

UNIVERSAL  
LIBRARY

**OU\_174370**

UNIVERSAL  
LIBRARY



SOUVENIR  
OF THE  
EXHIBITION  
OF  
MODERN  
INDIAN  
PAINTING

*Organised by The Society for the Encouragement  
of Indian Art. In the Town Hall, Bombay,  
September 1927*


BOMBAY



## MODERN INDIAN PAINTING



## MODERN INDIAN PAINTING

N writing a record of the evolution of Modern Indian Painting Bengal will undoubtedly claim an important place in the movement acclaimed as the Renaissance of Indian Painting. This is no opportunity for registering the final verdict upon the value of the movement or on the merits of the achievements of those who have seriously carried out a task before them, and have found a form and expression for themselves in the development of the art of painting, and it was their unabated sincerity that, in spite of fierce difficulties presented by the country's condition, they have persistently devoted themselves in carrying out the important mission that was before them.

To the moderately intelligent inquirer of art, the question that has been governing in his mind is the two opposite ideals—symbolism on one hand, and illusion on the other. To represent appearance with mechanical accuracy is the destruction of the ideal of Indian Art, but this has been the aim of all modern Art Schools in India, who have adopted their systems from the Western teachings, whose traditions do not allow them further than the scope of clinging to the close imitation of nature.

The movement started by Bengal had for their beginning the deep-rooted tradition of the country, who saw, that nature must be simplified, moulded and transformed, to express its inner significance, thus to symbolise forms mechanical accuracy had to be overlooked.

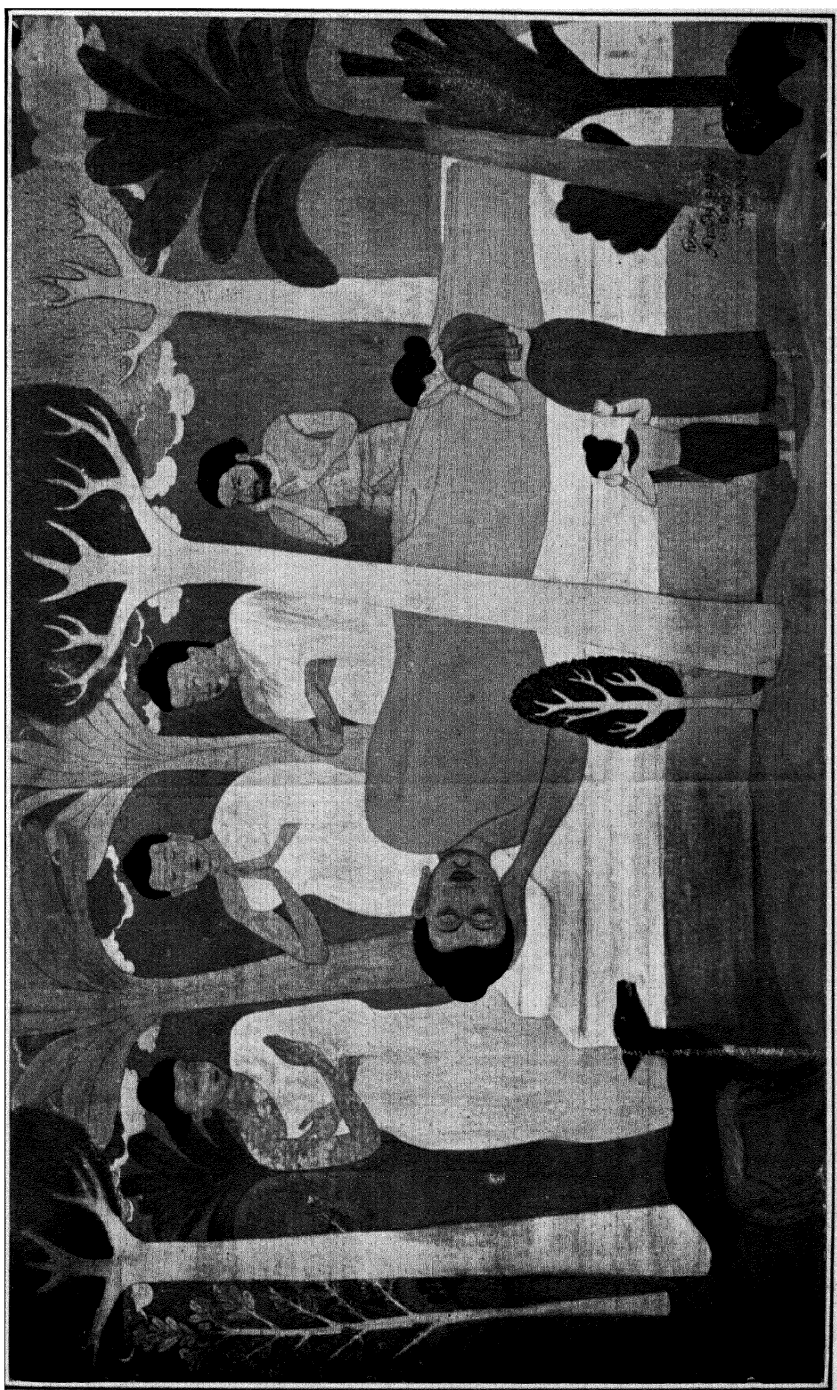
The Bengal movement rightly arrested the mind of the whole of India, and claimed the attention of the art world in general, in many cases they had to contend with severe criticism of imitation—but there was this satisfaction, that the imitation was of their own ideal, which, some day was bound to assert its individuality after having gained a footing to recognize the unifying principle that underlies the idealism of Indian thought.

