he achieved amazing success as rare as is impressive.

Laying full accent on design and placing colour subsidiary, Raoul Dufy seeking a new and fresh vision created outstanding paintings of streets, regattas, race-tracks, garden parties, farms, forests, brass bands, orchestras, club life and crowds of people brimming with life, and gave many novel and delightful variations of these subjects investing each painting his unique touch of originality. He chose a palette of neutral tones and subtle harmonies, with a passion for scale of greys, for expressing a synthetic condensation of form without losing grip on reality. That was to some extent the result of his association with Marquet in 1906. The next year Dufy took as his companion Braque, but this intimacy did not convert Dufy to Cubism but made him an admirer of the elements of plastic composition. In 1909 he came into contact with German Expressionism

which too did not absorb him. His later works revealed some traits of Cezanne. His stay at Venice in 1920 was fruitful. His tours in Sicily and Morocco also resulted in a rich harvest of painting. By this time he had become very famous and Monographs on him were published. In 1949 he returned to Paris from Perpignan where he had lived since 1940. He had fallen a victim to Arthritis. In 1951 he went to Boston for medical treatment where he was given a rousing reception which touched his heart. He found American crowds, sky scrapers, concerts and cafe life supremely fascinating themes for his paintings. An astute observer and fearless critic, Dufy did not hesitate to upbraid the American Artists thus "—" The trouble with the American Artist is that he does not see what is around him until he sees it in a picture", and advised them to discard their cameras and then paint. On his return to France he settled down in his country home at Forcalquier. His illness only intensified his vision and passion and helped to bestow all his attention on his creative work in which he rejected the laws of classical perspective and chiaroscuro. Though he did not care for fame, the importance and fecundity of his work was beyond doubt established in the retrospective exhibition of his paintings held at Geneva a year before his death. Dedicating all his time and talents to Art, Raoul Dufy died full of honours in 1953. The posthumous Paris exhibition of his works held in 1954 summer was a fitting tribute to his genius as a top-ranking Modern Painter.

With consummate knowledge and critical acumen, Marcel Brion concludes his brilliant appraisal of Raoul Dufy's Art thus :—"From the very fact that he was naturally, biologically and

spontaneously in harmony with life, his brilliant colour and his line, broken by swift, vital touches, were unified in his broad, happy instinct for the truth. Few contemporary artists appear to be so complete, so *accomplished*. Yet in his pictures, one can never detect the smallest sign of laboured or painful evolution. Dufy clearly has his place in the French tradition of classical painting."

The progress of Raoul Dufy's art from 1898 to 1952, detailing in an authentic manner the various phases of the flowering of his creative mind, has been recorded with intimate understanding by Marcel Brion within the compass of twenty-two pages of evocative and analytical text in a scholarly and popular style. The eighty-two plates illustrate exceedingly nicely this amazing development in a tell-tale manner, for the best works of the artist are faithfully reproduced. With an original and striking cloth binding, this dignified looking volume is a delight to read and possess. It will adorn the library of all art lovers and insititution of learning and culture.

To those ardent lovers of humanity who want to know what sort of man

Raoul Dufy the charming artist was, this book which does full justice to Dufy the Painter, will cause disappointment, for it deals exclusively with his incomparable art. The overall effect and popular appeal of the book would have been greatly enhanced if the author, who writes with ease, grace, competence and judgment on the salient features of the art of Dufy, and also acquainted the reader with the personality, home and social life of one of the most gay and charming of the World's Artists who experienced firsthand the joy, beauty, variety and intensity of life around him in full measure and communicated his intellectual, emotional and visual pleasures through a large number of colourful studies which proclaim his easy and great mastery of draughtsmanship and colouring. The personality and life of such a *petit maistre* must certainly have been most interesting.

RAOUL DUFY by MARCEL BRION is a work of rare distinction, and charm in art criticism which illustrates in a superb manner the genius of the art craft of the printer, engraver and book binder, and the fine aesthetic taste of the publisher.

*

*

*

*

PELICAN BOOKS ON ART

CHINESE ART. Volumes I and II. By WILLIAM WILLETTS. Pages 802. 64 pages of plates and over 100 line drawings. Price. Sh. 7/6. each.

POTTERY THROUGH THE AGES. By GEORGE SAVAGE. Pages 247. 64 pages of plates. Price. Sh. 7/6.

LEONARDO DA VINCI. By KENNETH CLARK. Pages 181. With 64 plates Price. Sh. 6.

PUBLISHED BY PENGUIN BOOKS, England.

