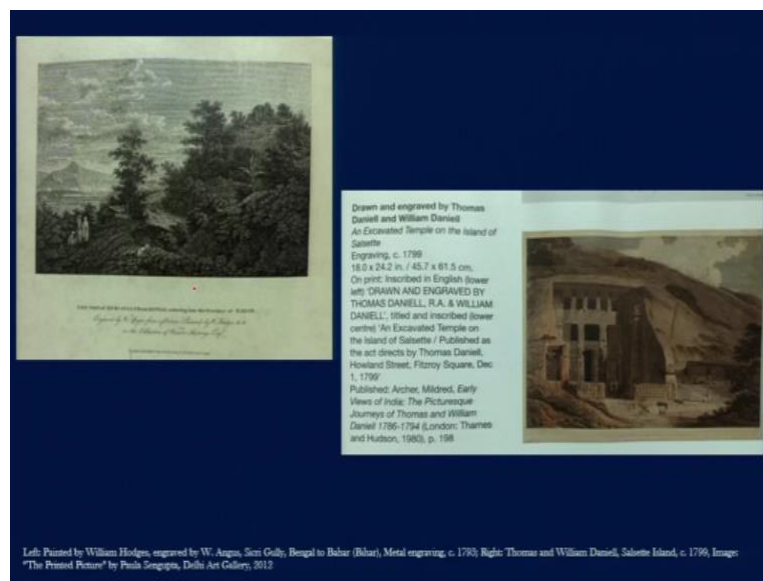


**Indian Art: Materials, Techniques and Artistic Practices**  
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**Lecture – 37**  
**Printing**

Hello everyone, we are continuing our week 8 lectures and we are talking about the European interventions. So, we have already started talking about the printmaking technologies and that is one of the European interventions in the Indian subcontinent. So, we have already looked into the basics of the different kinds of printing technologies like relief, intaglio, planography and so on, and later on of course, we have different more printing technologies, but like these are some of the basic differences we need to keep in mind when we are looking into the 18th and 19th century prints.

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As we have already started talking about it how the different kinds of printing, they make their impact on the final images, so here we have some of the examples. So for example, here on the left side of the screen we have this one particular image that was painted by this very well-known European painter that is William Hodges and then it was engraved later on and his landscapes are celebrated as William Hodges, Thomas Daniell and William Daniell among many other artists that we find in the 18th and 19th century.

During this time, they have travelled extensively in the Indian subcontinent and they have made sketches, drawings and watercolour images and so on which were later on transformed into

prints and different other kinds of images and they add it to the documentation of different parts of the Indian subcontinent. So, this is also something that we find there are a particular kind of language that is used, the aesthetic decisions one can also say how that made an impact on the way the Indian subcontinent was represented by the Europeans.

So, here are some of these examples. So, for example here on the left side of the screen, we have this image which called the Sicri Gully and this place is somewhere between Bengal and Bihar. And both these places as we know for the British rule, for the trade relations and everything, So both these places the Bengal presidency and the area Bihar were very important for the colonizers and this routes between them were also well traversed.

So, what we find here this particular place which is called Sicri Gully and this image is made in metal engraving. And if we see some of the ways in which the image is produced in the front, in the foreground, in this particular area it is dark and it is completely covered with the greenery. So of course, it is a monochromatic picture so that is the reason we cannot really see the colour of the green.

But one can imagine that this lush vegetation that is shown here and this wildness that is created in the foreground, and through the foreground then the viewers can see the rest of the landscape. So, then we see this particular pathway which is sort of bending and going towards the hilly region. And then there is a strong suggestion of a hut, this thatched roof hut which is also typical of various parts of Indian subcontinent and especially in eastern India.

And then we also see some of the figures here. So, sometimes the figures are used in this landscape as a scale to give a sense of like if there is a monument, if there are roads and mountains and hills, so the figures would give us a scale of what is the scale of those monuments or the hills and everything that we see in a print because the print will always be a portable one. When we are talking about the prints, we are talking about the ones which can be held by hand or which can be displayed on the wall.