After the necessary struggle the movement gained confidence over the hesitating population of India, and has established its control by sending throughout the country its missionaries, and to day with the exception of Bombay, we have in all Provinces schools established and working on National lines, with whatever modifications their conditions and environments demand.

It is satisfying to see that the Madras, Oudh and Punjab Governments are recognizing the force of the movement and adopting whatever is congenial to the Indian temperament, and before long, Bombay will have the same advantage from its Government.

In the reproductions that appear in this Souvenir we have selected expressions of almost all the Provinces of India, which make a most interesting record of the revival of Indian Art up to the present day.

S. FYZEE-RAHAMIN



by *Mamindra Bhushan Gupta*

MAHAPARAMIVANK—The Passing of the Buddaha after the Senbalese Manner



*by Nandalal Bose*

ILLUSTRATION FROM TAGORE'S DRAMA NATUR PUGA NO. 6.



SAINT HARIDAS

*by K. Muzumdar*



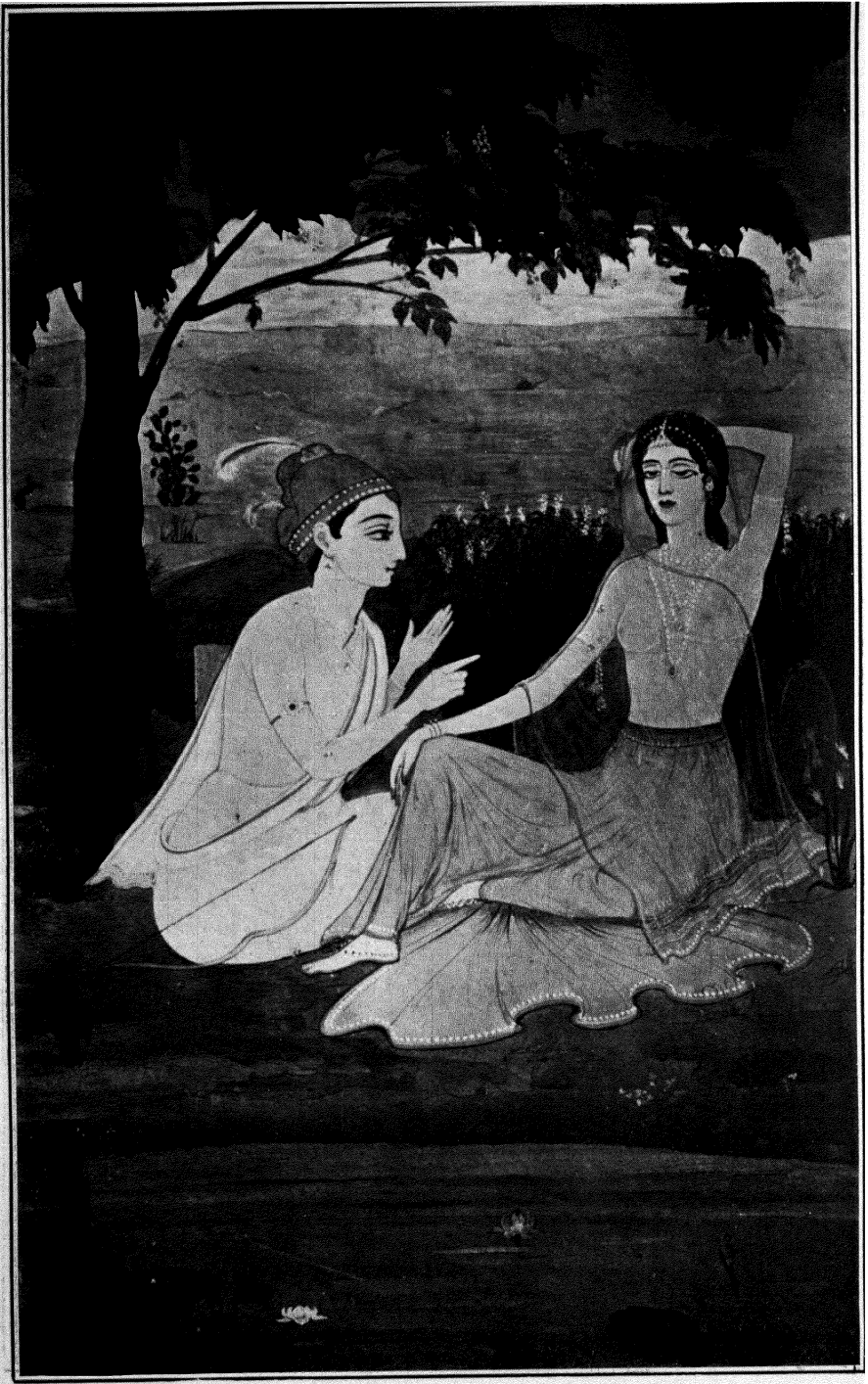
FESTIVAL OF FLOWERS

*by A. P. Banerjee*



AT THE TEMPLE DOOR

*by N. N. Tagore*



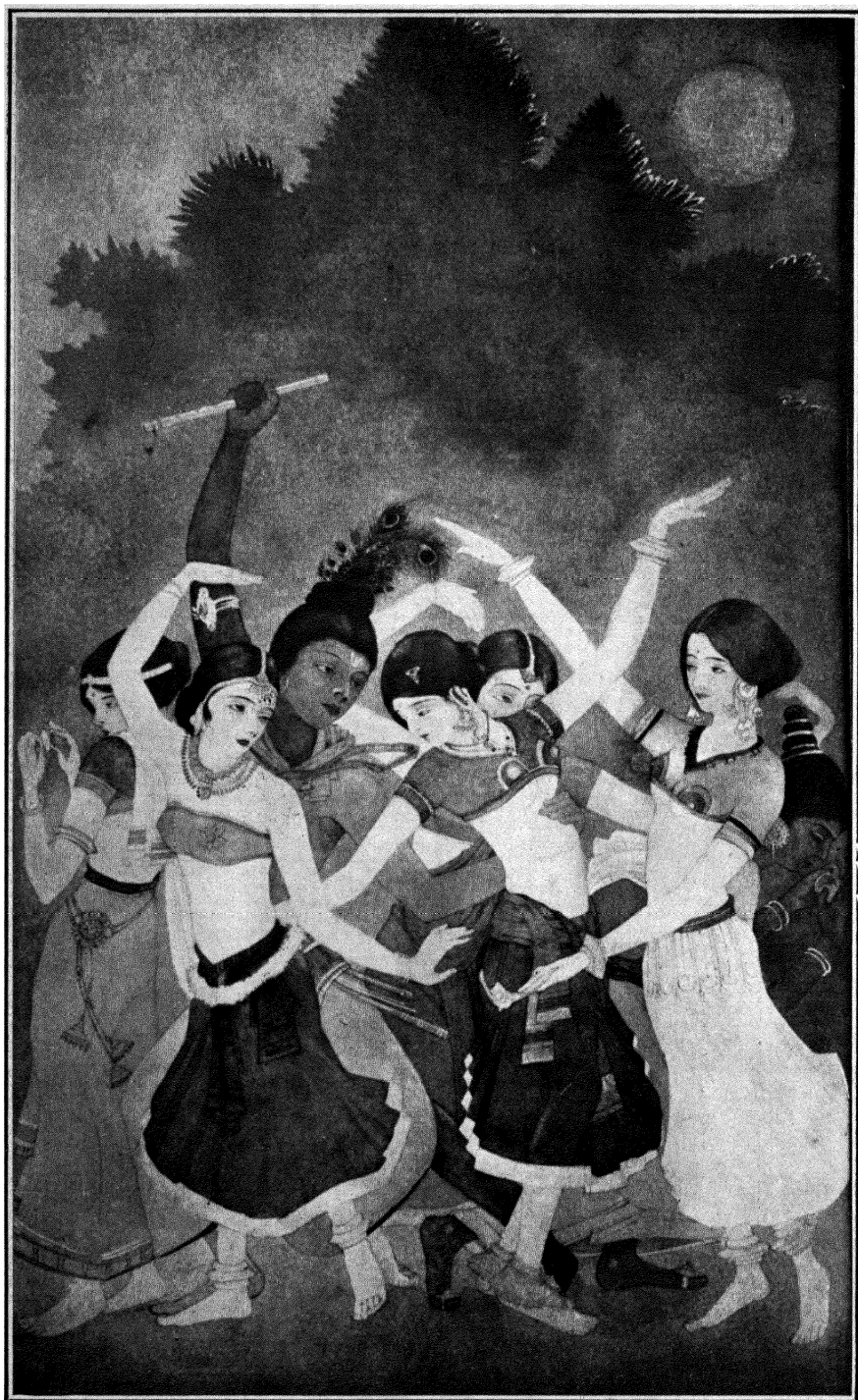
ORIGINAL DESIGN FOR THE DECORATION OF NEW DELHI

by S. Fuzze-Rahamin



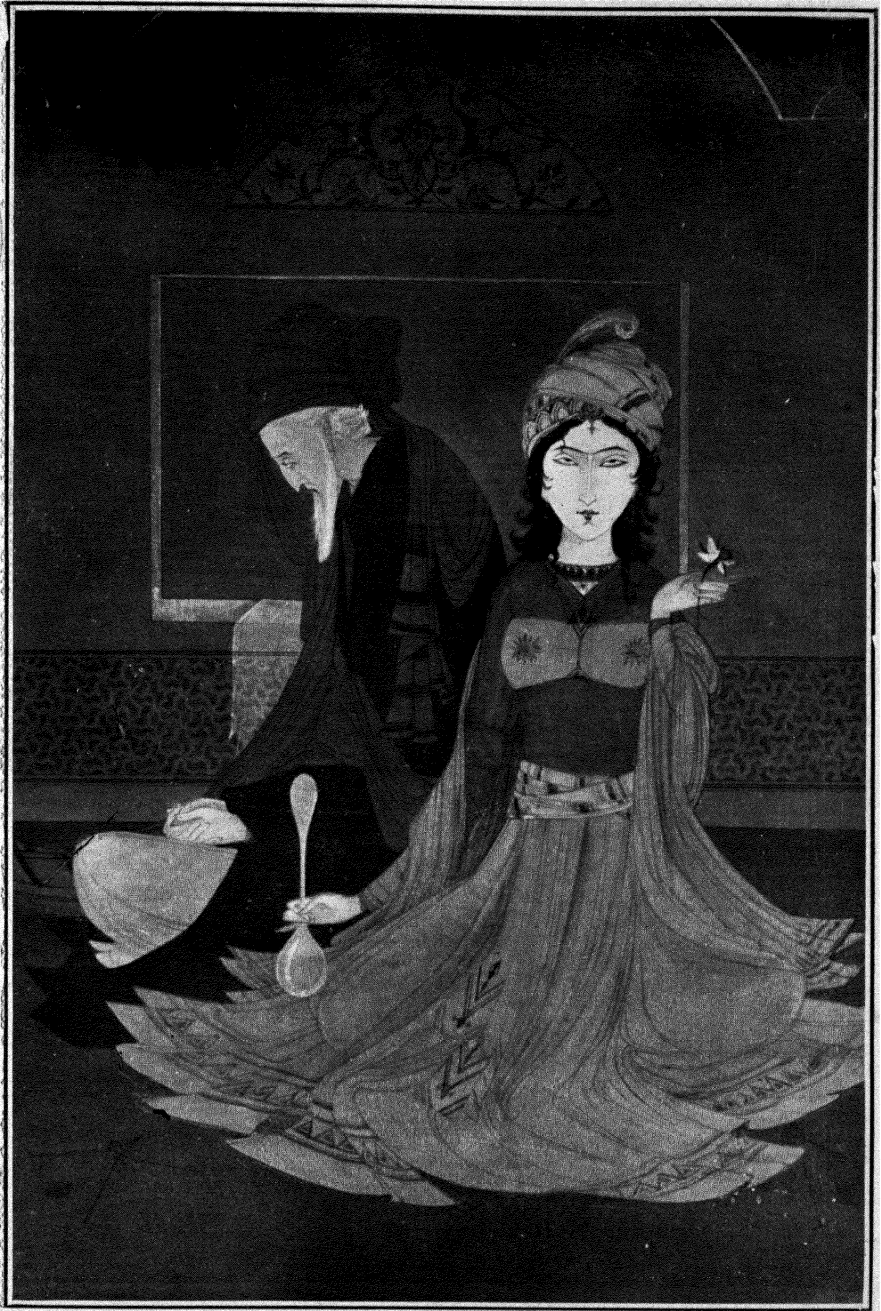
REJECTED URBASI

