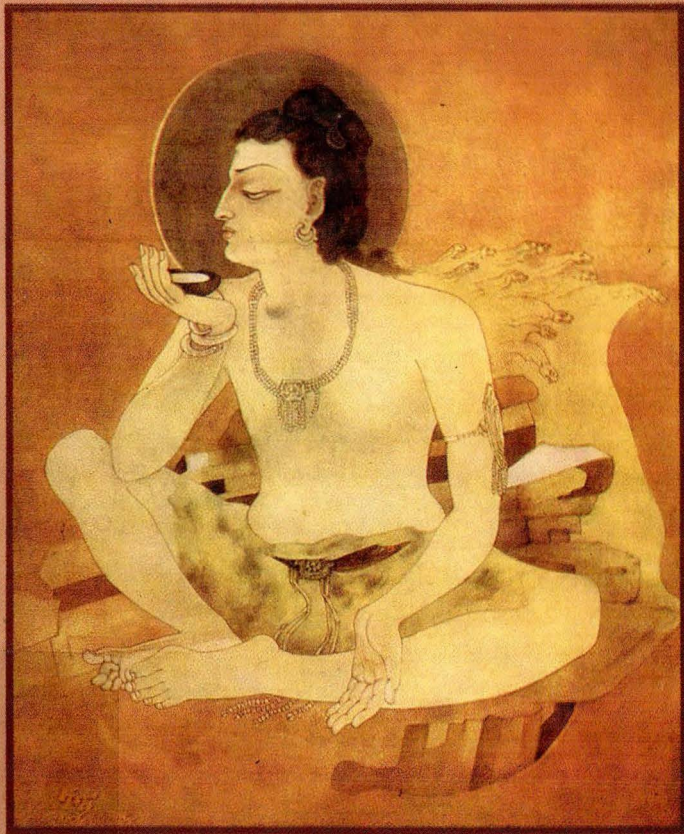


NANDALAL BOSE

1882 - 1966



Direktorat
Kendayaan

**PAINTING EXHIBITION
PAMERAN LUKISAN
NOVEMBER 1985**

**MUSEUM NASIONAL
Jl. Merdeka Barat 12 Jakarta**

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**PAMERAN LUKISAN
PAINTING EXHIBITION
by**

NANDALAL BOSE
(1882 – 1966)

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MUSEUM NASIONAL
Direktorat Jenderal Kebudayaan
Departemen Pendidikan dan Kebudayaan
November 1985

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SAMBUTAN KEPALA MUSEUM NASIONAL

Kebebasan bagi manusia adalah kekayaan tertinggi yang selalu didambakan oleh setiap manusia, Ia memberikan pencerahan dalam hidupnya, sehingga segala sesuatu yang diperbuatnya akan selalu dapat mempunyai arti maupun makna dan tidak untuk sia-sia belaka.

Demikian pula kebebasan memberikan motivasi kepada manusia untuk melakukan kerja seberat apapun, bahkan melalui perjuangan yang lama, karena kebebasan bukanlah sekedar sarana atau jembatan menuju sesuatu yang lain melainkan tujuan itu sendiri.

Kebebasan yang dinaungi oleh rasa kewajiban dan tanggung jawab ini, adalah kebebasan yang dimiliki oleh seorang Nandalal Bose yang dinampakkan pada lukisan-lukisan aslinya yang kini kami hadirkan dipameran di Museum Nasional. Paduan unsur-unsur alam, tradisi dan orisinilitas yang tertuang dalam hasil karyanya merupakan ciri Bose yang tidak pernah melupakan dari bumi mana ia dilahirkan.

Dan Museum Nasional merasa sangat gembira dapat menyuguhkan Lukisan-lukisan hasil sebuah kebebasan yang tidak disalah artikan sebagai tidak adanya bentuk kewajiban dan tanggungjawab.

6 November 1985

Teguh Asmar

SAMBUTAN DIREKTUR JENDERAL KEBUDAYAAN

Pameran lukisan seniman India Nandalal Bose menarik untuk diadakan di Indonesia, karena ia, sebagai murid Abanindranath Tagore, saudara sepupu Rabindranath Tagore, kemudian memimpin sekolah seni di Satiniketan. Di sana pelukis utama kita, Affandi, berkesempatan mengenalnya secara dekat. Demikianlah penting juga bagi kita mengenal karya Nandalal Bose ini.

Perkembangan senilukis kontemporer di kawasan Asia Selatan dan Asia Tenggara sangat pesat, namun terasa belum diakui secara memadai di dunia internasional secara menyeluruh. Hal itu telah diakui oleh pelukis-pelukis Indonesia sendiri. Maka sangat penting bagi seniman dari kawasan Asia ini untuk menampilkan diri dalam dunia internasional, dan terutama juga dikawasan sendiri, antar sesama penduduk Asia, yang berkaitan erat sejarahnya.

Saya berharap, bahwa Pameran ini yang diprakarsai, dan dilaksanakan di Museum Nasional Indonesia dalam kerjasama dengan, Pemerintah India, akan berhasil menarik perhatian sesuai maksud.

Jakarta, 6 November 1985

Haryati Soebadio

SAMBUTAN DUTA BESAR INDIA

Adalah suatu kebahagiaan serta kesenangan besar bagi kami bahwa, dengan kerjasama baik Departemen Kebudayaan Pemerintah Indonesia, kami mampu menyelenggarakan pameran karya Nandalal Bose (1882 – 1966), salah-seorang pelukis abad ke-20 India yang paling termasyur.

Keenampuluh lukisan asli Nandalal Bose yang dipertunjukkan pada pameran ini mewakili suatu masa penciptaan merentang lima dasawarsa ketika ia bergerak melalui berbagai tahap banyak, meninggalkan dampak mendalam pada kesenian India masa-kini.

Nandalal Bose sangat menyegani Mahatma Gandhi serta memberi sumbangan berarti bagi gerakan kemerdekaan nasional. Dapat dikutip pengulas seni terkemuka, Jaya Appasamy, "Nandalal telah menentukan suatu tujuan baginya; bukan yang bersifat politik demi memerdekakan negara dari kekuasaan asing, tetapi tujuan keindahan demi melestarikan seninya, dengan memberikannya tujuan serta fungsi.

Selain karya Nandalal Bose, pameran ini juga memiliki sepuluh lukisan Abanindranath Tagore, Gaganendranath Tagore serta Rabindranath Tagore. Abanindranath ialah Gurunya Nandalal pada awal karier kesenian Nandalal. Rabindranath, pemenang Hadiah Nobel, mengagumi Nandalal dengan mendalam dan mengundangnya untuk mengepalai Jurusan Seni di Universitas Viswabharati di Santiniketan yang termasyur. Irio Tagore serta Nandalal Bose bersama-sama merupakan para perintis besar seni-lukis India masa-kini.

Sambil menyatakan harapan agar pameran ini akan memberi sumbangan sederhana demi memperdalam saling-pengertian antara kedua negara kami, saya ingin mempergunakan kesempatan ini untuk menyampaikan terima kasih setulusny atas nama Pemerintah India kepada Pemerintah Indonesia serta kepada para pejabat Museum Nasional Jakarta atas penyelenggaraan pameran ini yang merupakan bagian dari perayaan-perayaan HUT Ke-100 kelahiran Nandalal Bose.

6 November 1985

VINOD C. KHANNA

SEKELUMIT TENTANG NANDALAL BOSE DAN LUKISAN INDIA

Latar belakang sejarah.

Tradisi Seni lukis India berawal dari masa prasejarah yang ditemukan di dekat Singhapur, negara bagian Raigarh, di Madhya Pradesh dan di dekat Mirzapur di Uttar Pradesh. Lukisan-lukisan pada dinding batu tersebut mungkin dapat disamakan dengan lukisan gua dari jaman Palaeolitik di gua Altamira, Spanyol. Persamaan obyek lukisan banyak terdapat, misalnya tentang kegiatan perburuan, binatang-binatang, yang dilukis dengan warna-warna merah anggur, ungu muda dan kuning. Bentuk-bentuk binatang dan manusia dalam lukisan yang dibuat oleh senimannya dengan gerak garis yang lembut mengesankan keahlian yang sangat tinggi.

Lukisan pada dinding-dinding gua di Jogimara, di negara bagian Sirguja, Madya Pradesh yang berasal dari abad pertama sebelum Masehi, dapat dianggap salah satu akar tradisi seni lukis India kini. Pada dinding gua tersebut selain dilukiskan gambar manusia dan binatang, juga dilukis gambar ikan dan binatang air lainnya dalam gaya dekoratif.

Beberapa abad kemudian, dibangun tempat pemujaan gua karang buatan, yang terkenal dengan nama Ajanta, di Deccan. Pada dinding-dinding gua buatan itu dihias dengan lukisan fresko. Tema lukisan berwarna kehidupan agama Buddha, menggambarkan liku

manusia dan para Bodhisattwa. Lukisan-lukisan tersebut digambarkan dengan garis-garis yang lembut dan harmoni yang tinggi.

Gua semacam ini terdapat pula di Bagh, di negara bagian Gwalior, di Sittanavasal dekat Pudukottah, India Selatan, dan juga terdapat di Sigiriya, Ceylon. Lukisan fresko di Bagh sebagian besar sudah rusak, tetapi yang masih tinggal menunjukkan keindahan yang luar biasa yang menggambarkan kehidupan sehari-hari, dinding di Sigiriya membawakan suasana para isteri raja kasyapa (479 – 497 M) dan para dayang-dayangnya. Tidak diragukan lagi pengaruh gaya Ajanta hadir pada lukisan tersebut. Lukisan fresko di Sittanavasal barangkali mungkin dibuat pada masa raja Mahendravarman (Pallava : 600 – 625 M), yang kita kenal sebagai pendiri Mamallapuram yang sangat terkenal dalam sejarah seni bangunan dan seni area India.

Dalam naskah-naskah kuno Sanskerta dan Pali pernah disebut-sebut tentang seni lukis India. Dikatakan bahwa jangkauan seni lukis India adalah untuk memenuhi selera para bangsawan, sehingga pada naskah tersebut ada deskripsi mengenai lukisan-lukisan mural di keraton-keraton dan gambar-gambar adegan percintaan. Naskah lain menguraikan secara detil tentang tehnik melukis, keindahan dan proporsi yang kemudian sangat mempengaruhi pelukis-pelukis Cina (disebarkan lewat para bhiku Buddhist).

Selama tujuh ratus tahun setelah kematian nabi Isa, agama Buddha merupakan agama yang terbesar dianut oleh rakyat India, pengaruhnya sangat luas dibidang kepercayaan dan kebudayaan meliputi seluruh Asia. Pertukaran para bhiksu diantara daerah-daerah membawa pula penyebaran kebudayaan. Tidak sedikit para bhiksu yang mahir melukis. Komunikasi lewat lukisan jauh lebih mudah dan terkadang lebih mengena daripada komunikasi lewat data-data atau tulisan. Para pendeta Buddha dari Cina yang datang belajar agama di India, diantara mereka yang pandai melukis membawa pengaruh gaya lukis India, ke lukisan Cina. Lebih ke Timur, pengaruh ini nyata nampak pada fresko di Horiuji Jepang, yang jelas mendapat pengaruh dari Ajanta. Meskipun kemudian agama Buddha mengalami kemunduran dan digantikan oleh Brahmanisme,

tetapi sendi-sendi seni lukis yang telah diletakan dan berakar kuat itu tetap terus berkembang. Dalam Perkembangannya tumbuh gaya-gaya lokal, misalnya muncul gaya Rajasthan di barat dan Bengal di Timur. Gaya-gaya lokal ini kemudian menumbuhkan gaya-gaya yang lebih spesifik lagi pada abad ke 10 M, yaitu gaya Kashmir, Nepal, India Selatan.

Pada abad 12 M lukisan mural digantikan dengan lukisan miniatur. Lukisan Buddhis miniatur dari Bengal dan Nepal dikerjakan pada selembar daun palem. Di Gujarat muncul lukisan-lukisan miniatur "Jaina" yang dilukis pada daun palem, dan sesudah kertas ditemukan, pada kertas. Lukisan-lukisan ini merupakan masa transisi antara lukisan mural yang erotis dan lukisan-lukisan yang penuh perasaan gaya Rajasthan.

Pada abad ke 15 M, pengaruh lukisan Persia sangat besar dalam seni lukis India. Pengaruh ini kemudian menimbulkan aliran Moghul. Di Herat, pusat kebudayaan Islam pada waktu itu, berkumpul pelukis-pelukis terkenal Persia, seperti : Bihzad yang sangat dikagumi oleh Barbar pendiri dinasti Moghul. Anak Barbar, Humayun telah mengundang dua pelukis Persia termashur (sekitar 1544), Abdul Samad dan Mir Sayyid Ali untuk tinggal di India. Sejak itu pengaruh lukisan Persia pada lukisan India sangat besar.