So for these ones having a scale within the images that makes us understand that what is the interrelation In between this figure and landscape and if there are monuments and anything else that is present there as well. So, these things are there and in the distance we see on the top of

this hill there is a kind of a ruin and those things are there and then the entire hillock and this part of the foreground is covered with this vegetation which looks wild.

It does not really look manicured, it does not really look cultivated, but it is wild. And then in the distance we see there is a suggestion of hills in there and also one can see how these hatched lines and then the strokes of the engraving tool is used for creating the distance. For example, in the foreground to emphasize this wilderness, we have much more these hatched lines and then like that depth, so different degrees of this tonality that is created by the hatched lines and all possible details of the vegetation has been made here.

Whereas the hill in the distance, we see that just almost as a shadow that if one gets out of this wilderness, then they might have a view of these hills in the distance. Now, also the other important part that we also find here is this low horizon line. So, if we consider this entire rectangular picture plane here and in this one, we have this very low horizon line and from there we have the rest of the place of this image that is reserved for the sky and in the sky we also see chromatic clouds.

So, if we consider this is not just this only one image in which we have this low horizon line and then this expansive sky with dramatic clouds, this is not just present not only in this one print, but in many other prints, so a reason for that we also find it that how the British painters and administrators wanted to represent the Indian subcontinent as a place that is wild, many of these places which are uninhabited.

And then like there is this expansive land which needs to be ruled that is unruly, that is wild and if that can be civilized then a lot can be done with that. So that was the kind of message the British administrators as well as the British painters, then of course whoever had travelled, the traveling artists all of them wanted to promote and that is the reason we see this very specific kind of aesthetics choices were made.

So, if we compare this particular image to something that we have already studied in the past, for example the miniature paintings because if we are looking at this image, this image is made in 1793, it is the end of 18th century. So even in the 18th century if we think about some of the miniature paintings from the Pahari region, from the Punjab hills, from Deccan and so on, we find that the line of horizon is much more higher in the picture plane.

And then the images that we see in the distance they are not really faded into the background, but they are all like assimilated into the narrative of the images. So, there we can find the depicting a narrative of the court, of the epics, of the mythology and everything else so those things had more prominence. So that is the reason like here we see a huge shift in terms of how the landscape of the Indian subcontinent was depicted.

So, these are some of the things we have to keep in mind when we are comparing these different sets of images and also how to make sense of them. And also, when we are getting into the details of the engraving technique, one can think how the small lines, very skilfully done and then how those small lines, the hatchings each and every detail that makes these prints believable.

So if there is a sketch which is done with swift strokes, so that might seem that can also attest to eyewitness that someone was present in that spot and they have made those swift drawings. But at the same time, if we think about it that how that goes beyond. if there are more details, if there are those small lines, each and every minute details, those things are depicted in this print, then that becomes much more believable to everyone because of all the elements those are present.

And then that also tells the people who perhaps have not been to Bengal or Bihar about the land and why there is a need for ruling over this land. So, these are some of the ways in which we can interpret this new aesthetics and how this printing technology that also had enabled this new kind of imagery. Similarly, we can also see this image on the right side, so this one was drawn by Thomas Daniell and William Daniell and this is one of the Buddhist temples that we find in the Deccan region of India.

And what we find here is that these are drawn and engraved by Thomas Daniell and William Daniell. So here, the drawer and the engraver are the same people, it is not really different people as such. So, they are the people who are responsible for drawing these particular sites and they claim to be present there and they have also supervised the engraving part of it and printing part of it when those were printed and published from London.

