

A Dissertation  
on  
**CALENDER ART EMBODIES  
THE WORK CARRIED OUT BY KISHAN SONI**



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# CHAPTER-1

## INTRODUCTION

The beginning of 'East India Company' in Indian sub continental many British painters came to India. Their major motive was to represent the all atmosphere of India in front of British Empire. The leading centres were the main British settlements of Calcutta, Madras (Chennai), New Delhi, Lucknow, Patna and the Maratha court of Thanjavur. They painted many paintings of India's culture, traditions, architecture (Fig 01) and various scenes in oil colour technique. Subjects included like portraits, landscapes and views, and scenes of Indian people, dancers and festivals. Series of figures of different castes or trades were particular favourites. There were many artists came to India for their research about the environment of India. Few of them...Robert Sayer, Tilly Cattle (1735-86), William Hodges (1744-97), Johan Zoffany (1733-10), Arthur William Davis (1762-22), Thomas Hickey (1742-24), Francesco Rinaldi (1755-99), Robert Homes (1752-34), James Wales (1747-95), George Chinnery (1774-1854) were one of them. These artists were the founding members of India for oil colour painting. They had the naturalistic approach to their paintings. They were becoming more and more famous by the passing of days. Even till then the high-class officer, Kings, Prince and all-powerful peoples want to paint their portrait from them. They painted the portrait, market scenes, forts, mosques (Fig 02), temples (Fig 03), daily life, festival and many other scenes. At this time, traditionally, Indian artists had passed skills and techniques from father to son. But the condition of traditional art was very much poor, their kings were suffering from their own fights for existence to British empire, and the public were not accepting their traditional art, on the other side oil technique was becoming more famous, people were crazy about oil technique paintings, and some of them started to learn the skill of oil technique, and started painting in oil colours.

The Britishers hired artists to paint pictures of their homes in India. They also collected sets of paintings of Indian rulers, plants, animals and birds. Outstanding works of this type were produced in the 1770's and 1780's by Shaykh Zayn al-Din (Fig 04) for Lady Mary Impey, the wife of a Supreme Court judge in Calcutta. And that time many artists tried to develop their skill in oil colours. There was much more scope for the security of their future in this medium but there were no any particular professional classes for that. As a result, the Britishers established art schools in India. Young people had received their training in painting workshops. The new British style art schools attracted many upper-class students who were

interested in Western techniques and styles. One of the famous known of the early painters to work in oil on canvas was the portrait painter Raja Ravi Varma (1848-1906).

On the other side, when the artist was turning to the western technique, there was some movement which was rising up against it, and Swadeshi movement was one of them. Swadeshi meant self-sufficiency, an attitude which meant that the Indians decided to discard British and look at indigenous sources. This approach rejected the ideology of the West and explored the possibilities of East in its rich heritage as a source of inspiration and representation. In this time period artist took inspiration from the eastern countries of their arts and wash technique of Japan was one of them. There was some group of artist who was promoting the Swadeshi art in India. Bengal school had the very high approach to this concern. Abanindranath Tagore (Fig 05), Nandlal Bose and other. Artists were very full of life in this movement.

### 1.1 The Birth of a Painter

In the market, there are different artists who are taking a shot at the subject of Calendar Art, and Kishan Soni is one of them. He came in a similar thought with the new taste of structures, texture and visuals. His canvases are the appointment of the old master's sketches which were incorporating into the advance of the Calendar art. Their works are the creating type of calendar art; in their works, we can understand the voyage of a timetable Calendar Art.

What is Calendar Art?

According to the Hardwick, Elizabeth (2015) "Picture of widely popular appeal displayed on wall calendars distributed especially as advertisement have no more vitality or originality than Calendar Art."

Calendar art was introduced in India nearly 20th century, during the Swadeshi movement. Calendar art was influenced by the British mannerism and the realistic visualization. Calendar art is not limited only to Calendar it has the broader popular appeal, which creates the impact of social, cultural, and religious on the Indian society.

## 2. DEVELOPMENT OF ART MARKET IN INDIA

The art market has the different phase according to the different time. There are the various changes in the Indian art market. In the research knowledge some of the phases of the art market in India is following -

- Art market in the Medieval time period

- Development of Art market in colonial time
- Art market in 19th century
- Kalighat Art market
- Contemporary Art market

## 2.1 Art Market in Medieval India

In the medieval time period, the art market was very narrow and limited. Artist was not directly involved in the market, Artist usually worked under the patronage of kings and squires. Artist's families also developed under the patronage of Kings and royal families, and they all worked paintings of miniature for them, which we can see in the Mughal and Rajasthani. Court paintings, hunting scenes, portraits of royal families, religious and many more were the famous subjects of medieval time.

## 2.2 Development of Art market During Pre- Colonial Era

In the 18 century, East India Company came to India and fight for the market against the Dutch and French to stay in India. In the beginning, the British hired artists to paint pictures of their homes in India. They also collected sets of paintings of Indian rulers, plants, animals and birds. English individuals desired the business and in the eighteenth century, they ruled over the India. At that point, British officers chose to the documentation of India to show the way of life, an expectation for everyday comforts, day by day life, market scenes and the contemporary condition of India in front of British Queen. For that, they invited the artists from the British to make paintings for documentation. They painted many paintings of India's culture, traditions, architecture and various scenes in oil colour technique. Subjects included like portraits, landscapes and views, and scenes of Indian people, dancers and festivals. Series of figures of different castes or trades were particular favourites. Oil and easel painting In India began in the starting of the eighteenth century which saw many European artists, came to India for the documentation. They worked with the Indian artists. This was the first time when Indian artists were doing their works in the oil colour technique under the British painters. Till then the high-class officer, Kings, Prince and all powerful peoples want to paint their portrait from them. British colonial rule had a great impact on Indian art market. At this point, the art market is going to change. People were demanding the oil portrait and, landscape paintings from oil colour technique.