Seni lukis modern India dimulai ketika Inggris telah banyak berperan di India. Ravi Varma dapat dianggap sebagai pelukis yang mulai masuk ke dalam seni lukis modern, membawakan romantisme Inggris dalam aliran Pre-Raphaelite. Lukisan-lukisannya menggambarkan naturalisme, lukisan potret. Sayang sekali dalam menerima pengaruh dari barat, ia tidak mendapatkannya secara langsung dari sumbernya, tetapi dari para pelukis Inggris yang datang berkunjung ke India, seperti misalnya Theodore Jenson. Patut disayangkan bahwa Ravi Varma kurang mendalami seni lukis tradisional India. Namun demikian ia dapat dianggap sebagai pelopor seni lukis India modern.

Pelukis Inggris lain yang banyak memberi pengaruh dalam munculnya seni lukis India modern ialah E.B. Havell. Ia banyak

mengadakan penelitian terhadap kesenian Gupta, Ajanta dan Ellora, lukisan Moghul, tsb. Dialah yang menganjurkan supaya para pelukis India kembali berpijak pada seni lukis tradisional yang nyata-nyata berakar dalam masyarakat. Ia kemudian mengajar masalah kesenian di Madras dan kemudian di Calcuta. Ajaran-ajarannya sangat berpengaruh terhadap Abanindranath Tagore. Dengan mendasarkan diri pada seni Ajanta dan seni fresko di tempat-tempat lain, Abanindranath Tagore berhasil mengangkat kembali tradisi lama dan memberinya nilai-nilai baru, yang kemudian diangkat menjadi bapak seni lukis India modern. Prinsip-prinsip yang dimasukkan oleh Havell kemudian berkembang dengan suburnya pada aliran seni lukis Bengal.

Kunjungan dua pelukis Jepang, Taikwan dan Hasida memberi pula pengaruh dalam aliran Bengal ini. Sapuan-sapuan kwas ala Jepang, mulai muncul dalam lukisan-lukisan aliran Bengal yang dipelopori oleh Abanindranath Tagore, Gaganindranath Tagore dan Rabindranath Tagore. Ketiganya merupakan **pendekar-pendekar** seni lukis modern. Gaganindranath dan Abanindranath adalah dua kakak beradik (1867-1938, 1871-1951) dan masih ada hubungan famili dengan Rabindranath Tagore yang terkenal diseluruh dunia sebagai penyair, namun pada hari-hari tuanya ia melukis. Ketiganya bekerja bersama-sama mengadakan pendekatan baru dalam seni rupa India dan membentuk seni murni dan modern.

Nandalal Bose.

Salah satu soko guru dalam seni lukis India modern ialah Nandalal Bose. Sebagai murid Abanindranath Tagore, ia dilahirkan di Kharagpur, Monghyr Bihar, pada tanggal 3 Desember 1882. Rasa dan bakat seninya sudah muncul sejak masa kanak-kanak. Kekagumannya kepada para pencipta patung tanah liat tradisional dan mengilhaminya untuk belajar menggunakan tatah dari para pemecah batu guna menciptakan sebuah patung Durga.

Pada umur lima belas tahun ia pergi ke Calcutta (1897) untuk belajar. Dapat dikatakan tidak berhasil dalam sekolahnya, namun demikian perhatiannya terhadap seni tidak pernah padam.

Dalam tahun 1903, ia menikah dengan Sudira Devi dan mulai belajar menggambar model, alam - benda dari sepupunya bernama Atul Mitra yang belajar di Government Art School. Ia mengagumi lukisan Raphael "**Madonna**" lalu ia membuat kopinya, yang disusul oleh kopi-kopi dari lukisan Eropa lainnya. Gaya Ravi Varma telah pula mempengaruhinya dalam lukisannya **Mahasveta**. Pada saat ia belum dapat menyerap esensi dari seni India tradisional, ia memutuskan untuk masuk dan belajar di Government Art School dan belajar kesenian India pada Abanindranath. Ternyata masuk ke sekolah tersebut tidak mudah. Nandalal harus membuktikan kepada guru-guru disekolah itu tentang bakatnya melukis. Kebanyakan lukisan-lukisannya adalah kopi dari lukisan-lukisan Eropa, tetapi lukisannya **Mahasveta** menunjukkan bakatnya melukis. Pada tahun 1905 ia melukis : **Ganesha** yang oleh Lala Iswari Prasad seorang guru seni di akademi tersebut dianggap menunjukkan kematangan jiwanya. Setahun kemudian Nandalal melukis : **Sidhartha dengan seekor angsa yang luka** yang sama sekali tidak mengesankan bagi Abanindranath, tetapi E. B. Havell sangat menyukainya sehingga ia memberikan sertifikat tanda lulus. Abanindranath kemudian menerimanya sebagai murid. Hubungan antara guru dan murid sangat intim dan hal ini merupakan hal yang menentukan lagi masa depan seni lukis India modern. Nandalal adalah murid Abanindranath yang pertama, kemudian disusul oleh murid-murid yang lain seperti : Suren Ganguly, Venkatappa Sailen Dey, Ksihitin Majumdar, Samarendra Gupta dll. Nandalal menghabiskan waktu lima enam tahun di Sekolah Seni Rupa tersebut.

Dalam tahun 1908 ia mengadakan perjalanan ke India Utara untuk melihat-lihat peninggalan-peninggalan kebudayaan India dan mengunjungi tempat-tempat suci. Dengan kunjungan-kunjungan itu, ia dapat menangkap jiwa kesenian India. Hampir seluruh hidupnya digunakan untuk mengunjungi tempat-tempat suci dan candi-candi yang kesemuanya itu dapat dilihat dari buku sketsa dan buku hariannya.

Tahun 1909, Lady Harringham datang ke India untuk membuat kopi lukisan-lukisan di Ajanta. Abanindranath memerintahkan Nandalal untuk membantunya. Hal ini sangat mengesankan Nandalal.

Dengan bantuannya mengkopi lukisan Ajanta, ia menjadi sangat terbiasa akan gaya Ajanta. Pertemuannya dengan Missi Ramakrishna dan Ganen Maharaj (dari Missi Katholik Roma) ternyata sangat membantu dalam kehidupannya. Ganen Maharaj memperkenalkannya dengan para cerdik cendekia pada masa itu dan banyak membantu keluarganya.

Nandalal bertemu dengan Rabindranath Tagore dalam tahun 1909. Tagore sangat terkesan terhadap lukisan Nandalal yang berjudul **Savitri dan Yama**, sehingga timbullah gagasan untuk minta kesediaan Nandalal guna memberi ilustrasi dalam buku kumpulan sajaknya **Chayanika**. Sejak itu Nandalal banyak memberikan ilustrasi bagi buku-buku sajak Tagore.

Nandalal ternyata bukanlah orang yang mengejar harta. Ketika Percy Brown (Kepala Sekolah Seni) menawarkan kepadanya pekerjaan sebagai guru di sekolah tersebut dengan bayaran tinggi, ia tetap memilih bekerja bersama Abanindranath dengan gaji hanya Rs. 60. per bulan. Selama tahun-tahun 1912-1913 Nandalal banyak mengadakan hubungan dengan para cerdik cendekiawan pada masa itu, seperti Girishchandra Ghose, Mahendranath Dutta (adik Swami Vivekananda), Satischandra Mukherjee, Ravindranarayan Ghosh, Akshoy Kumar Maitreya, Miss Macleod, dll.

Dalam tahun 1914 Nandalal mengunjungi Santiniketan dengan Asit Halder (yang kemudian menjadi kepala Kala-Bhavana). Rabindranath Tagore membuat resepsi besar-besaran untuk menyambungnya, bahkan ia menulis sajak yang ditujukan kepada Nandalal. Nandalal sendiri sangat terkesan kepada Tagore dan pada pemandangan di Santiniketan yang sangat indah.

Dalam tahun 1916 Rabindranath Tagore mendirikan sebuah studio bernama **Vichitra**, di Jorasanko, Desain logonya dibuat oleh Nandalal. Iapun ditunjuk menjadi pimpinan Studio tersebut dengan gaji Rs. 60 per bulan. Bersamaan dengan itu Nandalal belajar tehnik lukisan Jepang dari Arai - Shan, seorang pelukis terkemuka.

Tahun 1916-1917 Nandalal mengerjakan lukisan mural Vasu-Vijnana Mandir, yang menggambarkan enam adegan dalam Mahabharata.

Nandalal bergabung dengan Oriental Society of Arts di Calcuta dalam tahun 1918 dan menjadi guru di Society tersebut selama dua tahun dengan gaji Rs. 200. per bulan.

Dalam tahun 1919, Rabindranath Tagore mengajak Nandalal ke Santiniketan untuk memperbaiki organisasi Kala Bhavana. Tagore percaya bahwa Nandalal adalah orang yang tepat untuk mengajar kebudayaan India di Santiniketan. Akan tetapi pada saat itu Nandalal masih dibutuhkan di Oriental Society, dan atas permintaan Abanindranath, Nandalal kembali ke Society tersebut. Namun demikian akhirnya ditempuh jalan kompromi, yaitu Nandalal di perbolehkan datang ke Santiniketan setiap minggu untuk mengajar. Dalam tahun 1920 ia meninggalkan Oriental Society dan sepehunya tinggal di Santiniketan. Di Santiniketan ia memiliki kesempatan untuk berkenalan dengan sarjana-sarjana terkenal, antara lain Winternitz, Sylvain Levy, Patric Geddes, serta para ahli-ahli India sendiri seperti Dwijendranath, Dwipendranath, Dinendranath dan Surendranath Tagore, Jagadananda Ray, Nepal Chandra Ray, Vidhusekhar Sastri, Kshitimohon Sen, Kalimohan Ghosh, Gaurgopal Ghosh, Akshyakumar Ray, Tejeschandra Sen. Bersama-sama dengan Asit Hadler, Suren Kar, Nandalal pergi ke Gwalior untuk membuat kopi lukisan fresko di Bagh. Pada masa itu ia mulai memperkenalkan tehnik baru dalam mengajar seni lukis berdasarkan ide dari Okakura, seorang pelukis Jepang. Tahun 1922 Nandalal ditunjuk untuk mengepalai Kala Bhavana dan menerima kunjungan Dr. Stella Kramrisch.

Tahun 1924, Nandalal mengawal Rabindranath Tagore berkunjung ke Cina dan Jepang.

Selama berada di Santiniketan, Nandalal banyak melukis mural untuk menghias gedung-gedungnya. Mural yang berjudul **Santosalay** memiliki pesan untuk anak-anak. Fresko yang terletak di gedung perpustakaan di tingkat dua, dibuat berdasarkan gaya Jaipur Araye dibawah pimpinan Narasinglal dari Jaipur. Fresko yang dibuatnya di ruangan tengah Cheena Bhavana dibuat berdasarkan gaya lukisan Ajanta, sedangkan mural di gedung Kala Bhavana menunjukkan pengaruh lukisan-lukisan Bagh. Mural yang dilukis oleh Nandalal pada waktu perayaan Halakarshana di Santiniketan merupakan per-

cobaan pertama di dalam seni lukis India Modern untuk mengkombinasikan seni dan pertanian dan untuk menghidupkan kembali hubungan antara seni dan masyarakat.

Sejak ia tinggal di Santiniketan, Nandalal telah melukis dengan berbagai macam tema, tetapi tema yang utama baginya ialah lukisan tentang dewa-dewa dan dewi-dewi agama Hindu. Penguasaannya akan garis dan warna membuat hasil karyanya sangat mengagumkan. Dalam tahun 1925 ketika di Lucknow diadakan pameran, Nandalal mendapat hadiah medali emas.

Ia juga mengerjakan seni dekoratif. Menurut Nandalal, "hiasan bagi kesenian India adalah sama dengan senjata bagi Karna" yang maksudnya ialah dua hal yang tidak dapat dipisahkan.

Ketika Rabindranath Tagore dan Suren Kar mengunjungi Jawa (1926) mereka membawa beberapa kain batik yang kemudian diserahkan kepada bagian Kriya di Kala Bhavana. Rupanya batik memberikan inspirasi kepada Nandalal, dan ia tuangkan 53 buah desain pada kulit muka buku-buku yang diterbitkan oleh Tagore.

Tahun 1931, Nandalal merayakan hari ulang tahunnya yang ke 50. Tagore memberikan pujian dan penghargaannya yang setinggi-tingginya. Pada saat itu Tagore mengumumkan bahwa dirinya adalah murid Nandalal di bidang melukis.

Nandalal bukanlah orang yang luput dari ketegangan-ketegangan batin. Dalam tahun 1933 ia mengalami krisis mental dan ketegangan batin yang hampir-hampir menghancurkannya. Ia menguraikan apa yang dialaminya kepada Sir Aurobindo di Pondicherry dan karena pertolongannya lah Nandalal dapat memulihkan keadaan jiwanya.