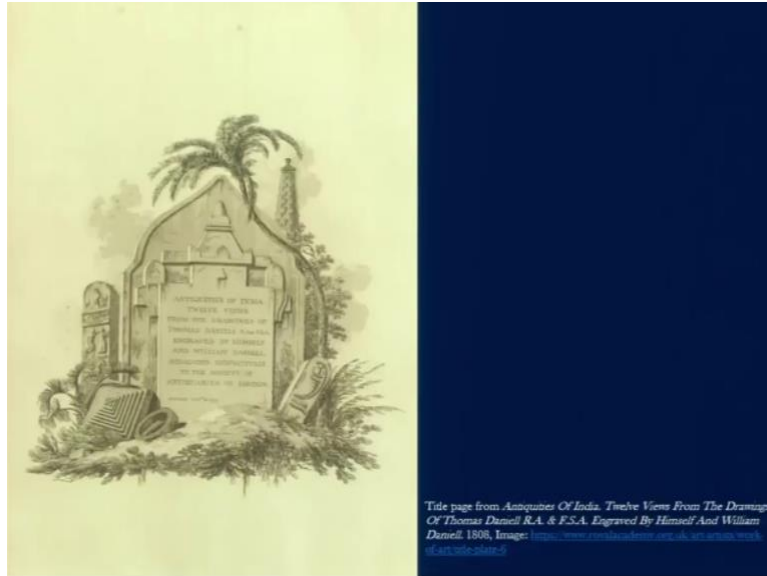
So, the colours in the early engravings we find, a lot of the times we find that after printing these images, careful strokes of watercolour was used on the top of them to add colours to them because in engraving, also there are restrictions how you can use colour in them. So that is the reason we find that in some of the early engravings in the 18th century, in the early 19th century and so on, there are those hand-coloured engraving prints.

So, even this when published as prints and those are hand-coloured so one can imagine that during the 18th century, during the 19th century, these were also prized possessions and then the limited edition of the same images would be produced, they would be hand coloured, they will be made into a book or a folio and then the patrons or the buyers can have them. So, this is also something that we can find that how if one wants to promote the idea of wilderness in the Indian subcontinent or this lost world.

For example, here as we can see in this particular image this excavated temple that means like how the Archaeological Survey was in action and they have excavated some of those early historic sites in the Indian subcontinent that we have studied as part of this course. So, the way this lost world that was represented in these images, this vast expanse, the wilderness and all these things those were expressed in these images.

If those were made into only one painting that can stay with only one person, but when they are made into folios and when they were made in edition, so that means not only in one piece but in multiple copies, then the same idea that what they wanted to promote that can be promoted much more efficiently. So that is the reason what we find that the printing was also a very effective tool of administration, also disseminating the knowledge that about the Indian subcontinent what the Britishers or the colonizers they wanted.

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And there are some of the other examples like this one that we have, so one can see that this is how those folios were produced and of course this also comes from Thomas Daniell and William Daniell and we can see that how this is the title page of one of those folios. And in this one, we see that there are 12 views from the different sides of the Indian subcontinent and those were first made into drawings and then those were engraved.

And here in the title page it is also mentioned that how this is engraved by himself and William Daniell. So, Thomas Daniell and William Daniell how they were involved in both making the images as well as printing them. So, this is also something that adds to this idea of the eyewitness. So, we are still talking about a time when photography was not available in a large scale. Of course, we see that from 1830s and so on, during this time in France and parts of Western Europe there are experiments with photography.

But we can see that this one is published in 1808, so that means in the very early decade of 19th century. So, during this time definitely there is no question of photography. So, if the artists and the engravers, they claim that they were the ones who were present there in those sites, they drew these ones and then they were the ones who have also engraved them and printed them, so that sort of gives us a sense of authenticity that they are the eyewitness and whatever the views we are getting in this particular folio or this book is authentic.

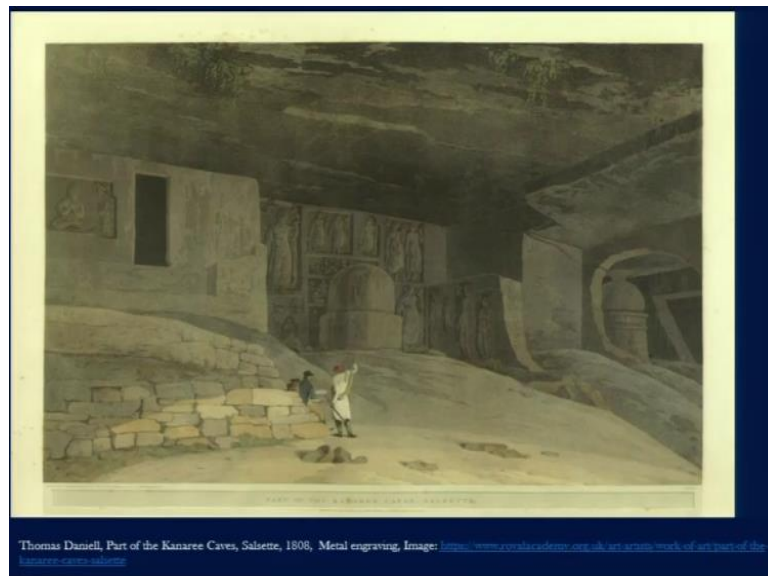
So, these are the ways in which like the idea of India was formed through the printed images and through the dissemination of these printed images. So, for example in this one what we can see there is this plaque and then there are different broken fragments of the historical