European technique was becoming more famous; people were crazy about oil technique paintings, now the painters have no way to survive instead of selling their paintings door by door. Here the artist's struggle has been started for bread and butter and it was the time when Indian art market was in the worst phase of the time. Even the people of India did not want the Indian paintings at that time. By analyzing the demand of oil paintings some of the traditional painters were moving to learn oil colour technique, and according to that market British officers decided to establish art school in India. In the beginning, British officers introduced four art schools in India. Madras (Chennai), Kolkata, Lahore (Pakistan), and Bombay (Mumbai) were the main cities where the art schools were established.

- Madras College of Art and Craft, Chennai, 1850
- Government College of Art and Craft, Kolkata, 1854
- Mayo School of Art, Lahore
- Sir Jamshetjee Jeejeebhoy school of Art, Mumbai, 1856

East India Company had the certain agenda behind the establishing of Art colleges in India. Now the new generations of Indian artists were learning under the guiding of British painters. Now this time many Artists were doing their work in European style. They were busy to paint Portrait, still life, daily scene and others subjects but this time one artist was doing their work to present the Indian culture in the European style from their paintings that were Raja Ravi Varma. In that colonial time period, Raja Ravi Varma was the artist who was working on oil technique with the subject of Indian culture, which revolves mainly around the Puranas (ancient mythological stories) and the great Indian epics - Mahabharata and Ramayana. Ravi Varma also did the portraits and life study of Royal families. Which increase the demand for Ravi Varma's paintings.

### 2.3 Art Market in 19<sup>th</sup> Century Indian Art

At this time the market of art was becoming broader, kings, princely states and Royal families were ready to pay any prize for his portraits and the paintings.

1904 Raja Ravi Varma established the printing press in Maharashtra (India) which leave great impact in the art market. Now the Art market has become broader. The printing press in India was the revolution in Art field, now the printed calendar has reached up to the Art in the upper-class families to lower class families. These Calendar's subjects were based on the Indian gods

and goddesses(Fig 6), Indian culture, British mannerism, half nude lady posture, physical beauty of Indian and British women, child portraits (Fig 7), and many others. Establishing of Printing press in Maharashtra was also the revolution in the field of advertisement. Due to the printing press many companies' become active prints paintings and different scenes related to the product which helped to increase the sell. At that time there are various type of products were selling on in the market with the name of publicity to print the picture of god and goddess on the wrapper of their product (Fig 8,9).

On the other side as well as swadeshi movements were going on in India and many brands took advantage of that to prints swadeshi theme picture on their products (Fig 10). Due to the press art were taking part in various fields like that were never exists.

### 2.3.1 Gods in the Bazaar

On the advice of Dewan of Travancore T. Madhavarao, and with the aim of Indian closer to Art, Raja Ravi Varma started a lithography printing press in Ghatkopar, Mumbai (Maharashtra), in 1894 and later he shifted it Malvika near Lonawala Maharashtra 1899. He wanted to reach in every Indian home from his paintings and printing press helped him to do that. The oleograph produced by the press were mostly of Hindu Gods and Goddess in scenes mainly adopted from the epics Mahabharata and Ramayana (Fig 13) and the Puranas. Photos of Gods is an account of commercially produced, colourful lithographic prints of Indian gods and goddesses that were made by artists trained in British Art Schools at least since the late-1870s. This oleograph was very popular and continued to be thousand for many years, even after the death of Ravi Varma 1906. These chromolithographs continue to be bought and sold as calendar images or individual framed pictures through a network of publishers, distributors, traders and clients and displayed in offices, shops, homes and street shrines in rural and urban India. The Calendar art style hugely popularized through cheap lithographic reproduction. The printing press was the revolutionary change in the Art market. Now at that time, calendar art was growing very much popular. There were various industries, and they gain popularity due to Calendar art.

### 2.3.2 Oleograph Prints of Ravi Varma's Painting

Oleography was a technique used for large-scale quality colour printing. It is litho printing (printing with stone) but with more colour palettes, using a large number of stones. Use of oil gave the prints more quality (oleo in Latin means oil). Modern oleography popular

in those times was based on methods invented by George Boxtor, a British printing expert in 1835. Later at the end of 19th century, with new methods of colour printing started in western countries, this method became less popular in Europe but started becoming popular in India.

To print copies in large numbers Ravi Varma started to press in Ghatkopar, Mumbai in 1894 from where first oleograph 'Birth of Sakunthala' (Fig 12) was produced. The press was shifted to Malavli near Lonavala, Maharashtra in 1899 from where thousands of Oleographs, Lithographs and Lithoprints were produced. Later the press was sold to his printing technician from Germany, MrSchleizer, in 1901. The press was destroyed in the fire and closed down after some years.

Since Oleography was in infant stage in India, many of the prints came out of Ravi Varma Press were not of impressive quality compared to his oil paintings. Many art critics criticized his paintings evaluating only the oleographs, not original oil paintings.