Tahun 1935 – 1937 beberapa kali Nandalal diminta oleh Mahatma Gandhi untuk menghias gedung pertemuan Congress di Haripura. Ia lukiskan tentang kehidupan sehari-hari di desa yang miskin dengan menggunakan tehnik lukisan Kalighat Pat. Ia dan murid-muridnya melukiskan 83 adegan, antara lain kehidupan para musisi di India, kehidupan para atlet di India, kehidupan sehari-hari, seni kerajinan di pelbagai desa, dewa dan dewi serta hiasan-hiasan dekoratif.

Lukisan mural yang dilukisnya di Kirti Mandir, Baroda, mengambil waktu enam tahun (1939 – 1946) untuk menyelesaikannya. Akibat pertemuannya dengan pelbagai kalangan cerdik-cendekia, Nandalal mendapatkan banyak dorongan dan pengetahuan. Pada tahun 1942, setelah mengadakan diskusi yang lama dengan Swami Pabitrانanda dari Mayavati Advaita Ashram, Nandalal menerbitkan artikelnya "Silpa Sadhana" dan tahun 1944, terbit bukunya berjudul "Silpa Katha".

Selain melukis ia juga mempunyai bakat untuk mendesain seni bangunan. Misalnya dalam tahun 1948, ia telah mendesain sebuah bangunan suci untuk Sri Ramakrishna di Kamarpukur.

Pengakuan masyarakat, pemerintah India dan para cerdik cendekia terhadap kemampuan Nandalal, tercermin dari pemberian gelar Doctor Honoris Causa untuk kesusastraan kepadanya dari Banaras Hindu University atas jasa-jasanya di bidang kesenian Hindu.

Pada tahun 1951 Nandalal pensiun dari Kala Bhavana, Visva Bharati, dan tahun itu juga Visva Bharati diberi status Universitas oleh pemerintah India. Nandalal diangkat menjadi Professor Emeritus of Art di Visva Bharati dan tahun berikutnya ia mendapatkan gelar : "Desikottama" dari Visva Bharati. Tahun 1953 ia mendapatkan gelar "Arghya" dari Asramik Sangha di Visva Bharati dan mendapat hadiah Dadabhai Nawroji Memorial Prize. Tahun 1954, pemerintah India memberikan bintang "Padmabibhusan". Teman dan gurunya, Mahendranath Duta, memberinya gelar "Silpa-Dipankara". Dalam tahun 1956, Komite Kongress di Bengal Barat memberinya kehormatan dan menjadikannya Fellow of The Lalit Kala Academy di New Delhi. Pada tahun yang sama ia menerbitkan bukunya "Silpa Charcha" suatu uraian tentang tehnik-tehnik dalam seni rupa India. Universitas Calcutta tidak ketinggalan memberinya gelar : Doctor Kesusastraan. Setahun kemudian Akademi Seni Rupa, Calcutta memberinya hadiah Silver Jubilee Medal. Tahun 1963, Rabindra Bharati University memberinya gelar Doctor Honoris Causa dalam bidang Kesusastraan. Dalam tahun 1965 Asiatic Society of Bengal memberikan Tagore Birth Centenary Medal untuk tahun 1964.

Setelah sakit beberapa lama, Nandalal Bose meninggal dunia pada tanggal 6 bulan April tahun 1966 di Santiniketan.

Nandalal Bose adalah seorang seniman yang memiliki kepribadian yang kuat. Godaan-godaan tentang harta benda tidak mengoyahkan imannya. Hidupnya adalah diabdikan kepada seni. Pendapatnya tentang seni akan sangat bermanfaat bagi para seniman pada umumnya atau bagi generasi berikutnya. Ia berpendapat, bahwa seni adalah simbol hubungan timbal balik yang terus berkembang antara jiwa individu dengan jiwa alam. Seni tersebut hanya bisa dicapai lewat **Sadhana** (praktek) yang terus menerus dan tak terputus-putus. Untuk mencapai kesempurnaan di bidang seni orang harus memadukan unsur-unsur : alam, tradisi dan keaslian (originalitas). Tanpa unsur alam, hasil seninya akan menjadi lemah dan artificial (dibuat-buat) tanpa ada pengetahuan tentang tradisi, hasilnya akan tidak mantap dan amatouristik; tanpa originalitas, hasil seninya akan kaku, tanpa jiwa dan tidak ada **raison d'être**. Di lain pihak, kalau kita hanya mendasarkan kepada alam, maka hasilnya hanyalah peniruan (imitasi). Kalau hanya mementingkan tradisi, hasilnya tidak lebih dari pekerjaan tangan (craft), dan akhirnya kalau hanya dengan originalitas saja, maka hasil seninya akan seperti hasil seorang psychopat.

Lukisan-lukisannya :

Dalam pameran yang diselenggarakan di Museum Nasional ini diketengahkan 70 buah lukisan asli, terdiri dari 60 buah lukisan Nandalal Bose, 5 buah lukisan Abanindranath, 3 buah lukisan Rabin-dranath dan 2 buah lukisan Gaganindranath Tagore. Kesepuluh lukisan Tagore, dipamerkan dengan maksud untuk memberi gambaran tentang bagaimana seorang murid menyerap apa-apa yang diberikan oleh gurunya. Selain itu mereka dianggap sebagai **pendekar-pendekar** seni India Modern dari aliran Benggali Barat.

Kalau kita simak lukisan-lukisan Nandalal, secara garis besarnya dapat dikatakan ada tiga gaya yang mempengaruhinya, yaitu :

1. Lukisan-lukisan yang gayanya mirip dengan gaya Abanindranath Tagore.

2. Lukisan-lukisan yang menggunakan tempera bergaya Rajput, yang obyeknya berbentuk sederhana disertai dengan hiasan-hias dan dekoratif.
3. Lukisan-lukisan yang dipengaruhi oleh lukisan Jepang, atau lebih tepat lagi dipengaruhi oleh gaya pelukis Jepang Arai Kampo.

Yang termasuk ke dalam kelompok pertama, misalnya No. 60 : **Sujata No. 3 : Pergi ke rumah mertua**, No. 4 : **Shri Chaitenya di bawah Stambha Garuda**, No. 5 : **Jadugriha Daha** (yang diambil dari adegan Mahabharata, dimana para Pandawa dan ibunya sedang berada di sebuah rumah yang dibakar), No. 7: **Siva minum racun dunia**, dll. Yang termasuk kelompok kedua, misalnya No. 6: **Annapurna**, No. 21 : **Waniti membawa bunga**, No. 23 : **Saraswati**, No. 24 : **Durga dengan bunga putih**, No. 25 : **perkawinan Sri Rama**, dll. Lukisan-lukisan yang dipengaruhi gaya Jepang atau termasuk kelompok ketiga, misalnya lukisan no. 34 : **Jalan Hazaribagh**, No. 35 : **Di tepi sungai Gopalpur**, No. 36 **Rumah-rumah dalam hujan**, No. 37 : **Makdum Kunda**, No. 38 **Godalpur**, No. 39 **Pemandangan**.

Karir seni lukis Nandalal dapat dikatakan mulai dari lukisannya berjudul **Sati**, yang dikerjakan pada tahun 1907 (No. 1), menggambarkan adat di India yang menunjukkan kesetiaan seorang isteri yang ditinggal mati suaminya. Sang isteri terjun ke dalam api yang membakar mayat suaminya sebagai tanda cinta. Ketika diadakan peresmian berdirinya **Indian Society of Oriental Art** yang dimeriahkan dengan pameran lukisan, Nandalal mengikut sertakan lukisannya **Sati** dan sebuah lagi berjudul **Satir Dehatyag**. Kedua lukisan tersebut memenangkan hadiah Rs. 500. dan dengan uang itu ia melakukan perjalanan ke India Utara. Lukisan No.3 : **Pergi ke rumah mertua**, sangat menarik perhatian. Nandalal sangat berhasil dalam melukiskan kegembiraan sang isteri yang hendak pulang ke rumah orang tuanya, sedang sang suami berjalan nampak berharap-berharap cemas. Gejolak kesan atas kepribadian seorang Bhiku agama Vaisnava bernama Shri Chaitenya, mengajak Nandalal untuk beberapa kali melukiskan kehidupan sang bhiku. Salah satu lukisannya yang berjudul **Shri Chaitenya di bawah Stambha Garuda** diker-

jakan sekitar tahun 1935. Lukisan-lukisan yang lain seperti **Jadugriha Daha** (No.5), **Siva dan Sati** (No.9), **Kepala Siva** (No.8), **Siva minum racun dunia** (No.7) nampak memiliki gaya yang sama, mungkin sekali gaya ini diperolehnya dari penyerapan terhadap lukisan-lukisan Ajanta. Kehalusan garis dan lemah lembutnya sikap obyeknya sangat menonjol dalam lukisan ini. Termasuk ke dalam golongan ini ialah lukisan berjudul **Sujata** (No.60).

Lukisan yang bercorak tradisional, seperti No. 6,21,23,24,25 mengingatkan kita kepada lukisan-lukisan kaca tradisional di India Selatan terutama pada lukisan No. 24 (Durga dengan bunga putih). Nandalal sangat mahir bermain dengan tehnik dan gaya lukisan daerah-daerah di India. Perjalanan-perjalanan yang dilakukannya mengunjungi tempat-tempat suci, banyak diisi dengan mempelajari kesenian-kesenian daerah.

Dari lukisan-lukisannya yang bergaya Jepang dan Cina, nampak bahwa Nandalal sangat mengagumi keindahan lukisan dari Timur itu. Tehnik lukisan Cina dan Jepang banyak mempengaruhi dan dibuatlah lukisan-lukisan dengan gaya ketimuran itu. Meskipun demikian originalitasnya masih nampak dan hal ini menunjukkan kepribadiannya sangat kuat.

Gerak garis pengaruh dari pelukis-pelukis Jepang, nampak pada lukisan-lukisan gedung pertemuan Kongres di Haripura (No. 26,27,28,29). Ia telah pula melatih dirinya untuk membuat lukisan-lukisan dengan kwas dan tinta hitam pada lembaran-lembaran sebesar kartu pos sebanyak lebih dari 2000 lembar. Kemahiran ini nampak pula pada perbuatan **lino cut** atau cukilan kayu seperti pada No. 26,29,30,31,32,56,57,58. Segi-segi humor muncul pada cukilan-cukilan kayu No. 56 (**anak-anak di bawah payung**) dan No. 57 (**anak dengan kambingnya**). Kekuatan goresan Nandalal tercermin pula pada lukisan No. 43,44,45,41,47,52,53,54. Lukisan No. 54 (**Sungai Kopai**) menunjukkan sifat-sifat yang ilustratif. Lukisan No. 52, 53 (**Piknik dekat Ajay; Orang di dalam alam**) menunjukkan sketsanya yang sangat kuat. Lukisan kwas hitam putih yang dianggap luar biasa adalah lukisan yang menggambarkan **penari Kandyan** (No. 45). Khusus pada lukisan No. 41 (**Santhal Harvest Dance**) dapat dilihat gerak gerak yang dinamis dari para penari, seakan kita

sedang menikmati sebuah tarian dengan suara musiknya yang meriah.

Dengan melihat pameran ini, dapat dirasakan bahwa Nandalal telah dengan lantang menggemakan kembali jiwa yang luhur dari kebudayaan India. Meskipun ia mendapat pengaruh dari Cina dan Jepang, ia tetap berpijak pada buminya, yaitu kebudayaan India yang telah bersatu dengan tubuhnya. Tidaklah salah ucapan salah seorang cendekiawan Cina : Nandalal ialah buah yang matang dari Indologi.-

A BRIEF REMARK ON NANDALAL BOSE AND INDIAN PAINTING

Historical Background.

The tradition of Indian painting originated from the prehistoric times as evidenced by the findings near Singhapur, the federal state of Raigarh, in Madhya Pradesh and in the vicinity of Mirzapur in Uttar Pradesh. These rock paintings could probably be compared to the cave paintings of the Palaeolithic age found in the Altamira cave, Spain. A lot of similarities are observable in the objects painted, for instance hunting activities, animal, done in crimson (or maroon), mauve and yellow. The forms of animals and human beings in the paintings made by the artist in soft sweeping lines give the impression of quite advanced skill.

Cave wall paintings in Jogimara, in the federal state of Sirguja, Madhya Pradesh, which originated from the first century B.C. can be considered one of the roots of contemporary Indian painting tradition. On the walls, besides pictures of human beings and animals, are also those depicting fish and other water animals done in decorative style.

Several centuries later, an artificial rock cave was built as a place of worship, which is known by the name of Ajanta in Deccan. The walls of this artificial cave have been adorned with fresco paintings. The theme of the paintings has a shade of Buddhist life, depicting the twists and turns of human life and the life of the Bodhisattwas. These paintings have been done in soft lines and in superb harmony.