architecture. So, it seems there is a lamp, there is this tower which holds lamps and that is something that we find that was there in part of Southern India in Karnataka and so on, also in parts of Maharashtra and Goa.

And then there are also like representation of hero stones. And even this particular this low relief stone it almost looks like a memorial stone that is raised on the top of a grave, so these kinds of images are chosen for that cover page and that sort of suggests this idea of the lost world there is this rich history, something that a lot of Europeans were longing for. And then also there is this wilderness.

So, this history and wilderness these two ideas that we have already discussed how that is presented here in the title page of this book and how with the subsequent printing, printing the same images or making edition of this printed images, how that was disseminated to the larger audience in Western Europe.

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This is another example and this one also comes from Thomas Daniell, and this is as they say that it is part of the Kanaree caves and that basically means that in Karnataka or the Kannada speaking region and the Carnatic region and then this is part of the caves there. And this is also a metal engraving, this image is made in this technique. And in this one what we find is this is also during perhaps one of the archaeological expeditions in which certainly we are looking into a Buddhist cave site.

And here we have a representation of a stupa. And then there are those low relief or like sometimes the high relief in the walls which show different images of Buddha. And here we have images of Buddha and the Buddhist deities were standing. And so it is kind of that we have of course how this particular area which looks like long abandoned and then all this images of history, the standing Buddha which are carved in the stone, they stand like this ancient ghosts.

And then here we also have this really thick wall and then there is a small opening and the opening is made from the lack of preservation and through which we also see there is this another stupa that is present here. So that gives us a sense that this cave site it is not just one cave that is being found there, but there are a series of caves the way we see them in many of the cave sites in Karle, in Bhaja caves and so on.

So, these are some of the visual strategies in which we find the broken surfaces are used for showing the expanse of this place, at the same time the broken surface also shows the lack of preservation, the lack of care. So those are the things that also justifies the need for a colonial rule in the Indian subcontinent. Now here, we also see something the kind of the depth and everything is also created and then we also see there are these three figures were present in the foreground.

So only in the foreground we see that there is a bit of sunlight that sort of illuminate the landscape. It is a rocky terrain and here there are those three figures what we see here. So in the centre, we have this one very identifiably European figure with the hat and a coat, so this person is perhaps one of the key figures in this expedition. And we see that this person is ready here for doing further documentation on this site.

And then there are two figures who can be identified as the local people and the ones perhaps they are showing this particular person around and assisting him to know more about this place and this is also a sign to show that how the people in the Indian subcontinent can help the Britishers, can help the colonizers for a better rule in the country. So, these are some of the markers, the small visual markers we can find in these prints and these images.

Then they were circulated and then this idea of the British rule which can grow in harmony and with the help of the people, the indigenous people in the Indian subcontinent, so those things



were promoted by these images. Now, apart from the scale, there is also something we find that is very interesting in terms of the use of colour. So, as I have already mentioned that this is hand engraving and then like the tints of watercolour was used on the top of them.

So, we find that except for this particular figure and this particular patch, there is not too many colours which are used in the rest of the image. The only colours that we see here are in the entire cave site, this sombre darkish tone is used which also sort of suggests how this is the ghost of the past, which is looming over the future of the subcontinent. And then what we find here, the only places where colour is applied is the attire of these people.