While other equally reputed Publishing Houses concentrate their attention in bringing out substantially bound, artistically produced and lavishly illustrated

Art Books which are costly and, therefore, not readily accessible to the purse of the common man, the enterprising Penguin Publishers have made a mark

by releasing from time to time inexpensive but scholarly editions of important and indispensable books, moderately priced, with accent on economy, utility and compactness, so that the ordinary reader can build up an excellent and very useful library of books on various aspects of arts and crafts old and new. In their class the Penguin Art Books are incomparable in the quality of their contents, simple get-up, and popular appeal to all tastes. In conformity with this tradition are the authoritative, handy well written, nicely illustrated and reliable books under review in the famous Pelican Series. Written by distinguished scholars who have made a life-time study of the subjects on which they write with thoroughness and clarity, these books are valuable additions to the literature on Art Crafts and as such most necessary for the study of the critic and layman. Excellent for their price, the volumes on CHINESE ART, POTTERY THROUGH THE AGES and LEONARDO DA VINCI, are the finished products of wide reading, extensive research into original sources, sound judgment, and brilliant analysis and summing up, and, therefore, constitute the most outstanding works on the subject.

* * * *

CHINESE ART by WILLIAM WILLETTS is the most comprehensive and critical book available which deals in a masterly manner with the traditional art forms of China, in relation to their social, political, technological and esoteric conditions from which they took shape. This wise approach to the subject makes the book truly fascinating reading. In such well written chapters as *Introduction, Geography and Early Man, Jade, Bronze, Lacquer and Silk,*

Sculpture, Pottery, Painting and Calligraphy, and Architecture, each elaborate in scope, treatment, and marshalling of facts, clear and convincing in argument and presentation, and complete in documentation of references, the exciting story of the art and science, and the growth and development of the various art crafts of China through the centuries and the influence of philosophy and religion on Chinese Art has been told with the candour, industry and discrimination of a historian, with an alert mind, the critical acumen and intimate understanding and insight of an art critic, and the literary skill of a born writer in these two volumes which are an eloquent tribute to painstaking erudition. A continuous record of four thousand years of Chinese Art History has been squeezed into this book which presents in a very readable form a mass of fascinating information which will help the reader to understand Chinese Art inside out, for it provides him the best guide to the realisation of the vast pleasures which Chinese Art can give in abundant measure. Scholarly, serious, thought-provoking, well authenticated, precise and sound in evaluation, this book which clearly communicates rich substance is a multifaceted, stimulating and exciting appraisal by a philosopher art critic who has discovered the joy, beauty and sublimity of Chinese Art and who communicates to and shares with the reader his interest and delightful experiences in the realm of aesthetics.

* * * *

Pottery has long been famous for the rich and varying aesthetic problems and artistic concepts of many generations associated with it. Intended not only to meet domestic needs, it also served to

embellish and satisfy the urge for beauty, reflecting in good measure the aesthetic requirements and achievements of the people expressed by masters in a collective and creative manner. Major contributions to World Pottery have come from the great European and Eastern Countries, some of them unique and incomparable, having reached the summits of art crafts. **POTTERY THROUGH THE AGES** by **GEORGE SAVAGE**, whose previous book **PORCELAIN THROUGH THE AGES** was hailed as a Classic of its kind, is of considerable scientific, historical and art interest in being the most thoughtful and enlightening single volume on the subject. Salient features of the pottery of early Egypt, Greece, Persia, of the Han and T'ang periods in China, the lustre wares of Moorish Spain, Italian *maiolica*, French *faience*, German Stoneware, Staffordshire and Wegewood pottery, are discussed with competence by the author whose knowledge is deep and enthusiasm unlimited. An expert in evaluating the age and quality of Pottery, George Savage gives a wealth of practical information on all known types of pottery which will greatly help the art collector and student to assess aright specimens. The extensive bibliographies to each chapter add to the authenticity and usefulness of the book. The sixty four illustrations selected with care represent the best specimens of all countries. A work of dedicated scholarship, vast practical experience, and absolutely reliable judgment, **POTTERY THROUGH THE AGES** is a masterpiece of discriminating art criticism.

* * *

Many books have been written on Leonardo Da Vinci, and many more will

be written on the manysided genius of this Super Man in the realm of Art for all time. Sir Kenneth Clark's study of **LEONARDO DA VINCI'S** development as a Supreme Artist is not just another addition to the literature on the Master, but a truly distinguished work, a model of vast scholarship, clear and sane, short and brilliant in its reassessment and presentation of facts and novel approach to the subject. This work has the unique distinction of being the first book on the Artist written after critics had arrived at a general agreement, on the authentic works from his own hand and that the results of the most modern researches into artistic experiences and psychology have been applied to his art by the erudite author.