Such a cave is also found in Bagh, in the federal state of Gwalior, in Sittanavasal near Pudukottah, Southern India, and also in Sigiriya, Ceylon. Most of the fresco paintings in Bagh have been damaged, but the little that remains shows extraordinary beauty, picturing everyday life. The Sigiriya wall paintings convey the atmosphere wherein King Kasyapa's (479 – 497 A.D.) consorts lived and their ladies-in-waiting. The influence of the Ajanta's style is quite apparent in these paintings. The fresco paintings in Sittanavasal were probably completed during the reign of King Mahendravarman (Pallava; 600 – 625 A.D) whom we know was the founder of Mamallapuram which is quite renowned in the history of Indian architecture and sculpture.

In ancient Sanskrit and Pali manuscripts mention was made about the Indian art of painting. It was said that the Indian art of painting was mainly to cater to the fancy of the nobility, so that the manuscripts contained some description on palace mural paintings and paintings portraying love scenes. Another manuscript explained in detail about the techniques of painting, beauty and proportions which later on had a vast influence on Chinese painters (the influence being spread through Buddhist monks).

For seven hundred years after the death of Jesus Christ, Buddhism had the largest number of followers among the Indian people, and its influence was widespread in the fields of belief and culture all over Asia. The exchange of monks among regions also brought about cultural dissemination. Quite a few of the monks were skilled painters. Communication through the medium of painting is much simpler and sometimes even more befitting compared to the use of words or writing. Among the Buddhist monks from China who came to study religion in India and who were good at painting, brought with them the influence of the Indian style of painting to China. Farther to the East this influence is quite observable on the fresco painting in Horiuji, Japan, which has obviously been influenced by Ajanta.

Although later on Buddhism underwent a decline and was replaced by Brahmanism, the foundation of the art of painting which had been set and had taken root, continued to develop. In its development, local style emerged, like for instance the Rajasthan style in the West and Bengalese in the East. These local styles then gave birth to more specific styles in the tenth century A.D, namely the styles of Kashmir, Nepal and Southern India.

In the 12th century A.D, mural painting was replaced by miniature painting. Miniature Buddhist paintings from Bengal and Nepal were done on a palm leaf. In Gujarat, the "Jaina" miniature paintings drawn on palm leaves came into being, and when paper was invented, the painting was done on paper. These paintings were transitional in nature, between the erotic mural painting and the sentimental Rajasthan style of painting.

In the 15th century A.D, the influence of Persian painting was very dominant in the Indian art of painting. This influence later on brought about the Moghul stream. In Herat, which was then the centre of Islamic culture, famous Persian painters came together, such as Bilizad who was extremely admired by Barbar the founder of the Moghul dynasty. Barbar's son, Humayun, invited two famous Persian painters (around 1544), Abdul Samad and Mir Sayyid Ali to live in India. Since that time the influence of Persian painting on Indian painting had been very great.

The Indian modern art of painting started when the British had had extensive activities in India. Ravi Varma who could be considered as a painter who was beginning to embark on the art of modern painting, brought in English romanticism in the Pre-Raphaelite stream. His paintings demonstrated naturalism, portrait. It was a pity that in getting the western influence, he did not get it first hand from the source, instead he got it from English painters who came to visit India, like for instance Theodore Jenson. It is indeed a pity that Ravi Varma had not steeped himself in the Indian traditional art of painting. However, he can be considered to be the pioneer in the modern Indian art of painting.

Another English painter who had a big share in shaping the modern Indian art of painting was E.B. Havell. He had done a lot of research in the arts of Gupta, Ajanta and Ellora, Moghul paintings, etc. It was he who urged Indian painters to base their work on their traditional art of painting which was clearly rooted in the society. He then taught art in Madras and then Calcutta. His teachings made a profound impression on Abanindranath Tagore. Based on the Ajanta art and the fresco art in other places, Abanindranath Tagore succeeded in reviving the old tradition and giving it new values. He was then appointed as the father of modern Indian art of painting. The principles incorporated by Havell flourished in the Bengalese stream of art of painting.

The visit of two Japanese painters, Taikwon and Hasida added some more influence on this Bengalese stream. The Japanese brush stroke began to manifest in the paintings of the Bengalese stream advocated by Abanindranath Tagore, Gaganindranath Tagore and Rabindranath Tagore. The three of them were advocates of the modern art of painting. Gaganindranath and Abanindranath were brothers (1867 – 1938, 1871 – 1951) and they were kin to Rabindranath Tagore who is renowned all over the world as a poet, but in his old days he spent his time painting. The three of them worked together to come up with a new approach in the Indian art of painting and to create pure and modern art.

Nandalal Bose

One of the pillars of modern Indian painting is Nandalal Bose, one of Abanindranath Tagore's students. He was born in Kharagpur, Monghyr Bihar, on 3rd December 1882. His feeling and talent for art had been noticeable since childhood. His admiration for traditional clay sculptors had inspired him to learn how to handle a chisel from rock breakers to ultimately produce a Durga statue.

At the age of fifteen he went to Calcutta (1897) to study. He was practically a failure at school, but his interest in art never died down.

In 1903 he married Sudira Devi and began to learn to draw models and still lifes from his cousin Atul Mitra who was studying at the Government Art School. He admired Raphael's "Madonna" and decided to make a copy of it. Copies of other European paintings followed. Ravi Varma's style had an influence on his painting entitled **Mahasveta**. When he realized that he had not absorbed the essence of the Indian traditional art, he decided to enroll and study at the Government Art School and studied Indian art under Abanindranath. It turned out to be difficult to enter that school.

Nandalal had to prove to the teachers in that school of his talent to paint. Most of his works were copies of European paintings, but his **Mahasveta** showed his talent for painting. In 1905 he painted **Ganesha** which Lala Iswari Prasad, one of the teachers at the academy, considered to have shown Nandalal's maturity. One year later Nandalal painted **Sidharta and a wounded swan** which did not impress Abanindranath in the least, but on the other hand E.B. Havell liked it very much that he gave Nandalal a certificate. Abanindranath then accepted him as his student. The teacher-student relationship was very intimate and it was the deciding factor for the future of modern Indian art of painting. Nandalal was Abanindranath's first student, then others followed, like Suren Ganguly, Venkatappa Sailen Dey, Ksहितin Majumdar, Samarendra Gupta, etc. Nandalal spent five to six years of his time in that School of Art.

In 1908 he travelled to Northern India to see India's cultural heritage and to visit holy places. Through these visits he was able to capture the spirit of Indian art. He spent almost all of his life visiting holy places and temples which is evident from his sketch book and diary.

In 1909 Lady Harringham came to India to make copies of the paintings at Ajanta. Abanindranath ordered Nandalal to assist her. This impressed Nandalal deeply. By assisting in copying the Ajanta paintings, he became well versed in the Ajanta style. His meeting with the Ramakrishna and Ganen Maharaj mission (of the Roman Catholic missionary) proved to be very helpful in his life. Ganen Maharaj introduced him to the contemporary intelligentsia and provided much assistance to his family.

Nandalal met Rabindranath Tagore in 1909. Tagore was very impressed by Nandalal's painting entitled **Savitri and Yama**, that he came up with the idea of asking Nandalal to provide illustrations for his book of poetry entitled **Chayanika**. Since then Nandalal had done a lot of illustrations for Tagore's books of poetry.

Nandalal turned out to be one who did not seek after wealth. When Percy Brown (Principal of School of Art) offered him a job as a teacher in his school with a high salary, he chose to remain with Abanindranath with a monthly pay of Rs.60. During the years 1912 – 1913 Nandalal made a lot of contacts with the contemporary intelligentsia, like Girishchandra Ghose, Mahendranath Dutta (Swami Vivekananda's younger brother), Satishchandra Mukherjee, Ravindranarayan Ghosh, Akshoy Kumar Maitreya, Miss Macleod, etc.

In 1914 Nandalal visited Santiniketan together with Asit Halder (who later became the principal of Kala-Bhavana). Rabindranath Tagore held a grand reception for him, he even wrote a poem addressed to Nandalal. Nandalal himself was quite impressed by Tagore and the very beautiful scenery at Santiniketan.

In 1916 Rabindranath Tagore built a studio called **Vichitra**, at Jorasanko. The logo design was prepared by Nandalal. The latter was appointed head of the studio with a salary of Rs.60 per month. At the same time Nandalal learned the technique of Japanese painting from Arai-Shan, an outstanding painter.

In the years 1916 – 1917 Nandalal worked on the mural painting of Vasu-Vijnana Mandir, which portrayed six scenes from Mahabharata.

Nandalal joined the Oriental Society of Arts in Calcutta in 1918 and became a teacher there for two years with a monthly salary of Rs.200.

In 1919 Rabindranath Tagore invited Nandalal to come to Santiniketan to improve the organization of Kala Bhavana. Tagore believed that Nandalal was the right person to teach Indian culture at

Santiketan. However, Nandalal was at that time still needed by the Oriental society and at the request of Abanindranath, Nandalal returned to the Society. Subsequently, however, a compromise was made whereby Nandalal was allowed to come to Santiniketan to teach once a week. In 1920 he left the Oriental Society to stay at Santiniketan. Here he had the opportunity of meeting with famed scholars, among others Winternitz, Sylvain Levy, Patric Geddes, and with Indian experts themselves such as Dwijendranath, Dwipendranath, Dinendranath and Surendranath Tagore, Jagadananda Ray, Nepal Chandra Ray, Vidhusekhar Sastri, Kshitimohan Sen, Kalimohan Ghosh, Gaurgopal Ghosh, Akshyakumar Ray, Tejischandra Sen. Together with Asit Halder, Suren Kar, Nandalal went to Gwalior to make copies of the fresco paintings at Bagh. It was then that he started to introduce a new technique in teaching the art of painting based on the idea of Okakura, a Japanese painter. In 1922 Nandalal was appointed director of Kala Bhavana and received the visit of Dr. Stella Kramrisch.

In 1924 Nandalal accompanied Rabindranath Tagore in his visit to China and Japan. While at Santiniketan, Nandalal did a lot of mural work to decorate its buildings. The mural entitled **Santosalay** contained a message for children. The fresco located in the library building on the second floor, was done along the line of the Jaipur Araye style under the guidance of Narasinglal from Jaipur. The fresco he made in the central hall of the Cheena Bhavana was done following the Ajanta painting style, while the mural in the Kala Bhavana building showed the influence of Bagh painting. The mural painted by Nandalal on the occasion of the Halakarshana celebration at Santiniketan was the first attempt at introducing modern Indian painting, to combine art and agriculture and to revive the relationship between art and the society.

Since he lived in Santiniketan Nandalal had painted with different themes, but the principal theme for him was paintings about the Hindu gods and goddesses. His mastery of lines and colours made his works quite remarkable. In 1925 when an exhibition was held at Lucknow, Nandalal received a gold medal.

He also did decorative art. According to Nandalal, "decoration for Indian art is the same as a weapon for Karna" which means that the two things are inseparable.

When Rabindranath Tagore and Suren Kar visited Java (1926) they brought back with them several pieces of batik which were then given to the Craft Division of the Kala Bhavana. It seemed that batik had given Nandalal some inspiration resulting in 53 designs for book covers published by Tagore.

In 1931 Nandalal celebrated his fiftieth birthday. Tagore expressed his praise and highest appreciation. On that occasion Tagore announced that he was Nandalal's student in painting.

Nandalal was not one who was free from mental tensions. In 1933 he experienced a mental crisis and inner tension which almost destroyed him. He confided what he had undergone to Sir Aurobindo in Pondicherry and it was through the latter's help that Nandalal was able to regain his mental stability.

In the years 1935-1937 Nandalal was asked several times by Mahatma Gandhi to decorate the Congress convention hall at Haripura. He portrayed everyday life in a poor village applying the Kalighat Pat painting technique. He and his students painted 83 scenes, including among others the life of musicians in India, Indian, athletes in their daily life, craftsmanship in various villages, gods and goddesses, and decorative ornaments.

The mural painting he did at Kirti Mandir, Baroda, took him six years to complete (1939 – 1946). As a result of his meetings with various scholarly circles, Nandalal became highly motivated and acquired a lot of knowledge. In 1942, after a long discussion with Swami Pabitananda from Mayavati Advaita Ashram, Nandalal published his article "Silpa Sadhana", and in 1944 his book entitled "Silpa Katha" was published.

Besides painting, he also had a talent for architectural design. For example, in 1948 he designed a shrine for Sri Ramakrishna in Kamarpukur.

The acknowledgement of the society, the Indian Government and the intelligentsia for Nandalal's capability, was demonstrated by the award of the Honoris Causa Doctorate degree in Literature by the Banaras Hindu University for his outstanding services in the field of Hindu art.