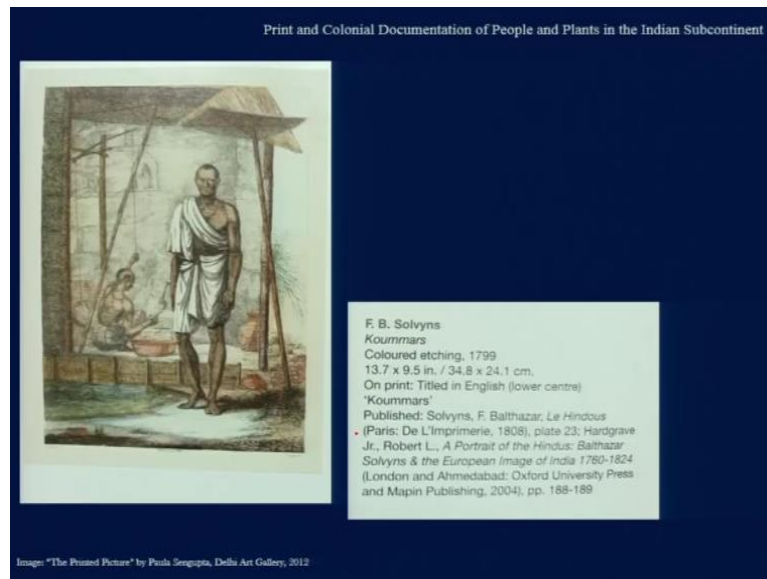
The ones who are assisting this colonial official for breathing new life into this cave site as well as into the Indian subcontinent. And this is also the place which is illuminated by the sunlight so the sunlight definitely shows a new hope. So, these are the ways in which we find this very careful use of colour, tonality and of course the creation of the depth and everything else that enable creating this kind of these very complicated images.

In one hand, the images which can be considered as the eyewitness of Thomas Daniell, William Daniell and their colleagues, but at the same time we can also see that these images go much beyond than just being eyewitness to certain sites, but they actually speak about this ambition of the colonial officials and how they wanted to represent this Indian subcontinent and how they wanted this knowledge to be disseminated among the other people in Western Europe.

So similarly, we find that print was also used for colonial documentation not only of the sites, not only of architecture, archaeological site or different sites in the Indian subcontinent, but it is also used for documenting people and plants. So, in the late 18th century and in the 19th century, we find that there was extensive documentation of the different groups of people in the Indian subcontinent and categorizing them and doing extensive anthropological survey to understand their physical features and everything else.

So, those things we can see some of the early signs of those kinds of documentations were present in some of the prints.

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So, for example this one comes from Balthazar, Solvyns, set of images. So, this one that called the Hindus and this particular set of images that we find they were published in 1799. And then of course, what we have here is there are the people from the Indian subcontinent and mostly from eastern India we find and either they are from different caste groups and the visual marker of caste was also something that they were highly interested in.

And that is the reason that was also emphasized in this print as well as in these documentations. And then, we also find different kinds of occupational groups. So, for example this one, this particular image that we have on screen, this is something that is called the Koummars, so that means the porters, the ones who work with clay and who make pots, right. So, in this particular image it is an etching, so it is not an engraving, but it is etching.

So, that means that how this is made on this metal plate and this is etched in the acid bath and then that is printed onto paper. And the colours that you see here, again it is a hand coloured one. So, what happens in these images as well that we see that there are these figures, who will be prominently shown in the images, each image will have this one particular figure or one group of people who will be there present in the foreground or in the middle ground.

And then something or other will be happening in the background to support this figure. So, here what we find this particular figure who is wearing this white dhoti and with a white like a shoulder cloth and he assumably stands in front of his workshop. So, the workshop it is a very simple workshop that is Koummar's workshop or a potter's workshop. And in this one, we find that there is this another figure who sits there and then continue with the work.

So, in this way what we find here that there are these occupational groups, the caste groups they are represented in these images and it is not just that one figure that is shown in this image, but the figure and the background they were all merge together to give a wholesome sense of what the entire area look like or like how their workshop and living conditions look like. So, again even though at a time like this we can imagine that they were something that was considered to be the eyewitness representation of the reality.

But now that we can consider what all other agendas were also there behind making these images. We can think that these are also staged images. These are carefully crafted images as opposed to something that is just seen in front of us and represented in form of drawing or print. We will continue on this topic in the next lecture. Thank you.