### 2.3.3 Art market of Kalighat Painting

Kalighat Paintings refer to the class of paintings and drawings of the goddess kali and daily scenes on hand-made or more usually on machine-made paper produced by a group of artists called 'Patuas' and the paintings called "Pat-Chitra"(Fig 11), in the neighbourhood of the famous Kali temple at Kalighat in between 19th and earlier 20thCentury. The Kalighat School of painting is perhaps the first school of painting in India that is truly modern as well as popular, with their bold simplifications, strong lines, vibrant colours and visual rhythm. There are wide varieties in the theme of Kalighat paintings. From the pantheon of Hindu Gods and Goddess to the religious and contemporary social events –nothing left behind as the theme of Kalighat paintings. People were generally used to come to the Kali temple and during that, they purchased these paintings. These paintings were basically based on the commercial meaning, and subjects were the around of the society that was the reason that public wanted to purchase these patuas paintings.

### 2.4 Art Market in Modern India

In the Contemporary time, Art market rise at a worldwide level as the grand market. Now Delhi has become the art hub in India. After the independence, there has developed the various countries embassies. This has become the international art market in the world. People of many countries firstly used to come here to visit the India, and many artists are learning the various types of new techniques in the paintings, Art students are going to different countries



on the scholarship. Now many art auction house has also given the new direction to the market of Art. They introduce art in the different manner. The art fair is the international festival of art organized by the New Delhi in every year. The India art market gains global market share With US & European and Chinese art market showing a decline in auction sales in 2015 and 2016. Additionally, the overall Indian Modern & Contemporary art market saw a 36% increase in sales in 2015 (based on results from Sotheby's, Christie's, Bonham's, Pundoles, Saffron art and AstaGuru).

## 2.5 The New Age of Religious Appropriation

India is always famous for its various types of cultural practices. There are lots of cultures lives in India and every culture has own particular style and that change according to the time. The growth of Calendar Art was one of them who demarcate the development of new age/technology. Before the colonial time period, the culture of India was different from the post-colonial time. In the post-colonial time, we got the figurative image of our religious culture and Raja Ravi Varma had played important role in it. Now in our calendar art, we can see figures of God and Goddess, visual of Epic like Mahabharata and Ramayana from the paintings of Raja Ravi Varma. He had printed oleographs from their oil paintings and sell them at cheapest price so that every common person could buy them. These prints were the religious figures of God & Goddess, which were directly related to the public. In the duration of time, people accepted that prints as the God & Goddess.

In the pre-colonial time period, religion was one of the important aspects of daily life, which were a change in another visual manner in the colonial time period. In the post-colonial time, people were accepting these figures as the God & Goddess and worshipping them. Ravi Varma wanted to spread their painting in every hearts, at that time for the people, their prints were easiest and cheapest medium for every common person to take their god in his home. Thus the whole concepts were changing and Calendar Art played important role in it.

Not only the religious part, besides of that there were many other changes happened. Our dress up is also reflect our culture. But due to colonial time and paintings of popular theme did also effect on our dressing sense. Now the Idealistic scenario was going to change. The Indian Ideal women have the difference sense to wear the SARI, which was influenced by the popular theme and colonial and British mannerism, people were accepting them. Thus we can say that the calendar art style plays an important role to build up a new culture.

### 3. CONCEPT OF BEAUTY IN POST - COLONIAL INDIAN ART

In colonial art idea of excellence in the paint surface was around the Indian and western female magnificence. Beauty of colonial paintings is basically inspired by British mannerism. There is different nature of the work of art of this Era. Which is given below :

- Half nude
- Fine and detailed drapery
- Photorealistic Impression
- Shyness in the paintings of Indian woman
- Figurative composition with British mannerism

#### 3.1 Half Nude

In Indian paintings, Nude was not the hidden subject of artist's artwork. It was not the first time when artist were showing the nude. It has already existed in our society, Khajuraho temple, Ajanta caves, and many sculptures were the example of that. But in the colonial time period nudity was reintroduced in the different way. To show the beauty Indian or western female figures were painted as the half nude (Fig 14), it was like that the difference between the reality and the mannerism, there was the transparent cover curtain between them, which create the curiosity to open that curtain and know the reality.

#### 3.2 Fine and Detailed Drapery

In spite of being nude in beauty context, drapery part was also presented with the visual pleasure in the paintings to attract the viewers. In western paintings, Drapery was always painted in high realistic manner and colonial paintings were also influenced by them. In the Indian paintings drapery showed the culture and living standard of peoples, for every particular standard there was the different drapery and people were also recognize with their dress and the manner of that. Clothes divide the class in the public.

Kings, Queens, landlord, squires and royal families had the very heavy and decorated drapery which differently shows them. In the daily life scene Indian men presented in particular drapery which was looking like dhoti-kurta, which showed the common personality of Indian men, as well as women also have their particular dress that was called SARI, which was the symbol of Indian women in any painting and picture. Women used to wear "SARI" in contemporary time also. In that time company people were showed in many paintings with

their Red dress and tight pants (Fig 15). There were different types of turbans Indian people used to wear to show their represented area of India.

### 3.2.1 Drapery in Calendar Paintings

Calendar paintings were based on the demands of public, most of the printed paintings on Calendars were related to Hindu religion's god and goddess and idealistic figure of the women with their physical beauty. Figures of the god and goddess imprinted in the Calendars wore the straightforward drapery. In the calendars, male figures presented with the nude upper body portion with the one clothe called Chunari and the lower body with the Dhoti (Fig 16), and According to the Hindu religion every god has their own different drapery which represents that particular god like Lord Shiva used to wear the skin of the tiger which generally represent them. Female figures generally presented in the dress called "Sari". In the Calendars sari presented with the transparent effect to increase the value of the female figure and attract the viewer.