In 1951 Nandalal retired from Kala Bhavana, Visva Bharati, and in the same year Visva Bharati was given the status of a university by the government of India. Nandalal was appointed Professor Emeritus of Art at Visva Bharati and in the following year he received the title "Desikottama" from Visva Bharati. In 1953 he got the title "Arghya" from Asramik Sangha at Visva Bharati and received the Dadabhai Nawroji Memorial Prize. In 1954 the Indian government awarded him with "Padmabibhusan" decoration. His friend and teacher Mahendranath Duta, gave him the title "Silpa-Dipankara". In 1956 the Congressional Committee of West Bengal honoured him by making him a Fellow of the Lalit Kala Academy in New Delhi. In the same year he published his book entitled "Silpa Charcha" containing a description of techniques in the Indian art of painting. The University of Calcutta likewise presented him with the Doctorate degree in Literature. A year later the Arts Academy of Calcutta awarded him with the Silver Jubilee Medal. In 1963 the Rabindhra Bharati University awarded the degree of Doctor Honoris Causa in Literature to Nandalal. In 1965 he received the Tagore Birth Centenary Medal for 1964 from the Asiatic Society of Bengal.

After having been ill for some time, Nandalal Bose died on 6th April 1966 at Santiniketan.

Nandalal Bose was an artist with a strong personality. Material temptations did not shake his faith. His life was dedicated to art. His opinion about art will be very useful for artists in general or for the following generation. He was of the opinion that art is a symbol of evergrowing mutual relationship between the spirit of the individual and the spirit of nature. This art can only be achieved through continuous and uninterrupted **Sadhana** (practice). To

achieve perfection in art one must integrate the following elements : nature, tradition, and originality. Without the natural element, the work of art will be weak and artificial; without the knowledge about tradition, the outcome will not be balanced and will be amateuristic in nature; without originality, the work of art will be rigid, lifeless and without **raison d'être**. On the other hand if we hold on only to nature, the result will be imitation. If tradition becomes the sole basis, the result will be not more than handicraft, and if only based on originality the product will be like that produced by a psychopath.

His Paintings

In this exhibition held at the National Museum, 70 original paintings are presented, comprising 60 paintings by Nandalal Bose, 5 by Abanindranath, 3 by Rabindranath and 2 by Gaganindranath Tagore. The ten paintings by the Tagore brothers are exhibited with the purpose of showing how a student absorbs what the teacher teaches him. Furthermore they are considered to be the forerunners of the West Bengali stream of Modern Indian Art.

If we look closely at the paintings of Nandalal, we can say in general that there are three styles which influence his works, namely :

1. Those whose style is similar to that of Abanindranath Tagore's.
2. Those which apply the Rajput temperament, whose objects are simple in form with decorative ornaments.
3. Those influenced by the Japanese painting or more precisely influenced by the style of the Japanese painting Arai Kampo.

The paintings belonging to the first group are for instance, No. 60, **Sujata** No. 3 **Going to the In-laws' House**, No.4 **Shri Chaitenya under Garud Stambha** No. 5 **Jadugriha Daha** (taken from the Mahabharata episode, where the Pandawa brothers and their mother are trapped in a burning house), No. 7 **Siva drinking the world's poison**, etc. Those belonging to the second group are

among others : No. 6 **Annapurna**, No. 21 **Saraswati**, No. 24 **Durga with a white flower**, No. 35 **Shri Rama's Wedding**, etc. The paintings which show Japanese influence or those belonging to group 3 are, for example : No. 34 **Hazaribagh Road**, No. 35 **By the Gopalpur river**, No. 36 **Houses in the rain**, No. 37 **Makdum Kunda**, No. 38 **Godalpur**, No. 39 **Scenery**.

Nandalal's career in painting can be said to have started from his work called **Sati**, which was done in 1907 (No.1). It portrays a custom in India showing the loyalty of a wife whose husband has died. The wife throws herself into the fire which burns her husband's dead body, as a token of her love. In connection with the official ceremony marking the establishment of the Indian Society of Oriental Art, a painting exhibition was held where Nandalal entered two of his paintings entitled **Sati** and **Satir Dehatyag**. These two paintings won him a prize of Rs.500, and with that money he made a trip to Northern India. Painting No. 3 **Going to the In-laws' House** is very interesting. Nandalal was very successful in portraying the wife's joy and anticipation to be going home to her parents, while the husband looks expectant yet uneasy. The deep impression he had of the personality of a Vaisnavic monk by the name of Shri Chaitenya, urged Nandalal to put on canvas the life of the monk several times. One of his works which is entitled **Shri Chaitenya under the garud Stambha** was done around the year 1935. The other paintings like **Jadugriha Daha** (No. 5), **Siva and Sati** (No.9), **The Head of Siva** (No.8), **Siva drinking the poison of the world** (No.7) seem to have the same style. It is quite possible that he acquired this style from absorbing the Ajanta paintings. The softness of the lines and the gentleness of the posture of his object are quite dominant in this painting. Belonging to this group is the one entitled **Sujata** (No.60).

Paintings showing traditional characteristics, like No. 6, 21, 23, 24, 25 remind us of the traditional glass-painting in Southern India especially painting No. 24 (**Durga with a white flower**). Nandalal was quite an expert in applying the different techniques and styles from various areas in India. The trips that he made visiting holy places were mostly for the purpose of studying regional art.

From his Japanese and Chinese style paintings we can see that Nandalal admired the beauty of the paintings from the East. The Chinese and Japanese techniques of painting had a lot of influence on his works and thus his oriental style of paintings. Yet his originality is still there and this shows how strong his personality was.

The line of influence coming from Japanese painters is apparent in his paintings of the convention hall of the Congress at Haripura (No. 26,27,28,29). He had also trained himself to make paintings with a brush and Chinese ink on postcard-size sheets as many as 2000 pieces. His dexterity is also apparent in making lino cuts as can be seen in Nos. 26, 29, 30, 31, 32, 56, 57, 58.

The aspects of humor appear in lino cuts No. 56 (**Children under an umbrella**) and No. 57 (**A child with his goat**). The strength of Nandalal's stroke is also reflected in paintings Nos. 43, 44, 45, 41, 47, 52, 53,54. Painting No. 54 (**Kopai River**) shows illustrative characteristics. Paintings Nos. 52, 53 (A picnic near Ajay; A man in nature) demonstrate his very powerful sketch. His black and white brush painting which is considered outstanding is the one that portrays the **Kandyan dancer** (No. 45). Specifically in painting No. 41 (**Santhal Harvest Dance**) we can see the dynamic movements of the dancers, as if we were actually enjoying a dance with its cheerful musical accompaniment.

By viewing this exhibition we can feel that Nandalal has once again echoed the noble spirit of the culture of India. Notwithstanding the fact that he received some influence from China and Japan, he remained loyal to his world, namely the Indian culture which had merged into his body. It is far from incorrect what one of the Chinese scholars has said about him, that is : Nandalal is a ripe fruit of Indology.

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NANDALAL BOSE
(1882-1966)



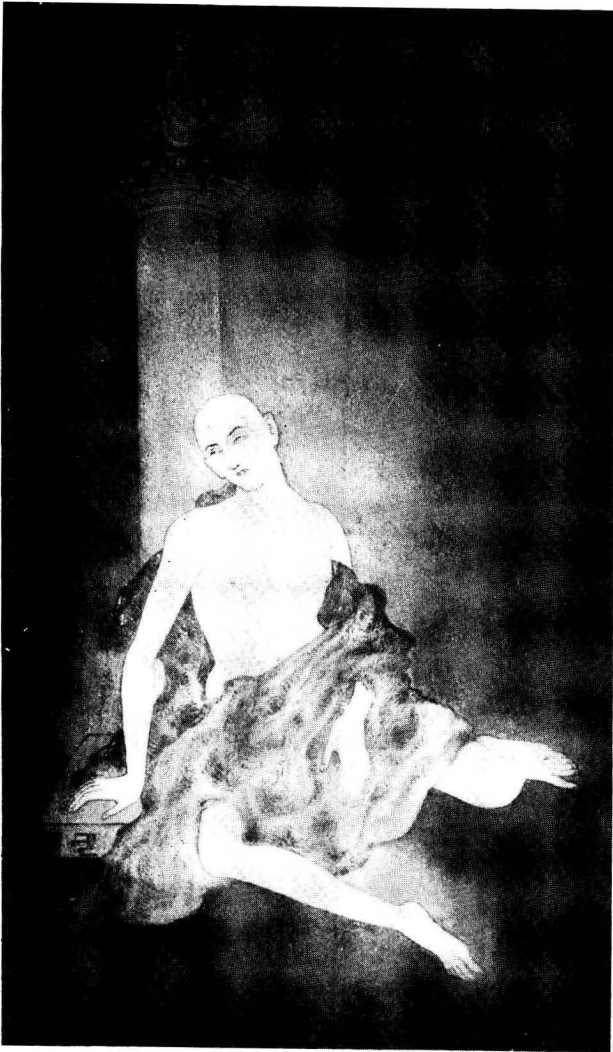
1. *SATI*, 1907
Wash & Tempera, 25 x 35.1 cm



2. **NAUKA VIHAR, 1909**
Wash & Tempera, 52.8 x 38.6 cm



3. *GOING TO FATHER-IN-LAW'S HOUSE*
Water colour & Wash, 14.7 x 21 cm.



4. **SHRI CHAITENYA UNDER GARUD-STAMBHA**
Wash & Tempera on paper, 228 x 40 cm



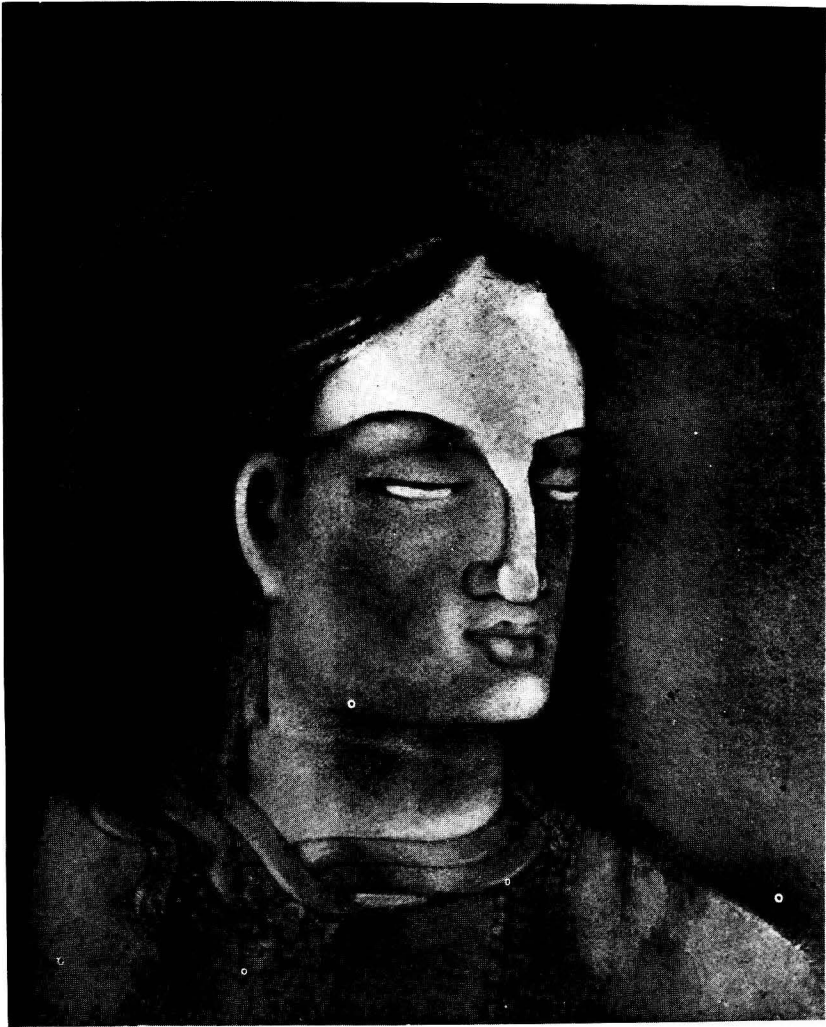
5. *JADUGRIHA DAHA*, 20. 5. 1943
Wash & Tempera, 30.4 x 47.3 cm



6. ANNAPURNA, 8. 9. 1943
Wash & Tempera on paper, 26 x 40.3 cm



7. *SIVA DRINKING WORLD POISON*, 1. 7. 1933
Wash & Tempera on paper, 54 x 76 cm



8. *HEAD OF SHIVA, 1948*
Wash & Tempera on paper, 37 x 44.5 cm



9. *SIVA AND SATI, 1947*
Wash & Tempera on paper, 38.5 x 49.5 cm



10. *VILLAGE HUT.*
Water colour and wash, 36.5 x 19.5 cm



11. *SABRI IN HER YOUTH*, 14. 12. 1941
Tempera on paper pasted on board, 25.2 x 38.3 cm