Contending that "all great art should be reinterpreted for each generation (this would necessitate the consummate scholarship of such reputed art critics of the calibre of Sir Kenneth Clark) and that "Leonardo is the Hamlet of art history whom each of us must recreate", the author has given a valid, original and truthful reinterpretation of the multifaceted genius of Leonardo thereby setting forth new and exacting values and standards in art criticism. Brevity, refinement of expression, knowledge and intuition of a high order, grasp of details and ability to present the essentials, and literary elegance mark out this book which presents a good and novel account of the amazing development of Leonardo as a peerless artist who beginning as an observer of external form and for long contented with it, later gave full vent to deeper instincts, intellectual and mysterious.

In his recreation of Leonardo da Vinci, Sir Kenneth Clark has laid special emphasis on the conflict between the

artist's aesthetic and scientific approach to painting, the former, deeply, even extravagantly romantic and the bewildering contrast between his drawings and his note-books and has established that he is "a magician who from his close familiarity with the processes of Nature has learnt a disturbing secret of creation". With its many flashes of original thought and profound insight into the significance of certain less known aspects of Leonardo's art, with its over-whelming facility of argument and interpretation, Sir Kenneth Clark's absorbing study of the Versatile

Genius is a substantial contribution to art criticism and a crowning achievement as the most thought-provoking and distinctly original study of the Artist. The well chosen and faithfully rendered illustrations ably supplement the re-interpretation given in the text.

Not many books on Art can have the claim to the distinction as these PELICAN ART BOOKS in that they are popular in appeal, catholic in outlook, candid in evaluation, panoramic in view, scholarly, critical and clear in evocation and analysis, eminently readable and moderate in price.

For

★ Decoration
★ Display
★ Design



ask

ENSIGN

Office :
7, HASTINGS STREET,
CALCUTTA-1

Studio & Works :
50B, RAJA NABAKISSEN STREET,
CALCUTTA-5

a pearly coat . . .



*a shell
of protection*



The superb stove enamel finish gives Orient Fans a coat of pearly smoothness. This strengthens the shell and protects it against rust...maintains its newness for years.

Orient

THE STRONG, SILENT FAN

A.C. OR D.C. CEILING & A.C. TABLE FANS

ORIENT GENERAL INDUSTRIES LTD.
6, GHORE BIBI LANE, CALCUTTA-11

Ask for.....



**CAPITAL
NOTE
BOOKS**

THEY ARE CHEAP AND GOOD

**CAPITAL STATIONERY
WORKS**

12, India Exchange Place
CALCUTTA-1

*With the compliments
of*

**DEWAR'S GARAGE
(INDIA) PRIVATE LTD**

4, COUNCIL HOUSE STREET,
CALCUTTA-1

With the compliments of

KOLAY BISCUIT CO. (Private) LTD.,

CALCUTTA - I

"CROWN" IS CROWN
USE ONLY INDIA'S BEST

CROWN



BRAND

ALUMINIUM UTENSILS

- ★ They are made from PURE Virgin Aluminium and, therefore, harmless to human health.
- ★ They are made from sufficiently thick metal and, therefore, they are strong and last longer.
- ★ There is an experience of half a century behind the craftsmanship of 'CROWN BRAND' and, therefore, they are attractive, of modern shapes and easy to clean.
- ★ They are easily available everywhere at economic prices.

ALUMINIUM SUITCASES FOR SCHOOL CHILDREN AND AIR TRAVEL
AS WELL AS ANODISED ARTICLES IN EVERY ELEGANT FAST COLOUR
ARE OUR SPECIALITY.