### 3.3 Photorealistic Impression

In the Indian art, traditionally Indian painters were painting in the miniature style works, but due to the increased value of oil paintings they learnt it under the guidance of the British painters or from the art schools which were established by the British government in India. This time many Indian painters were doing their works in British realistic style with oil colour technique and Raja Ravi Varma was one of them. But Ravi Varma painted their works with the subject of Indian culture and mythological stories. After the revolution of Indian art due to the printing press many Indian painters painted the paintings of Indian cultural composition, religious figurative works with the help of models according to the demand of Calendars. They create the same atmosphere according to the demanding subject with the help of figures. Their works were very realistic that we could compare their paintings with the picture. In contemporary time HemantMajumdar, S.m.pandit, vijendra Sharma, KishanSoni are one of them that we can find a realistic manner in their works.

### 3.4 Shyness in the Paintings of Indian Woman

In the colonial time period, Raja Ravi Varma was the only painter who decided to paint the paintings of Indian culture and mythological stories, he painted many stories of Indian mythology. They painted the live presentation of various mythological stories which already

existed in the Indian tradition. In their paintings, lady figure was the important part of that. They painted the Indian lady figure with the shyness in the stories. They painted lady faces with the expression of innocent according to the stories, which was continued to the upcoming painting of that time.

### 3.5 Figurative Composition with British Mannerism

After the result of documentation of India by the British painters, every royal families, kings, and British governors everyone wanted to the painting of their portrait and live sketches in the oil technique. British painters started the oil portraits and life study in the British cultural technique which called British mannerism of Indian kings and squires. British mannerism carried forward by the many Indian painters and which we can see in the paintings of Ravi Varma also. Ravi Varma change the subject in the paintings but presentation and visual idea was inspired by the British painters (Fig17). The paintings of Ravi Varma were the appropriation of the old master's paintings. They painted many life study and portraits. Female beauty, composition, portrait proportion were the common things where we can see their inspiration from British mannerism. Paintings of Ravi Varma based on the stories they presented the scene of any epic stories, generally they showed the natural beauty in background according to the subject in their painting. They painted the beautiful lady figure with the half nude portion and the transparent drapery; this was inspired by the British mannerism. After the Ravi Varma's paintings this became the trend in the Indian colonial paintings and the Calendar art.

## 4. APPRECIATION OF RASA IN CALANDER ART

A rasa (Sanskrit: Ras,) truly signifies "juice, substance or taste". It implies an idea in Indian expressions about the stylish kind of any visual, artistic or melodic work, that brings out a feeling or feeling in the peruser or group of onlookers, however that can't be depicted. Sometimes Rasa helps to set our mood and it is justified according to the visual and audio. Rasa is the matter of understanding as well as experience that how the people are getting involved in that particular scene through the emotions are moving on. Every person has their own viewpoint to understand the things it could happen that in one particular scene's emotions might be different for different type of people, it is an individual way of thinking which reflects the Rasa of that particular scene, as a result Rasa could be changed for every person in the same view of audio and visual.

The Rasa hypothesis is specified in Chapter six of the old Sanskrit content Natya Shastra ascribed to Bharat Muni, however its most total piece in the show, melodies and other execution expressions is found in progress of the Kashmiri Shaivite savant Abhinava Gupta (c. 1000 CE). According to the Rasa hypothesis of the NatyaShastra, excitement is a coveted impact of execution expressions however not the essential objective, and that the essential objective is to transport the person in the group of onlookers into another parallel reality, brimming with ponder and joy, where he encounters the pith of his own cognizance and thinks about profound and good questions.

Despite the fact that the idea of rasa is major to many types of Indian expressions including move, music, theatre, painting, figure, and writing, the translation and usage of a specific rasa varies between various styles and schools. The Indian hypothesis of rasa is likewise found in the Hindu expressions and Ramayana melodic preparations in Bali and Java (Indonesia), however with provincial imaginative development.

According to Daniel Meyer-Dinkgräfe – (a professor of Drama)

Rasa in the Upanishads refers to the "essence, self-luminous consciousness, and quintessence" but also "taste" in some contexts. In post-Vedic literature, the word generally connotes "extract, essence, juice or tasty liquid".

The word rasa shows up in Vedic writing. In Rigveda, it implies a fluid, a concentrate and flavour. In Atharvaveda, rasa in numerous settings signifies "taste", and furthermore the feeling of "the sap of grain". Rasa in a stylish sense is proposed in the Vedic writing, yet the most established surviving compositions, with the rasa hypothesis of Hinduism.

#### 4.1 Natyashastra

Rasa theory introduced in the “Natyashastra” which was written by the Bharat Muni in around 5th century. This is a Sanskrit Hindu text from the performing arts. The Natyashastra defines the drama. There is various type of plays and their rules are mention in this book. The subjects covered by the treatise include dramatic composition, structure of a play and the construction of a stage to host it, genres of acting, body movements, make up and costumes, role and goals of an art director, the musical scales, musical instruments and the integration of music with art performance and various things are mention in this book. It is one of the epic books of Hindu religion and it influenced dance, music and literary traditions in India. There are Thirty six chapters in this book for the guidelines of performing arts, dance, music and

literary. Rasa was created to define the mood of the characters of any play of Drama while he was playing, which was mention in this book by the Bharat Muni.

According to the Bharat Muni, “AnubhavyateAnenVagangKrotobhinayaIti”

This shloka by Bharat Muni simply defines the Bhava as the constant state of mind or a sentiment. Rasa is the dominant emotion or feeling.