12. *BURNING PINE*, 9. 6. 1942
Tempera on paper, 53 x 85.1 cm



13. *HARMUKH-GANGOTRI,*
Tempera on paper, 12.5 x 23 cm



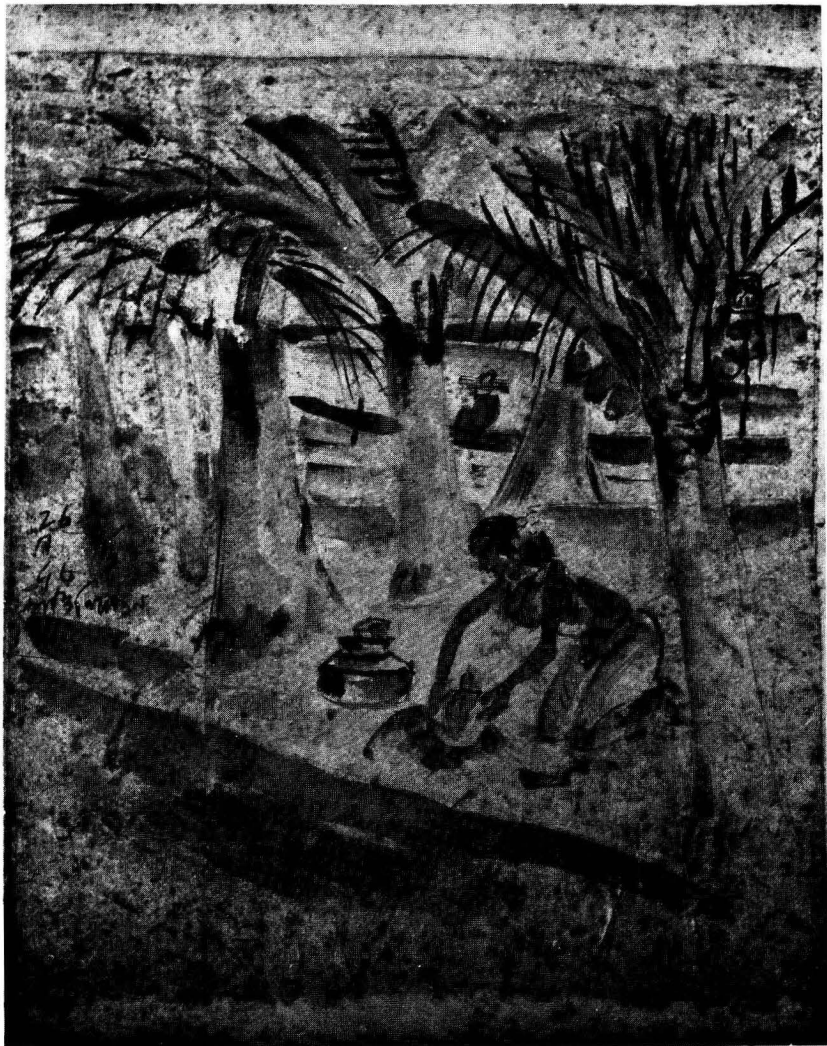
14. *ALAKANANDA (ON THE WAY TO MAYAVATI)*, 6. 7. 1942
Tempera on paper, 54.3 x 79.8 cm



15. *PARASNATH HILL*, 3. 6. 1943
Tempera on paper, 70 x 42.6 cm



16. *HOUR OF COWDUST*, 1943
Tempera on paper, 62.5 x 34.8 cm



17. *COCONUT PLANTING*, 26. 7. 1946
Tempera on mount board 31.5 x 37 cm



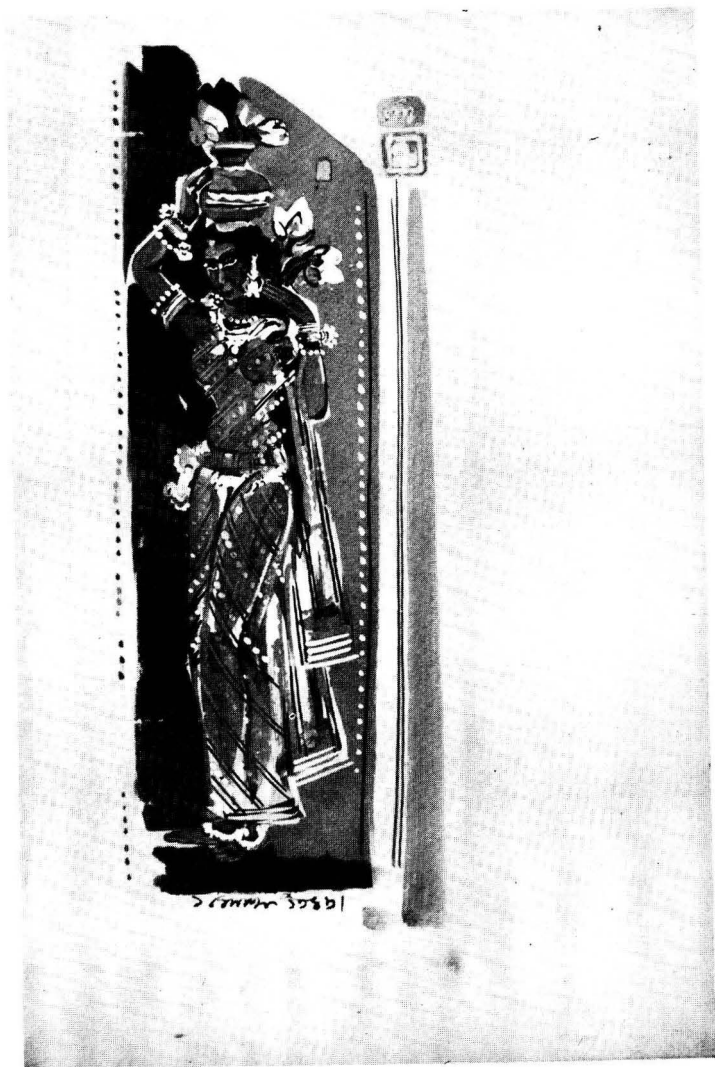
18. *WAY TO BOLPUR*, 14. 3. 34
Tempera on paper, 54.8 x 35 cm



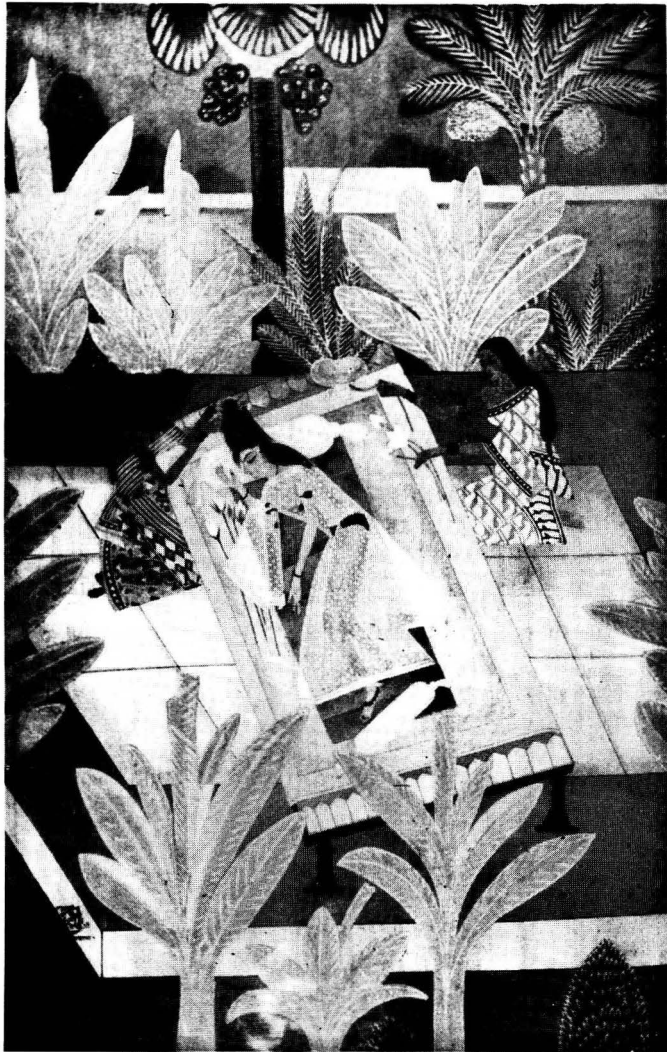
19. *RADHA IN THE GROVE*
Tempera on paper, 23 x 14.5 cm



20. *EVENING*, 3. 6. 1947
Tempera on paper, 43 x 71.2 cm



21. *WOMAN CARRYING FLOWERS,*
Tempera on silk, 33 x 49 cm.



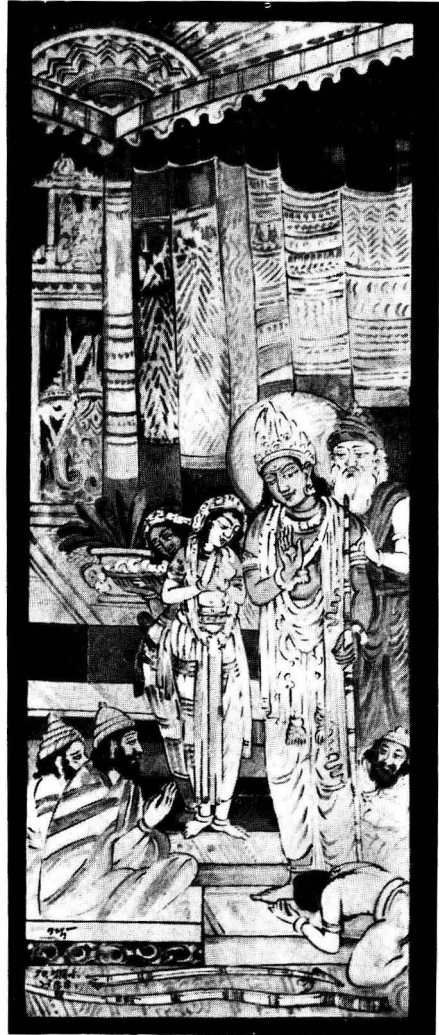
22. *RADHA'S VIRAHA*, 1936
Tempera on Silk, 49.5 x 82 cm



23. SARASWATI, 9. 4. 1941
Tempera on paper, 16.2 x 38 cm



24. *DURGA WITH WHITE FLOWERS*, 2. 10. 1947
Tempera on paper , 26.8 x 41.8 cm



25. *THE MARRIAGE OF SHRI RAM CHANDRA*, 1948
Tempera on paper, 24.5 x 61.4 cm



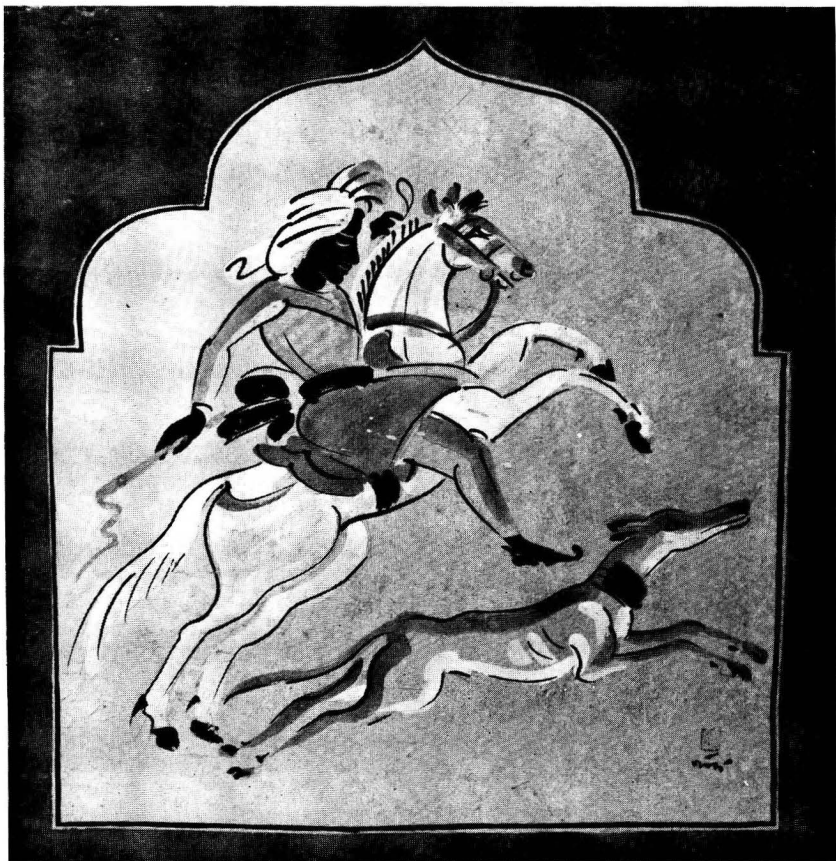
26. SARANGIWALA, 1937
(Haripura Congress Panel)
Tempera on paper , 59.6 x 63.4 cm