*by Sudhansu Choudhury*



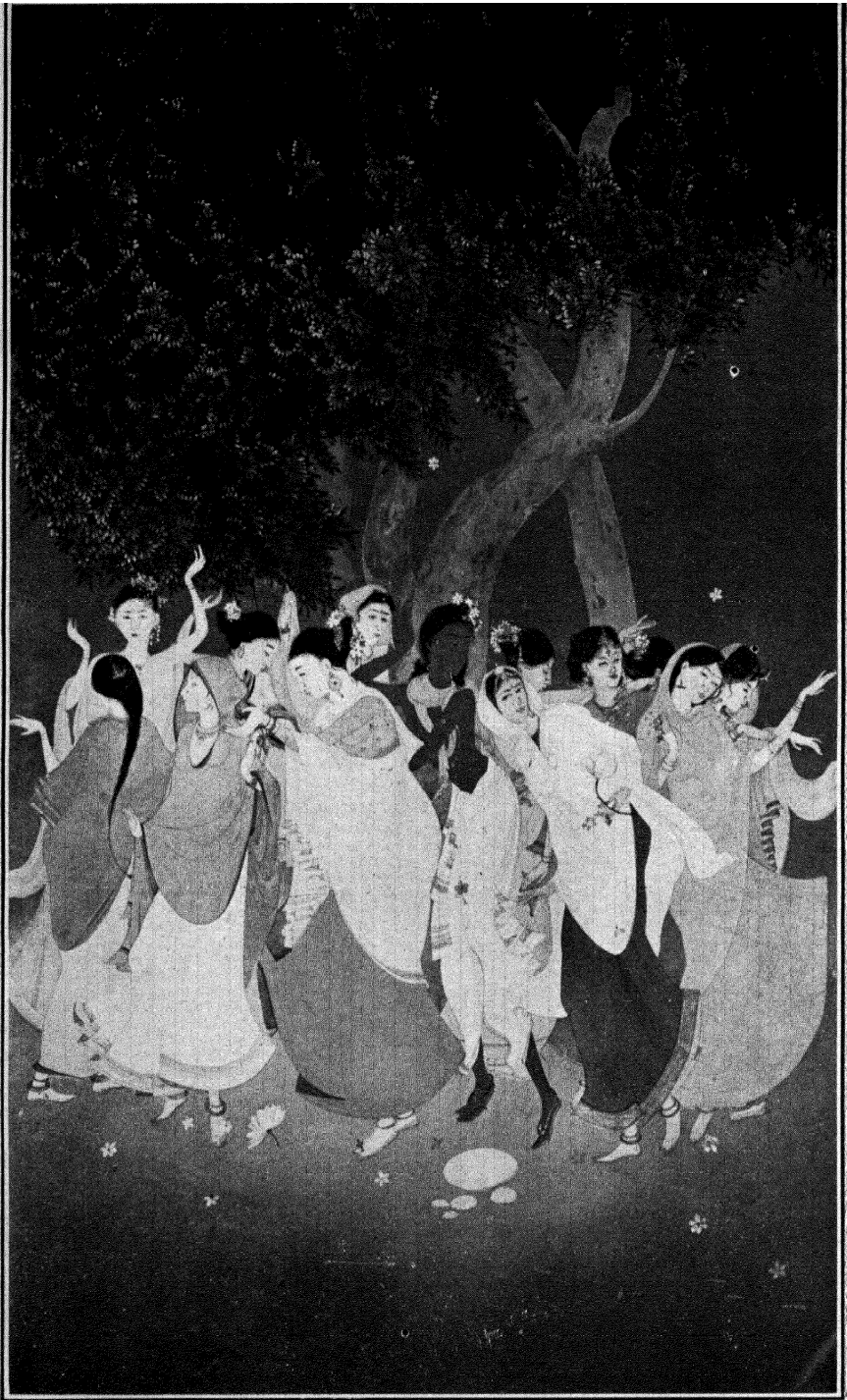
RASA LEELA

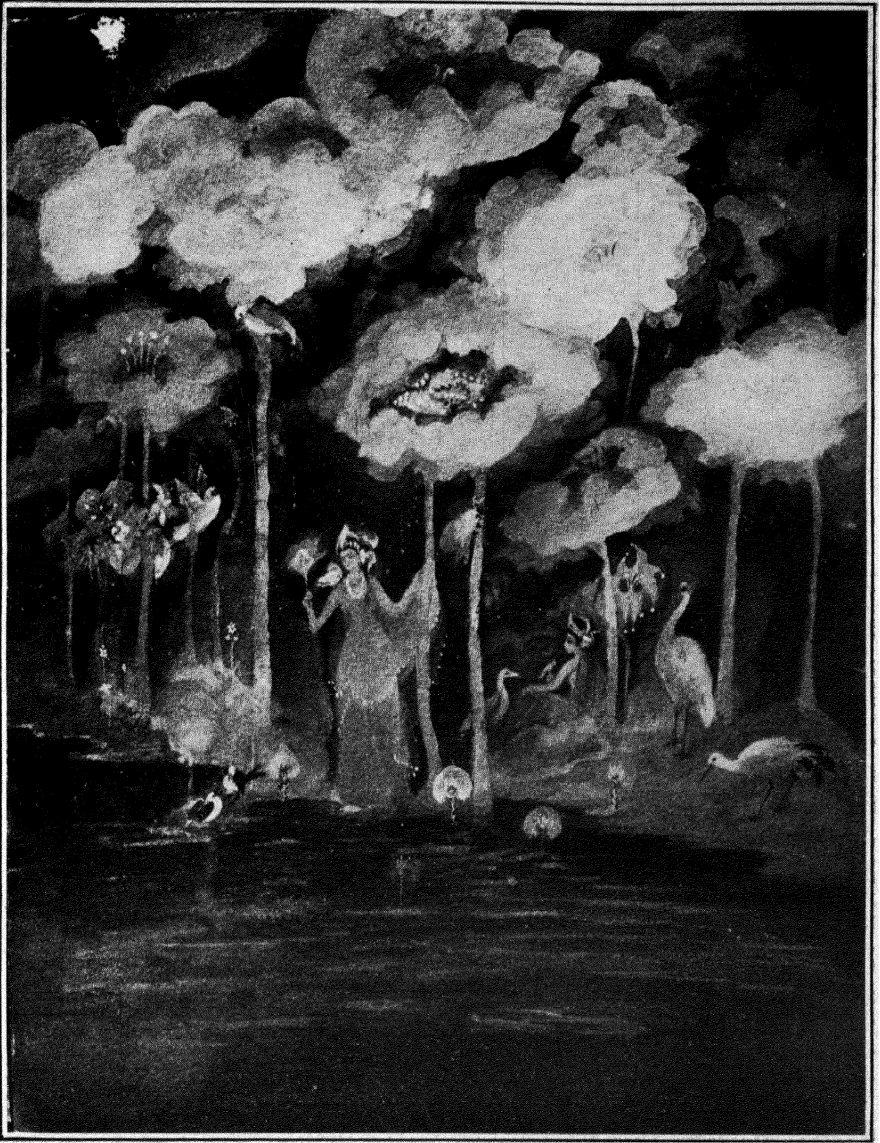
by S. S. Choudhury



OMAR KHAYAM

*by Abdul Rahman Chughtai*





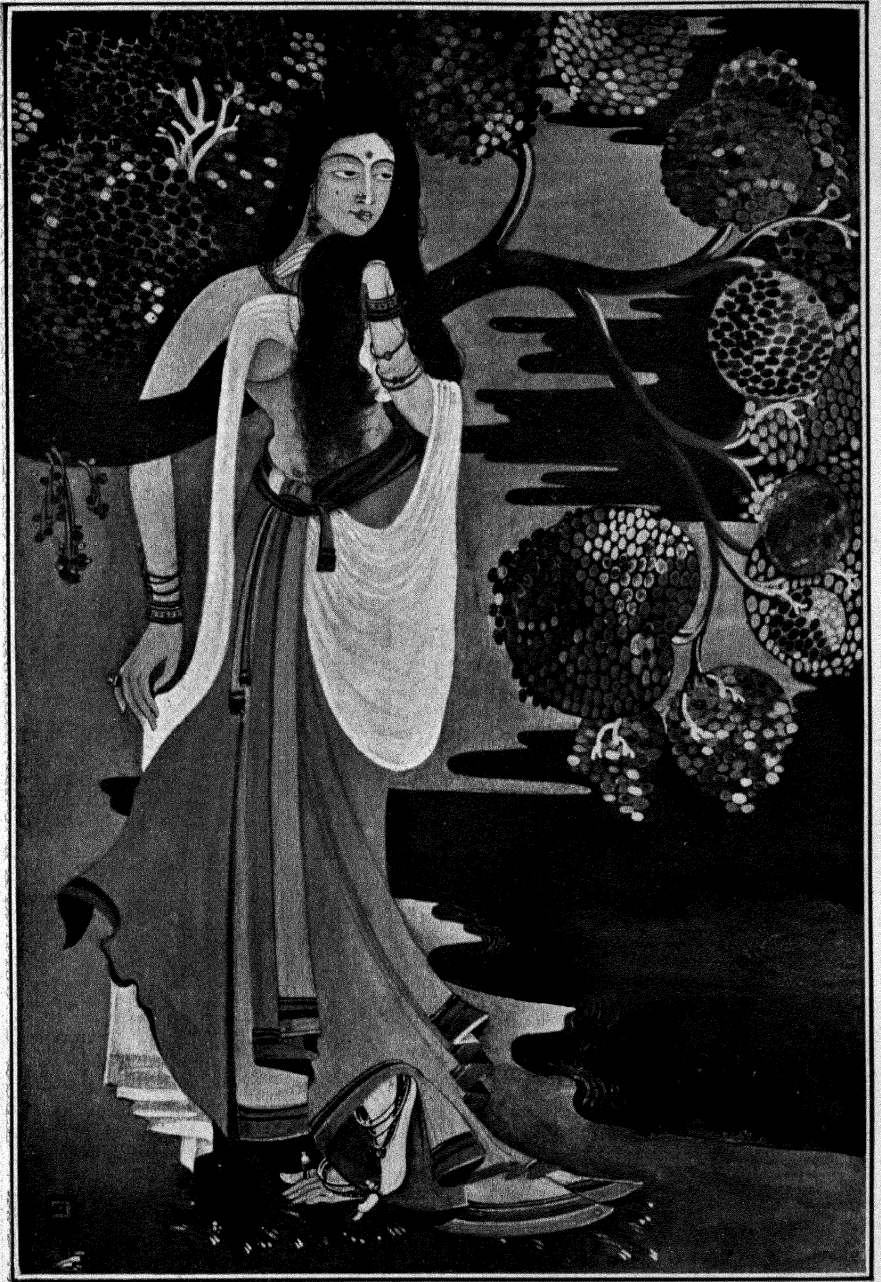
MY INNER GARDEN

*by G. N. Tagore*



MILK MAID

*by Manishi Dey*



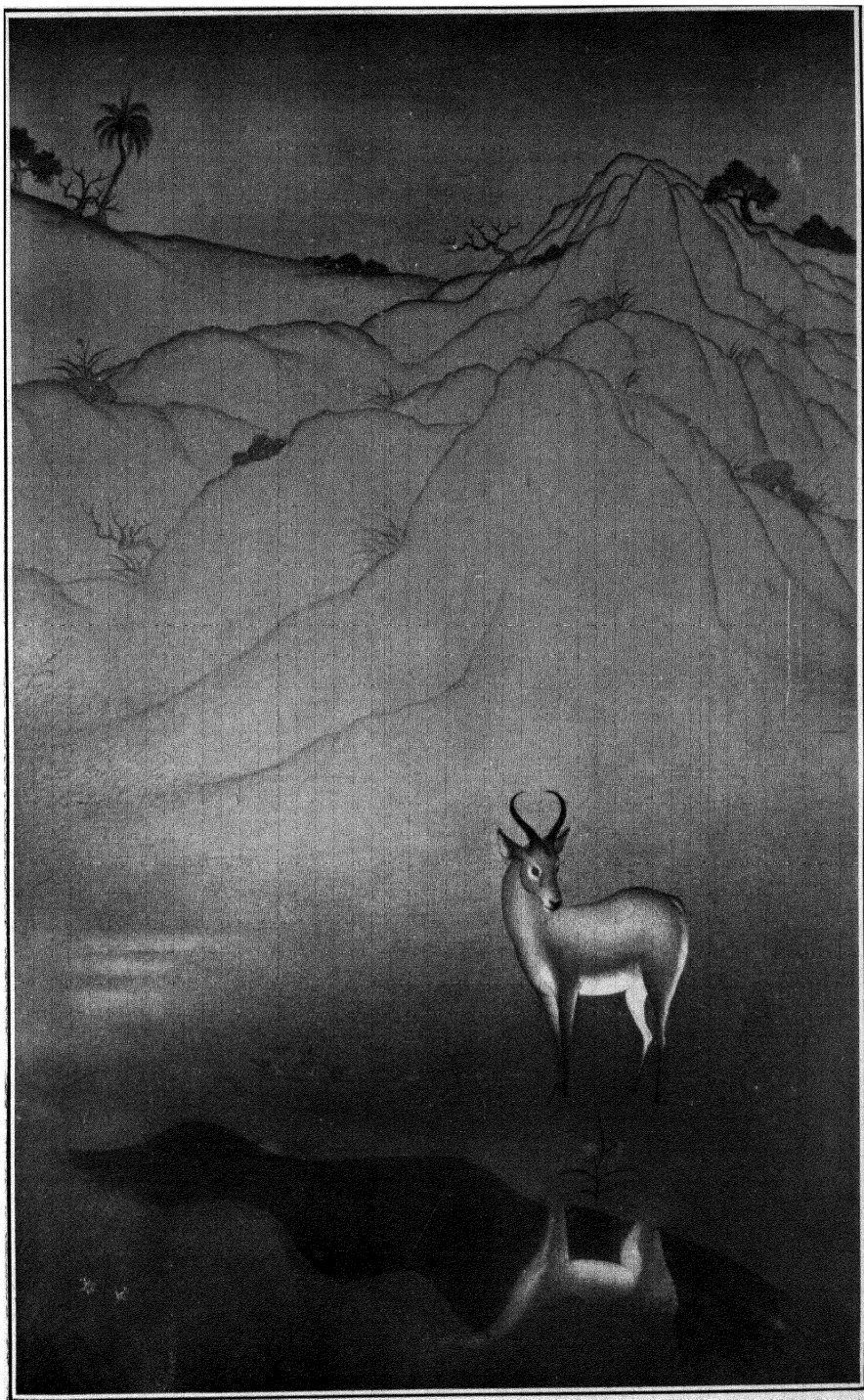
“ RADHIKA ”