There are 8 Rasas introduced by the Baharat Muni in their book “Natyashastra” and one rasa added by the Abhinavgupt. Universally there are nine rasas in the Indian artistic history. Every rasa has their emotion (sthayibhav). The nine Rasa themselves have clearly defined energies affecting body and mind.Rasa, the essence, denotes an essential mental state where as Bhav, the state of mind, is often translated into feeling, emotion or mood.

Sl. No.	Rasa	SthayiBhava
1.	Shringara Rasa	Rati (passion of love)
2.	Karuna Rasa	Shoka (sorrow)
3.	Raudra Rasa	Krodha (anger)
4.	Veer Rasa	Utsaha (heroism)
5.	Bhayanaka Rasa	Bhaya (fear)
6.	Vibhatsa Rasa	Jugupsa (disgust)
7.	Adbhuta Rasa	Vismaya (astonishment)
8.	Hasya Rasa	Haasa (mirth)
9.	Shant Rasa	Shanti (Peace)

#### 4.2 Role of Rasa in the Painting

Rasa plays the important role to understand the painting and communicate with the viewer. Rasa creates the expression of emotions. In the paintings, there are various types of colours which reflect that particular Rasa and recognize as the symbol of that Rasa. Every colour has the power to express their feeling which helps to create the impact of Rasa.

Besides of that existence of the figures also helps to create, understanding and experience of the Rasa. Every painting has their own story which can be read through the language of the colours, figures and composition. Ravi Varma was the founding members of Calendars arts

and he painted many paintings with the subject of Indian culture and religion. Most of his paintings were to present the beauty of lady through their jewellery, ornaments, drapery, expressions, and compositions. Visual beauty plays the important role in the paintings of Ravi Varma. They create a scene of the mythological story in their painting and compose the atmosphere of the painting according to the story. As well as he painted the daily scenes of the contemporary condition of India at that time.

Here he presents the life of the beggars in the painting name “Bhikshuni” (Fig18). In this painting Ravi Varma showed the family of a bagger woman with their three children. We can experience the Bhava of Shoka in this painting due to very merciful condition of the figures, we can easily understand that how much hard to survive their family for living, they have lack of resources, as a result we experience the Karuna Rasa in this painting. It presents the contemporary condition of common peoples and their family in India.

On the other side, KishanSoni is one of the finest painters who is still working in the development of Calendar art. There are different types of phase in the development of Calendar art and many other artists also have been taken the part of that development, HemantMajumdar, s. elayraja, S.M. pandit, Baburao, and much more were one of them. There are different sorts of canvases painted by Kishansoni. The queen of Jhansi (fig19) is one of the cultural paintings done by Kishansoni. It shows the royal historical culture of Jhansi. There is a battle between Britishers and Queen of Jhansi Laxmibai for the freedom of Jhansi during the slavery days of India in the 19th century, presented in that painting. We can easily understand the Bhava of Utsah in that painting, as a result, we experience the Veer rasa in that paintings. As well as we can experience the struggle from the British view that creates the Bhayanak Rasa in this painting.

## 5. OPERATIONAL DEFINITION

The title of the dissertation is “Calendar Art embodies the work carried out by Kishan Soni.”

- a) Calendar art – A picture of widely popular imagery displayed on the wall that is Calendar Art. The purpose of Calendar Art is to showcase the commercial as well as missionary ideas.
- b) Embodies the work – Here the researcher has searched the development of Calendar

- c) Carried out by Kishan Soni–The development of the work of art done by Kishan Soni in the context of Calendar art.

## 6. SIGNIFICANCE OF THE STUDY

This study explores the pre and posters of colonial paintings and the progress of Calendar art in India in a chronological manner. In this study, the researcher will try to touch many aspects of calendar art including the social condition, and political situation that how the society changes their values and belief. This study will also try to open up the way where KishanSoni get inspired by Calendar Art and the developed his body of work in the domain of modern Indian art. It is useful for the art professionals, researchers and students to understand the development Calendar art phenomenon in Indian Art.

## 7. OBJECTIVE OF THE STUDY

- To search the origin and development of Calendar Art in modern India
- To track the artistic expansion of Kishan Soni’s body of work in the domain of Calendar Art.

## 8. RESEARCH QUESTION

1. What is Calendar Art? How did the Calendar art introduced in India?
2. What type of art practices and art production visible in pre and post-Colonial India?
3. Track the dominance of the Calendar art in the socio-political context in Indian society?
4. Discuss about the artists who are working on the Calendar art?
5. Who is Kishan Soni, and how do we see the development of Calendar art in the body of their work?
6. What kind of methodology Kishan Soni adopt to explored his body of work?

Calendar art has the different phase of their progress, it was introduced in the 19th century and many artists including Kishan Soni are still working on it, we can see a various stage of development of the Calendar Art according to the time. In the modern time, there are different types of painting style are moving on the market abstraction, conceptual, contemporary, are one of them, but the Calendar art is still progressive in the modern time and many artists are working their artwork on this context. It also generates the new ideas in paintings and Art to



help for creating new creativity in the work of Art. In India, every artist start their journey from their home, and there are many artworks around him which helps to experience the Art for him, that is print on Calendars, pictures of God and Goddesses, their books these all are the types of Calendar art. We can say that Calendar art also takes a part to create the basic structure to become an Artist.