27. *LION, 1937*
(Haripura Congress Panel)
Tempera on paper, 59.5 x 63.4 cm



28. *SHAHNAIWALA, 1937*
(Haripura Congress Panel)
Tempera on paper, 59.4 x 63.5 cm



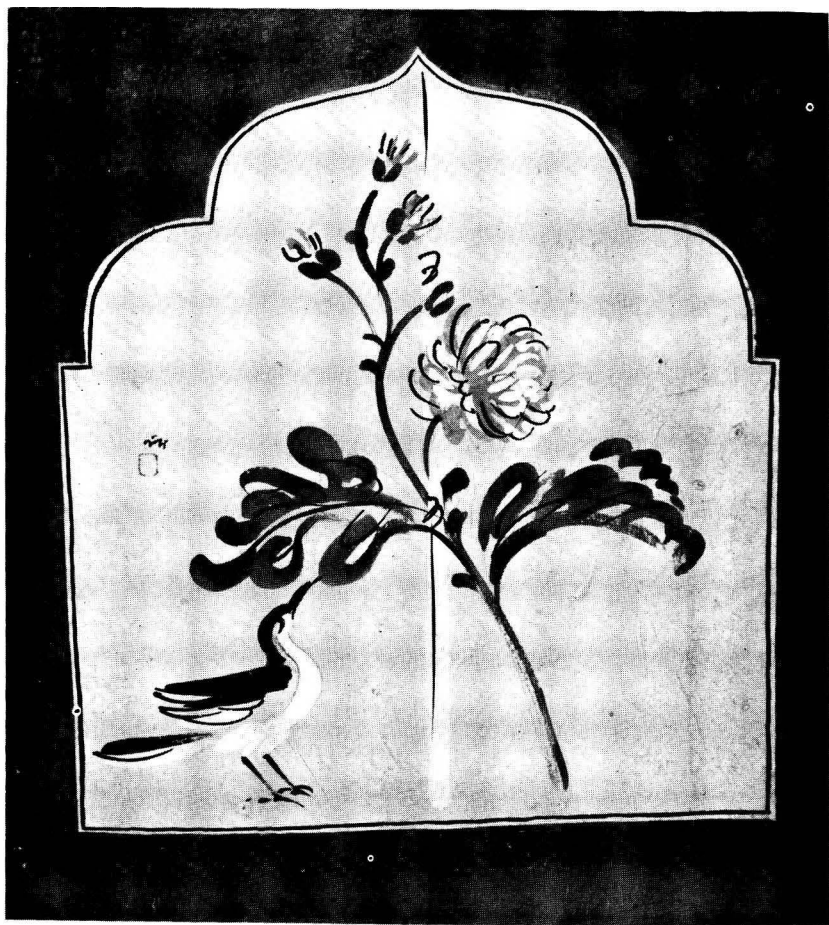
29. HUNTER, 1937
(Haripura Congress Panel)
Tempera on paper, 59 x 63 cm



30. *CUTTING THE VEGETABLES*, 1937
(Haripura Congress Panel)
Tempera on paper, 59.7 x 64.3 cm



31. *MOTHER BATHING HER CHILD, 1937*
(Haripura Congress Panel)
Tempera on paper, 55.9 x 63.3 cm



32. *CHRYSANTHEMUM WITH A GREY BIRD,*
(Haripura Congress Panel)
Tempera on paper, 59.5 x 63.4 cm



33. *MAYAVATI ASRAM*, 3. 7. 1942
Water colour on paper 42.1 x 69.5 cm



34. HAZARIBAGH ROAD, 8. 6. 1943
Water colour on paper, 66.8 x 43 cm



35. *GOPALPUR RIVER SIDE, 29. 10. 48*
Water colour on paper, 66.2 x 22.3 cm



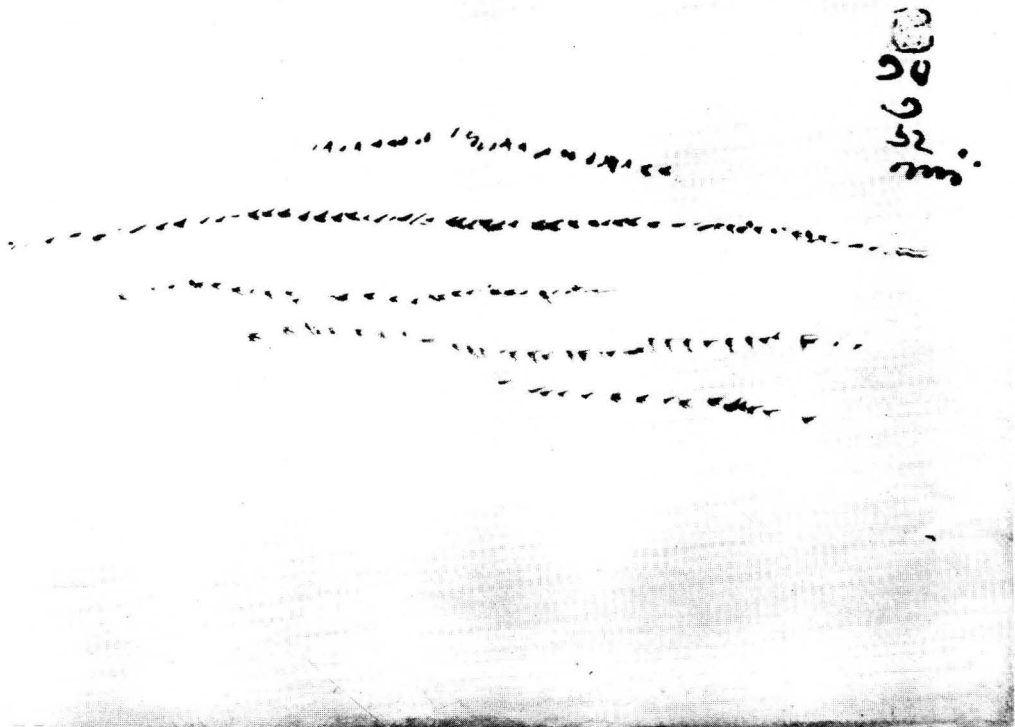
36. *BULDINGS IN THE RAINS, 4. 4. 55*
Water colour on paper, 24.2 x 34.5 cm



37. *MUKDUM KUNDA*, 2. 1. 1944
Water colour on paper, 41.5 x 33.2 cm



38. *BACK WATER (Gopalpur)*, 15. 11. 47
Water colour on paper, 58 x 35.4 cm



39. *LANDSCAPE*, 30. 3. 62
Water colour on paper, 38.9 x 27.7 cm



40. *A HOUSE AT TAGDA*, 18. 5. 1938
Water colour on paper, 24.1 x 27 cm



41. *SANTHAL HARVEST DANCE, 1950*
Water colour on paper, 37 x 24 cm



42. HIMALAYAN ORCHID, 18. 5. 38
Water colour on paper, 23 x 25.7 cm



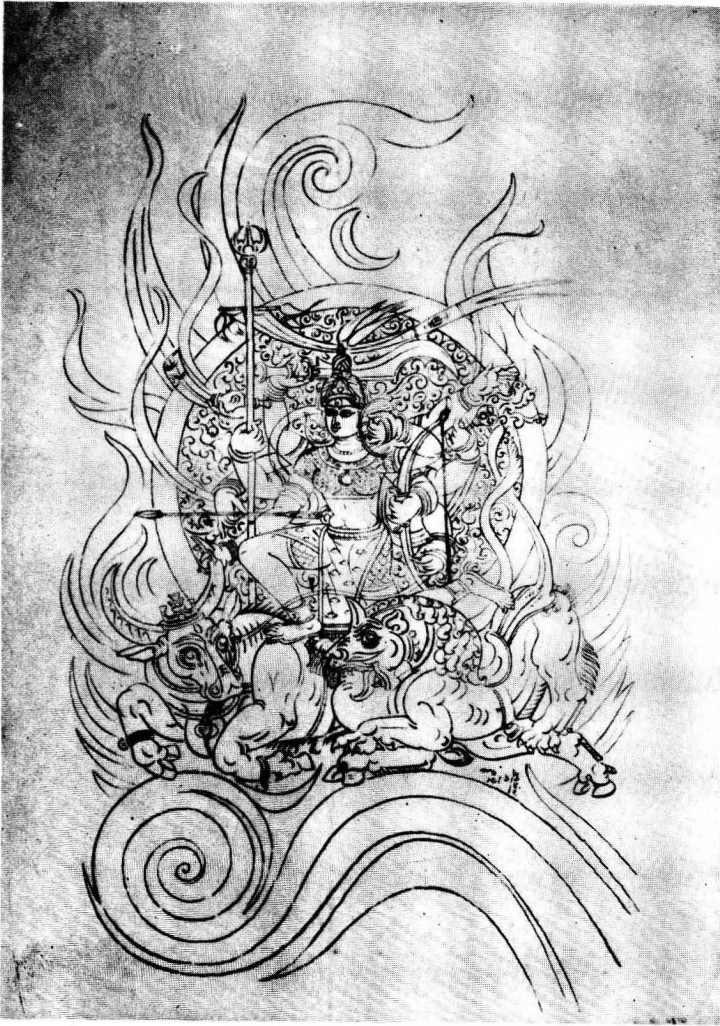
43. BAPU DANDI MARCH, 12. 4. 30
Linocut, 18.4 x 29.3 cm



44. **ABDUL GHAFFAR KHAN**
Linocut, 18.1 x 29.5 cm



45. *KANDYAN DANCER*, 1934
Brush & Ink on paper, 20,5 x 30,9 cm



46. MAHISHASUR MARDINI, 15. 9. 42
Ink drawing on tracing paper, 47 x 74 cm



47. CHANDALIKA, 23. 2. 52
Brush Drawing on Silk, 36.4 x 55.8 cm



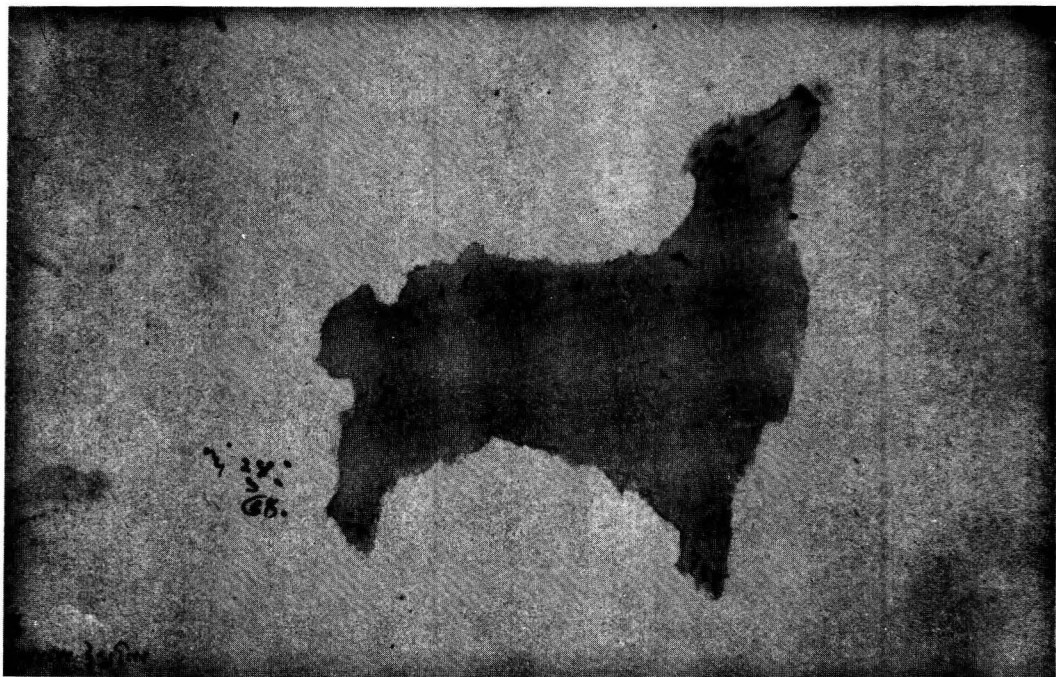
48. *TEMPLE DANCER*, 23. 1. 54
Collage on paper, 8.7 x 13.8 cm