*by Manish Dey*



MAHASWETA

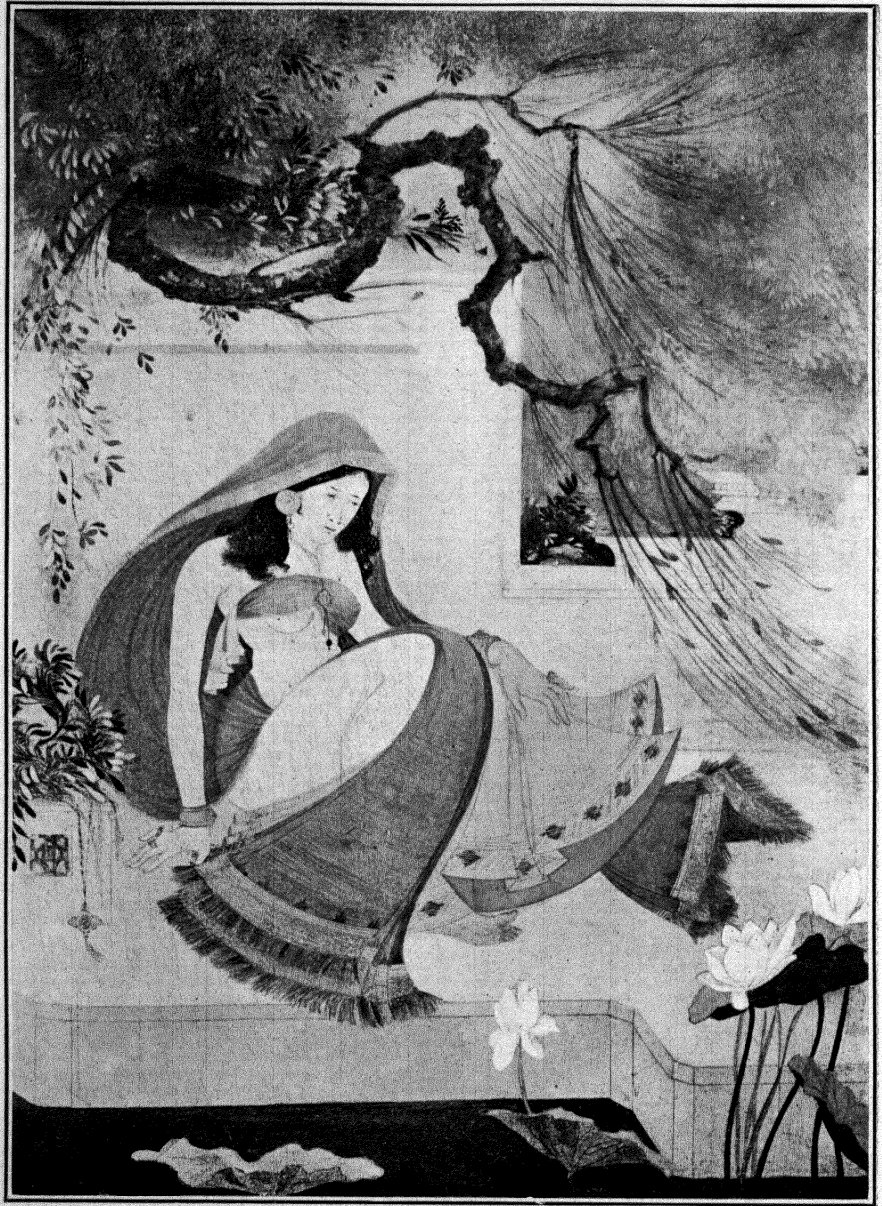
by Satyendra Nath Banerjee.