## 10. PROPOSED METHODOLOGY

Research is the only way where we can develop such kind of methodology to evaluate an artistic exploration sincerely. Because research is a systematic, objective, reproducible and deliberate attempt to answer meaningful questions pertaining to a field of study or about phenomenon or events in a given situation. It is also a necessary step for our society because it is directed towards the solution of a problem. In this study the researcher wants to open up Kishan Soni's journey as a human being and his artistic creation as an artist. So the methodology of this study will be based on of self-observational method. The researcher will also planning to use co-relational and developmental study methodologies to understand the Calendar art, especially during late 19<sup>th</sup> and early 20<sup>th</sup> century in India. The researcher will also try to relate and analyse the Kishan Soni's creations in the domain of Calender Art via extensive review of literature. The researcher will try to track the development of Calendar art in pre and post colonial India and present the social, cultural, religious, economical and political condition and the development of it in that contemporary Indian period. If there is a misconnection or a gap in the present matter regarding this subject, to learn this the researcher will try to fill that gap in this research.

The researcher will be conducting interview schedules with art historians, critics, professionals and art collectors. They will provide valuable data's to see KishanSoni's works from different dimensions. By visiting libraries and art galleries the researcher will be capable to gather primary and secondary data's. The researcher will cooperate with guide, teachers and university rules and regulation to get maximum support to complete my proposed dissertation. The researcher will also do the documentation of the Artist and his Artwork in the context of Calendar Art with audio, visual and text. The researcher will also try to directly connect with the society and peoples to survey of the Artwork's theme in the context of Calendar Art and the Modern Indian Art.

## 11. Review of Literature

The Pre independence India witnessed the dominance of colonial culture during late 19<sup>th</sup> and early 20<sup>th</sup> century. Raja Ravi Varma was considered as the father of the Calendar Art. This art production was based on the popular thematic style of India. In 1904, Ravi Varma established the printing press with the help of German businessman/technician in Mumbai (Maharashtra). It was the significant step towards Calendar Art to spread its popularity beyond the walls. Ravi Varma himself wanted to spread their paintings to every common people in India. He get very much popularity in it. Besides of that he wanted to make the spot on the page of history. He has travelled all over India get knowledge about Indian culture, mythologies and folk/regional tales. He just create that stories alive on the surface of the painting surface so that people, especially the Hindu society can relate with them. He had the good knowledge of market and he had represented their art with the demand of market. According to the “The Hindu” newspaper’s article, Chawla Rupica narrates that

“Raja Ravi painter of colonial India is an insightful, pleasurable and important contribution to our knowing the celebrated painter both as an individual artist and as an artistic enterprise. In some context it could be right or wrong as the thinking of viewer”.

There are many definition of god in various societies. The God is always a curious and much more sensitive topic for every civilization. So the practice of Calendar Art introduced the Neo phenomenon of cultural politics. Due to this artists of that period could able to visually represent the Gods in naturalistic manner. They had also painted Gods according to the symbols and mythology. For Example – According to our *puranas* Lord Vishnu has the extreme power of universe. Often we hear about the Vishnu, there is an image in our imagination, seems like he has many hands, he has the Chakra, the Vaisnavtilak. He used to lives in the sea and lay down on Sheshnag, he has a wife called Laxmi, who is the Goddess of money and she always serve for Vishnu. We know about that all symbols and cause of that artist create the visual effect of the Lord Vishnu.

Thus artist created the more images of gods as the demand of public and he introduced different Gods with the passes of time. Lord Ram, Sita, Hanuman, Krishna, Shiva, Ganesh and many more was one of them, which were the trending topic of 19<sup>th</sup> century’s Calendar Art.

Kishan Soni continues the value of Calendar Art through his paintings. There were many Artists who were individually working with the Calendar art context, and Kishan Soni is one of them. We found the calendar art context in the British mannerism in their painting. According to the Pathak, Garima She writes that the works of Kishan Soni sparks the heroic feeling of female dominating figures with imagination and idealistic composition.

Pathak, Garima is doing P.H.D with the subject on their paintings from Lalitpur (Jhansi). Here we found that his works has the similar identity to Calendar art. When the researcher analyse their works found the British figurative mannerism in their works. He used to draw every single fold of clothes with very deep realism, which is influenced from the 19<sup>th</sup> century British mannerism. The perception of some scholar's is different regarding the work of Kishan Soni in the context of Calendar Art.

According to the Khare, Manish – The context of Calendar art is around the paintings has been printed on the Calendars.

Khare, Manish is a professor of Fine Arts department in Mahatma Gandhi chitrakoot gramoday vishwavidyalaya, Madhya Pradesh. As well as he is also a researcher who is working on the pre historical caves in Madhya Pradesh.

A large number of the painting of Kishan Soni is based on religion; he did many paintings on Calendar art and Gods, and according to the Devdutt Patnaik:

“There are many questions remains in our mind that does the God visually exist in our society, God has extreme powers and none can be make them in one frame. According to him that we cannot change the mentality of people, different people see god differently and our desire and destiny creates our life. It was his personal view and it is depends on us that how much we aware from it, we realize which manner the Visual God, and the others.”