JEEWANLAL (1929) LIMITED

31, NETAJI SUBHAS ROAD, CALCUTTA - 1

BOMBAY ● MADRAS ● RAJAHMUNDRY ● DELHI ● ADEN

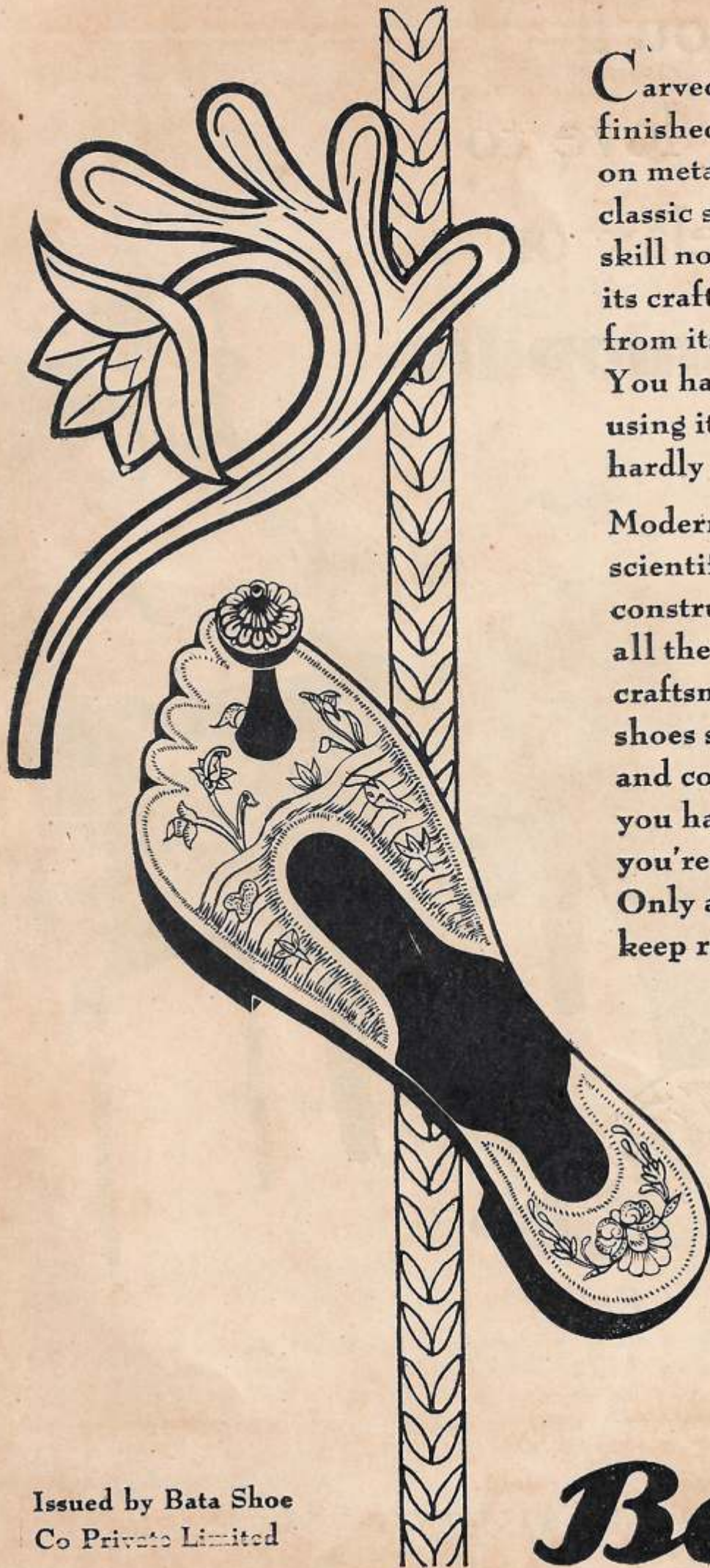
you'll
love to
relax on
Dunlopillo



MATTRESSES

PILLOWS

CUSHIONS



Carved from wood and finished in fine work on metal or ivory, the classic sandal demanded skill not only from its craftsmen, but also from its patrons.

You had to be adept in using it — a point you'll hardly consider today.

Modern Footwear, in its scientific design and construction, demands all the skill from its craftsmen. They make shoes so snug, supple and comfortable that you hardly know you're wearing them. Only admiring glances keep reminding you.



Issued by Bata Shoe
Co Private Limited

Bata



*“With the best wishes towards
the
Rhythm”*

Borsillah Tea Estate

**India Exchange,
Calcutta**



THE NATIONAL IRON & STEEL CO. LTD.

(Registered with the Lloyd's Register of Shipping, London)

Specialists in all kinds of Steel Castings

for LOCOMOTIVES, WAGONS, VESSELS, SUGAR MILLS,
CEMENT FACTORIES, MACHINERY PARTS, ETC.

Works: BELUR (E. Rly.)

Telegram: 'NISCOWORKS', CALCUTTA

THE TATANAGAR FOUNDRY CO. LTD.

Specialists in all kind of—IRON CASTINGS

Manufacturers of :

CAST IRON SLEEPERS, M. S. TIE BARS, C. I. PIPES & SPECIALS
RAINWATER PIPES AND SOIL PIPES & FITTINGS, ETC.

Works: BELUR and TATANAGAR

Telegram: 'IRONICAL', CALCUTTA

STEPHEN HOUSE : : CALCUTTA - 1

Phone: 23-4311 (8 Lines)