*Collection of B. N. Treasuryala*

**M̐RGTRUSHNA**

*by K. Venkatappa (Mysore)*



Collection of B. N. Treasuryala

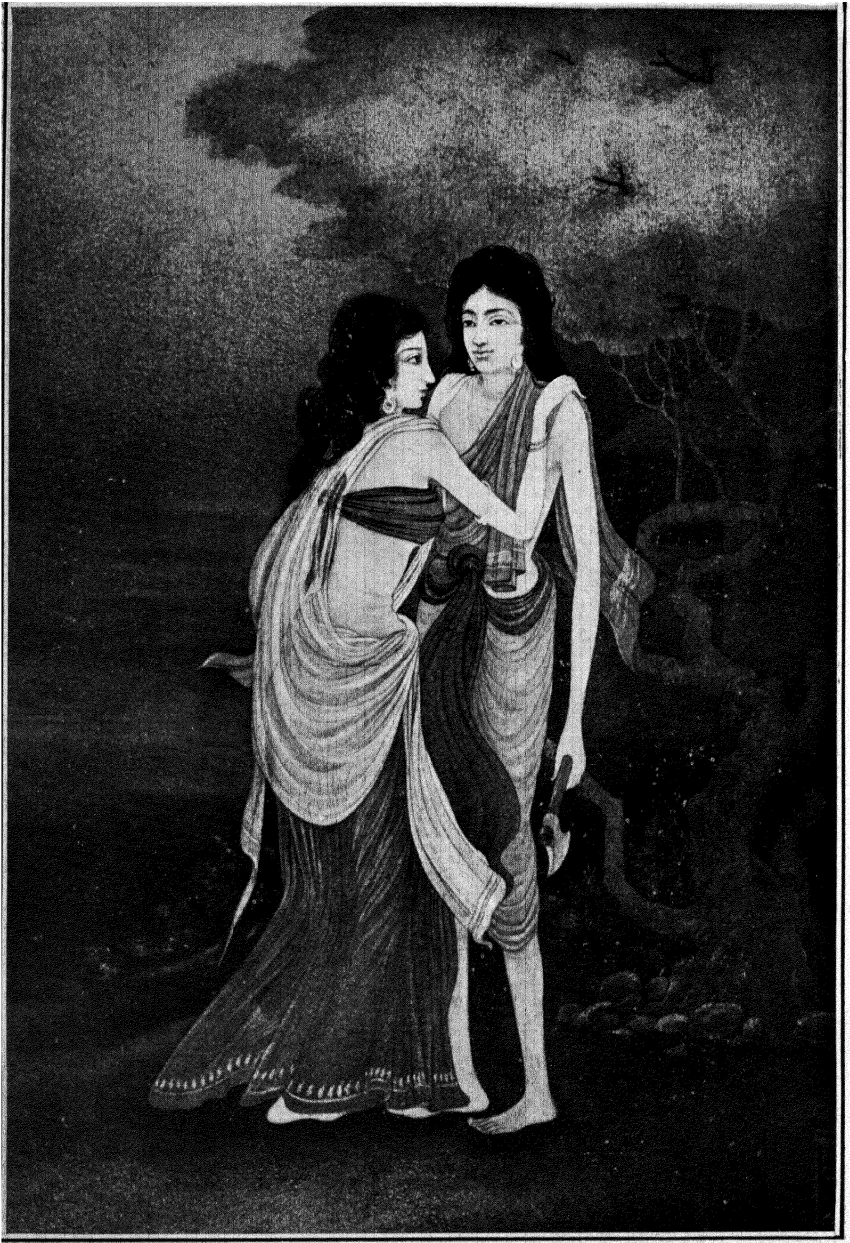
LOTUS POND

by Devy Prasad Roychowdhury



AT THE BANK

by H. L. Merh



SAVITRI SATYVAN

*by A. V. V. Subbores*



*Collection of B. N. Treasuryula*

RADHA KRISHNA

*by Artist Sukumai Devi*



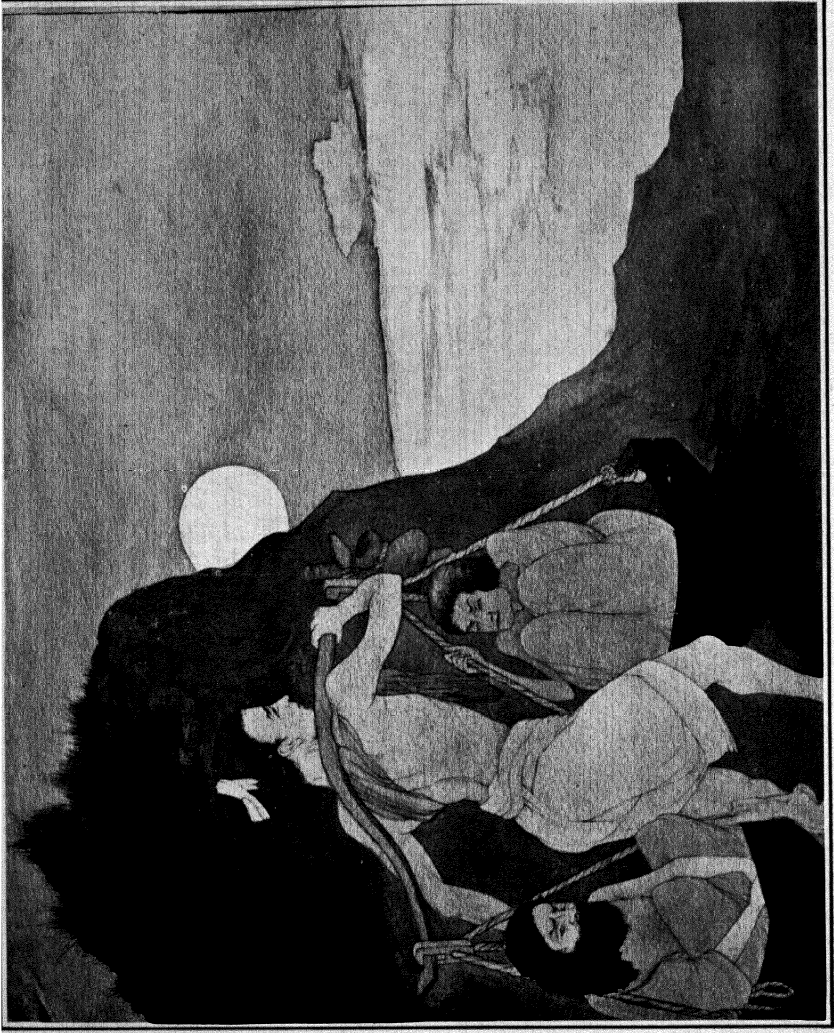
by D. Bhattachaji

THE LOVER



WITH VINA VEDULA

*by Venkatasasori.*



*by S. M. Day*

SRAVAN KUMAR

# SOCIETY FOR THE ENCOURAGEMENT OF INDIAN ART.

## *Promoters :*

SIR DINSHAW MANEKJEE PETIT, BART.  
SIR CURRIMBHOY EBRAHIM, BART.  
SIR VICTOR SASSOON, BART.  
SIR DORAB J. TATA, KT.  
SIR CHUNILAL V. MEHTA, KT.  
SIR LALUBHAI SAMALDAS, KT.  
SIR HORMUSJI DINSHAW.  
SIR CHINUBHAI MADHOWLAL RANCHOHLAL.  
RAJAH PARTAPGIRJEE NARSINGIRJI.  
THE HON. MR. JUSTICE F. S. TALEYARKHAN.  
MR. NAROTAM MORARJEE.  
MR. JAHANGIRJI B. PETIT.  
MR. LALJEE NARANJI.  
MR. NAGARMUL JITMUL PODDAR.  
MR. PURSHOTAM VISHRAM MAWJEE.  
MR. NAGINDAS T. MASTER.  
MR. D. W. DITCHBURN, F.R.I.B.A.  
MR. B. N. TREASURYWALA.  
MR. FYZEE RAHAMIN.

---

## *Ladies' Committee :*

H. H. NAZLI RAFIYA BEGUM OF JANJIRA.  
H. H. LADY AGHA KHAN.  
LADY PETIT.  
LADY FORD.  
RANI PARTAPGIRJEE NARSINGIRJI.  
MRS. BLACKWELL.  
MRS. TALEYARKHAN.  
MRS. SIRUR.  
MISS HILL VAKIL, HON. SECRETARY.