## PICTURE GALLERY



Fig – 01

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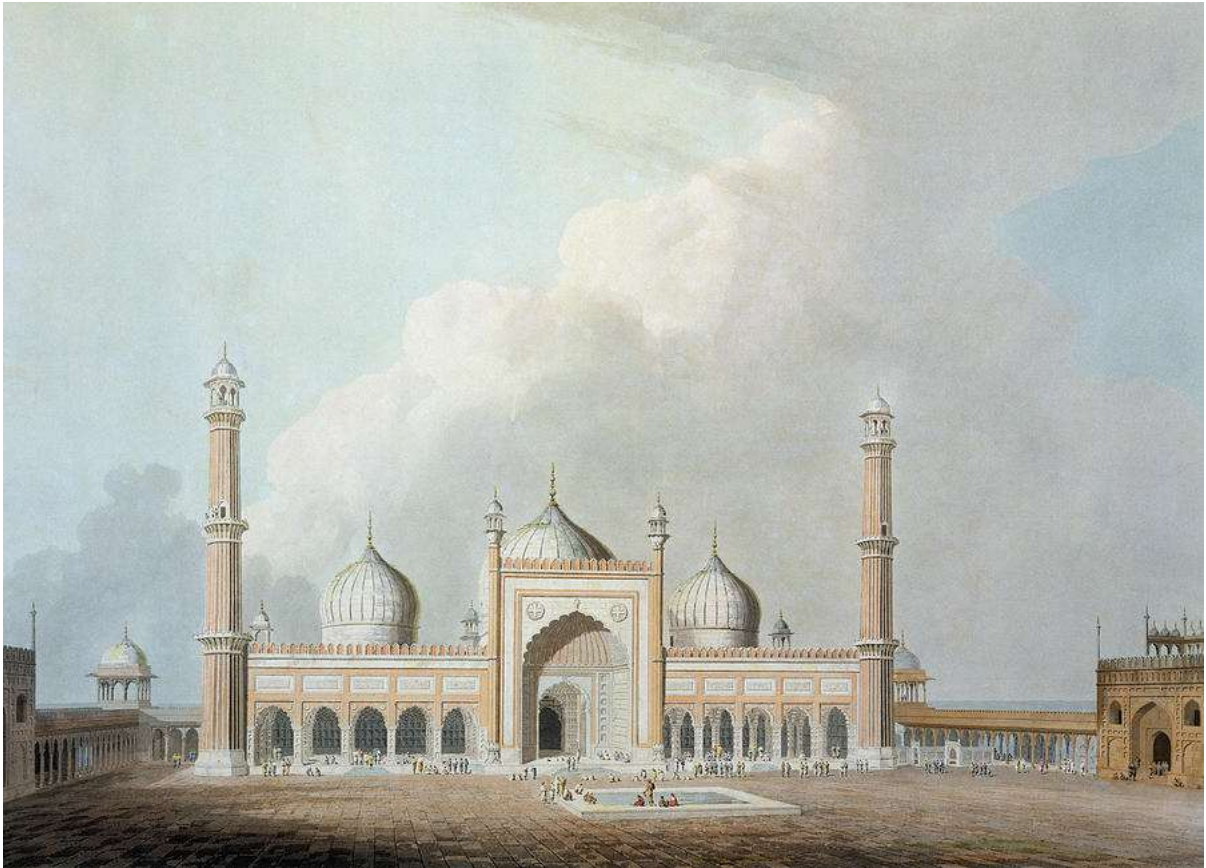


Fig – 02

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Fig – 03

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Fig – 04

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Fig – 05

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Fig (06)

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Fig (07)

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Fig (09)

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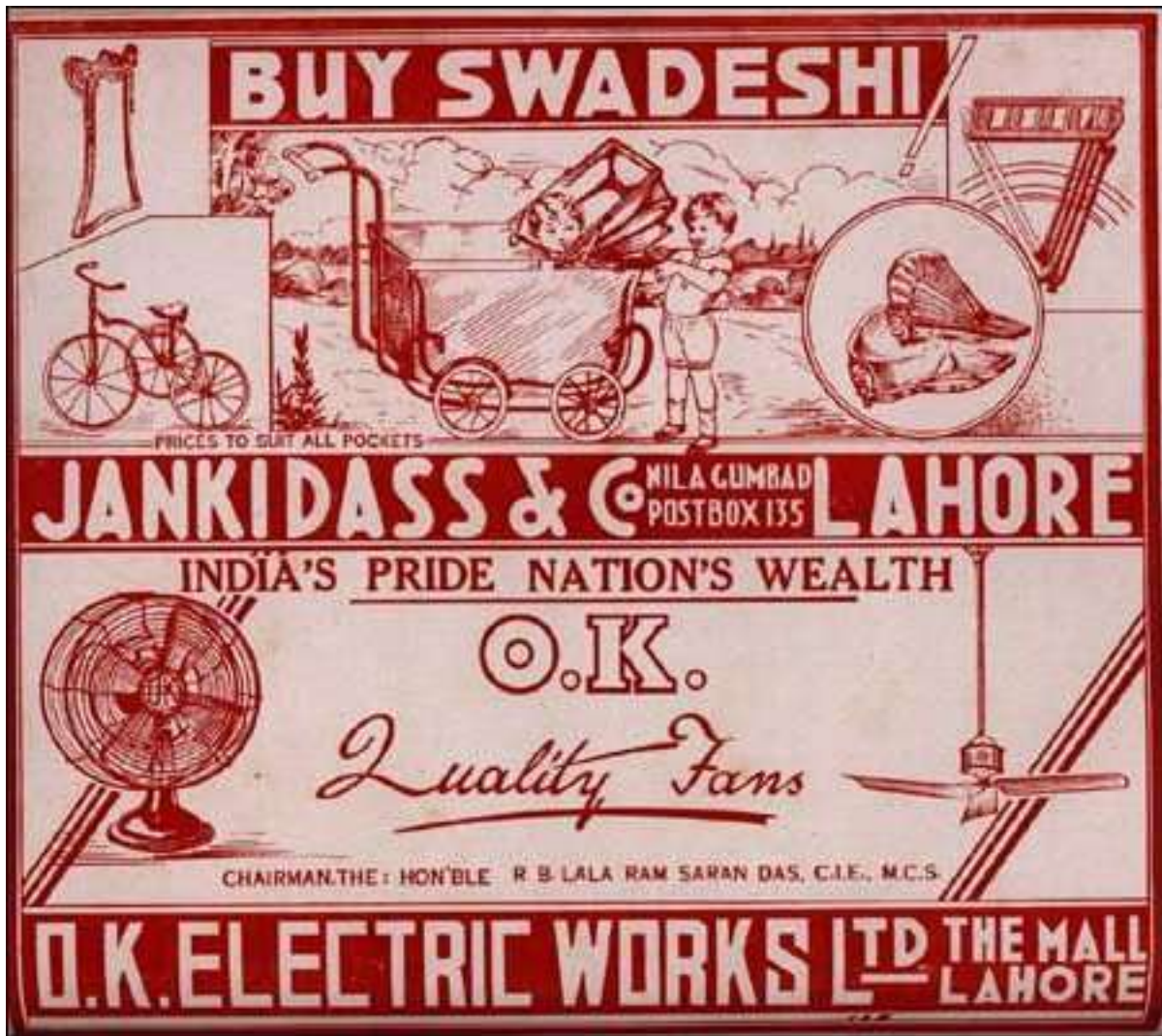