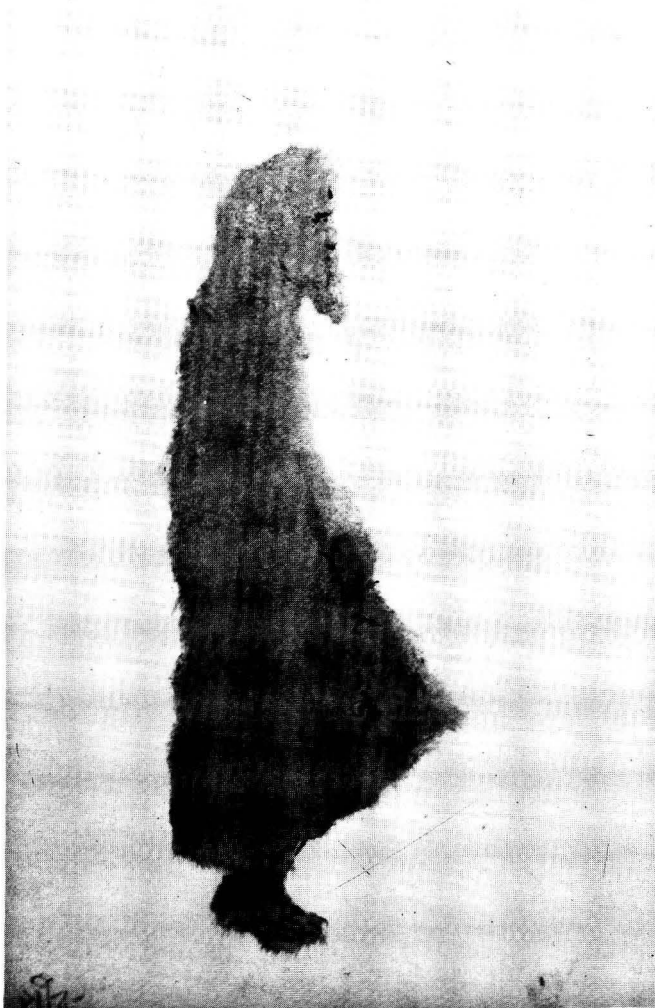
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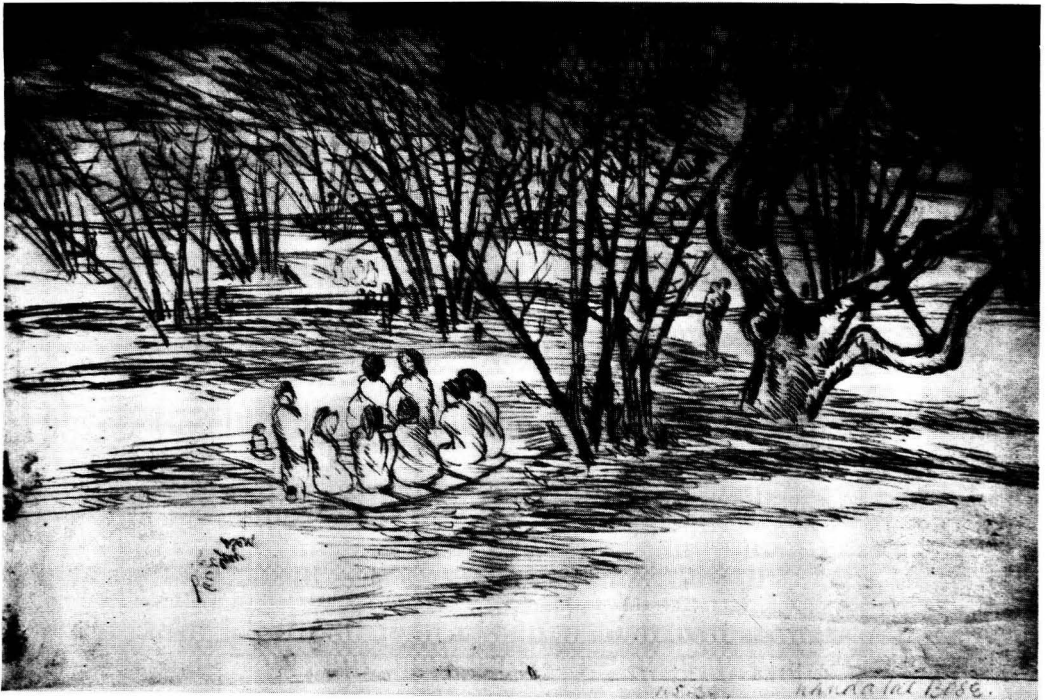
49. A CALF, 1. 3. 54
Collage on paper, 11 x 7.1 cm



50. LAL IMLI, 24. 1. 54
Collage on paper, 13.8 x 8.7 cm



51. *PROPHET (PIR)*, 20. 1. 54
Collage on paper, 8.7 x 13.8 cm



52. PICNIC NEAR THE AJAY, 1. 5. 38
Drypoint, 25.6 x 16.7 cm



53. **MAN IN A LANDSCAPE**, 10. 6. 38
Drypoint, 23 x 14,8 cm



54. KOPAI RIVER, 1949
Drypoint, 20.3 x 12.6 cm



55. *A STUDY OF TREES*
Drypoint, 12.6 x 17.7 cm



56. CHILDREN BENEATH AN UMBRELLA
Linocut, 12.7 x 8 cm



Añobalot Pore

57. A BOY WITH A GOAT
Linocut, 12.4 x 6.8 cm



Amdatal Bone

58. A WOMAN COOKING
Linocut, 13 x 9 cm



59. MOTHER AND CHILD
Linocut, 12.7 x 7.2 cm



60. SUJATA, 8. 12. 1942
Wash on paper, 20.6 x 32.2 cm

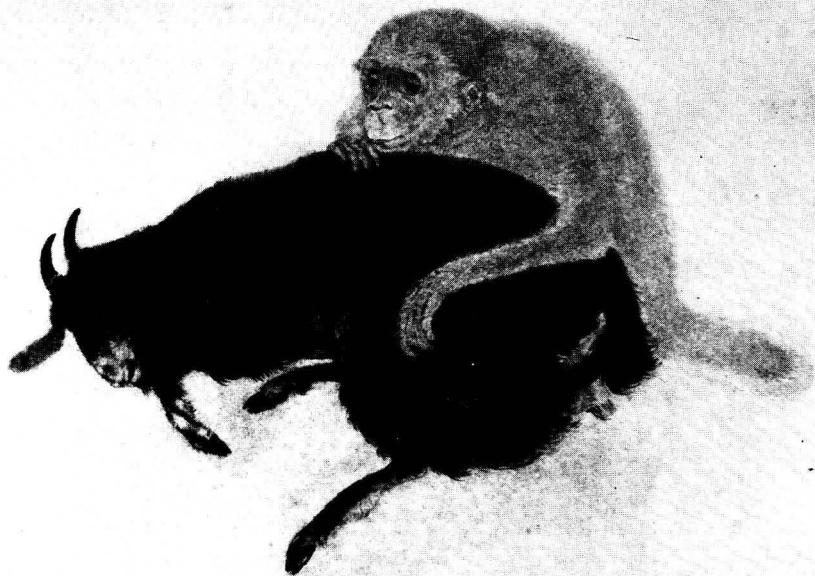
ABANINDRANATH TAGORE
(1871-1951)



61. *TINKLING BELL,*
Wash & Tempera, 25.4 x 13.4 cm



62. *NURJAHAN*
Wash & Tempera, 22 x 22.7 cm



63. GOAT AND MONKEY (COMPOSITION)
Wash & Tempera, 23 x 29.4 cm

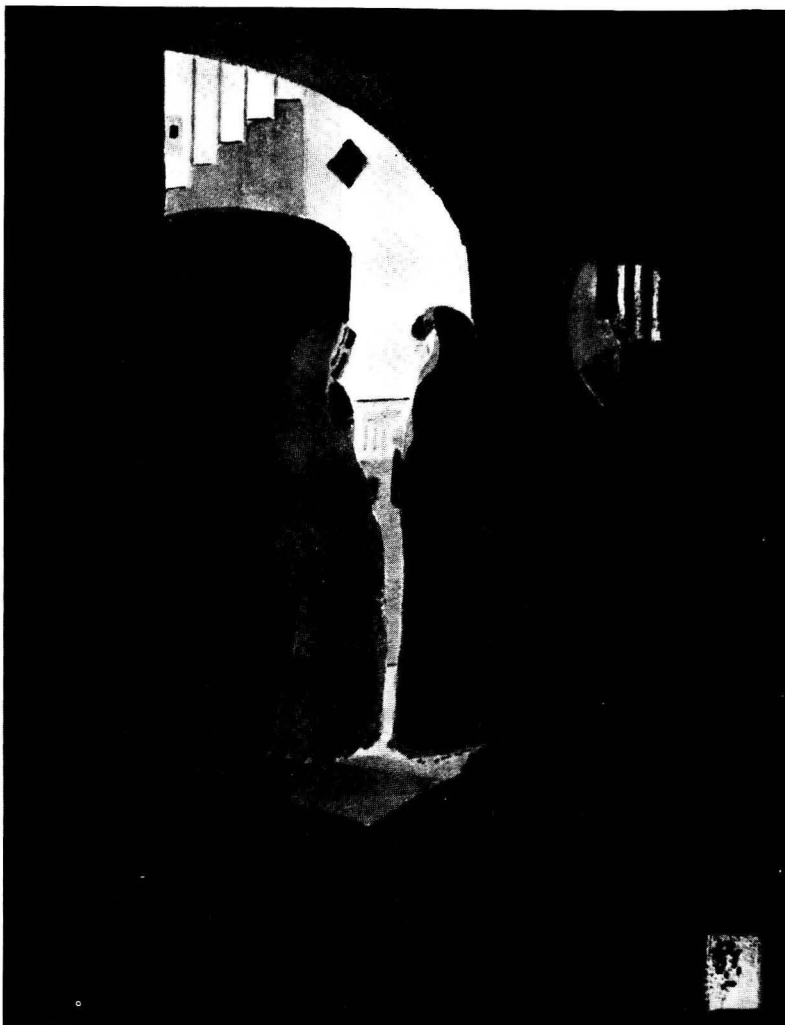


64. *ADVENT OF RAINY SEASON*
Wash & Tempera, 29 x 19.8 cm



65. *MY MOTHER*
Water colour and wash, 12.7 x 20.2 cm

GAGANINDRANATH TAGORE
(1867-1938)



66. MEETING AT THE STAIRCASE
Water colour, 34.3 x 26 cm

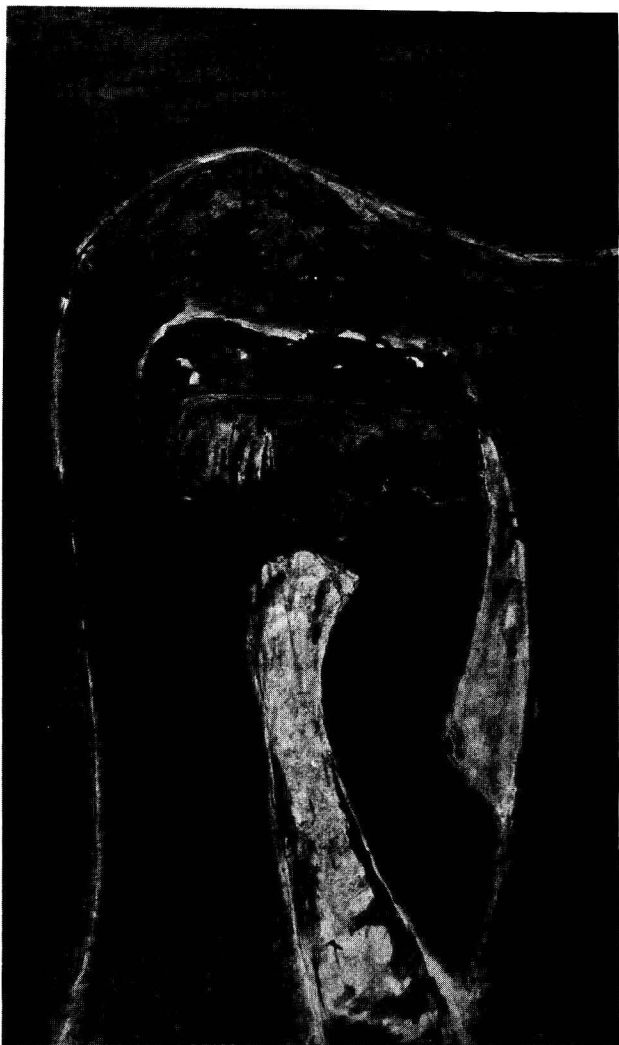


67. *BRIDGE*
Wash and Tempera on paper, 18 x 22.3 cm

RABINDRANATH TAGORE
(1968-1969)



70. *SEVEN FIGURES*
Ink on paper, 56.8 x 44.2 cm



69. *BROODING*
Ink on paper, 26.7 x 44.4 cm



68. *TWO FIGURES*, 1934
Water colour and Ink on board, 17 x 24.3 cm

Perpustakaan
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