Fig – 10

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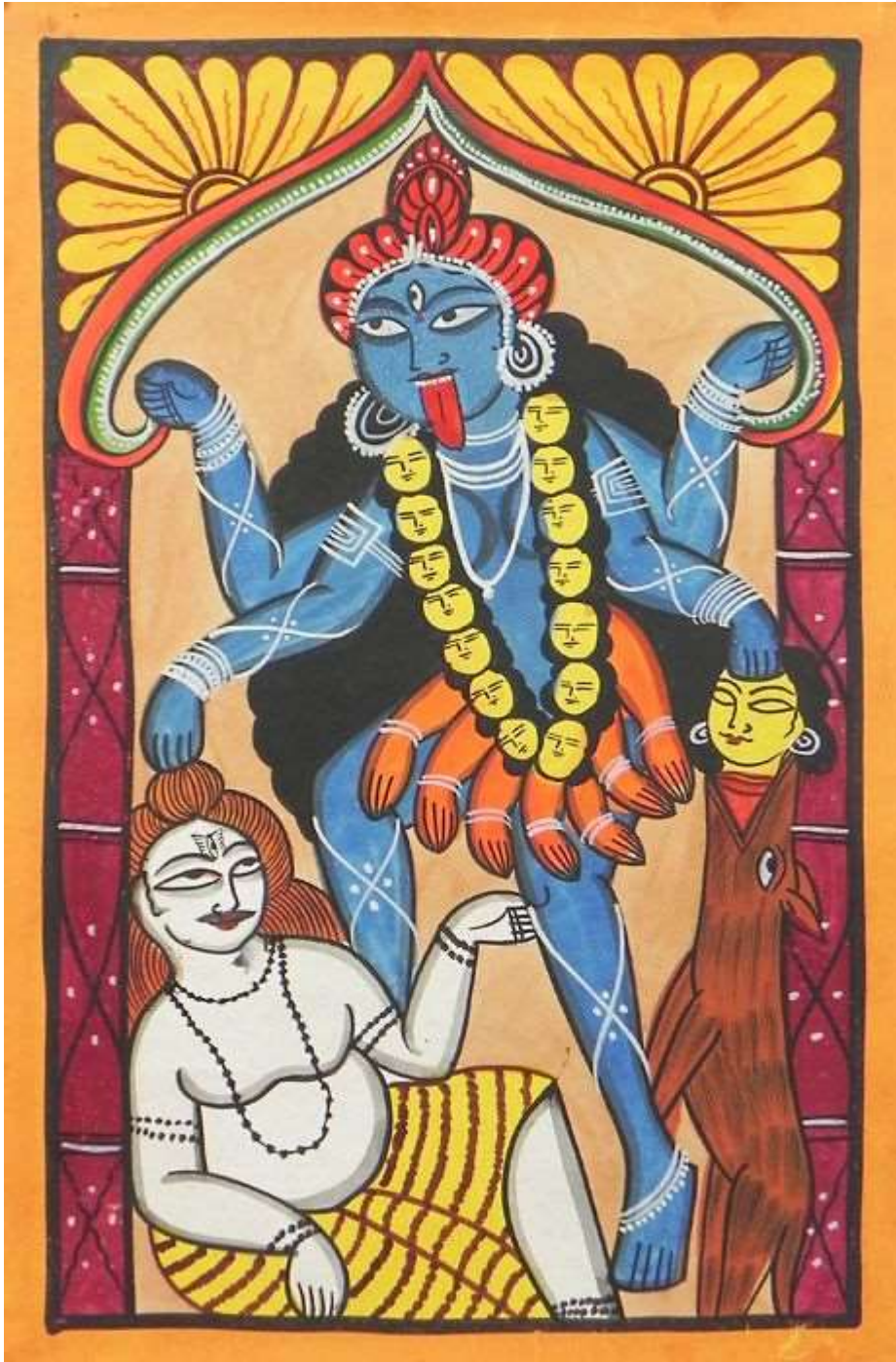


Fig 11

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Fig 12

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Fig 13

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Fig – 14

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Fig – 15

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Fig – 16

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Fig 17

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