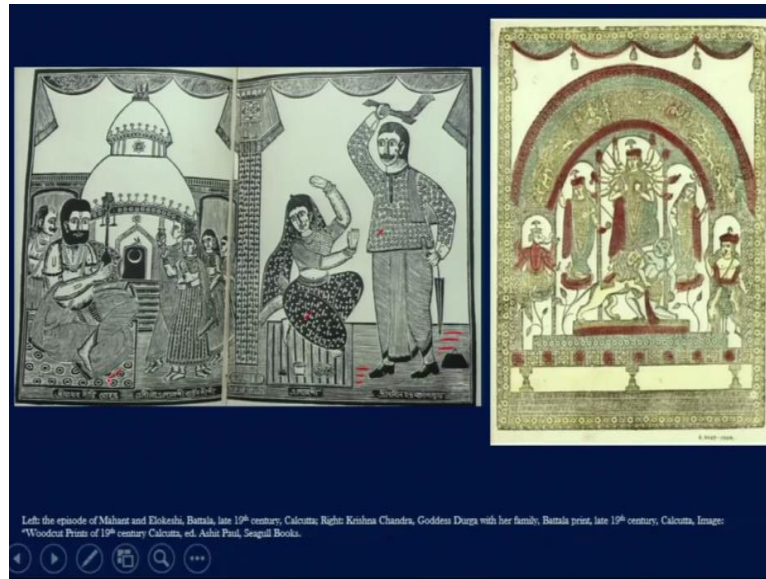


**Indian Art: Materials, Techniques and Artistic Practices**  
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**Lecture – 39**  
**Printing**

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Hello everyone. We are continuing our discussion on the printing technologies and different kinds of printing endeavours in the Indian subcontinent during the colonial period. So, we have already started talking about the Battala printing in the city of Calcutta. And with the other characteristic features, one thing we can also see this impressive division of positive and negative areas.

So, the thing that we have been talking about from the beginning of this week that how in the relief printmaking, so this is a wood engraving, so it will be printed as this relief printmaking in which we find images are made into this raised surface and then the negative area will be the sunken area. So, in this image one can clearly see, these are the image areas and these are the negative areas, so these are the sunken areas in a woodblock.

So, in this way one can see that how this superb division of colour, the superb division of the space is made in terms of where the figures are situated and how that is in stark contrast with the background. So, this is there and the other thing that we can also think about in terms of that what the wood engraving does, so in terms of all these small lines that we see that these

horizontal lines which is there and then for this dhoti we have all these curvy, these wavy lines here.

So all these different kinds of lines and then all those motifs in the kurta, here in this sari and here of course in this mat and in the temple, in the pillar and everywhere else. So all these linear ornamentation, something that we can see as part of the engraver's work, something we also see in the work of the jewellers, so those kinds of things are there much more prevalent. So, those things will be in a very different if it is done in the lithographic technique or in the etching technique.

So those are some of the things we find that how particularly the wood engraving technique for the Battala images had served the purpose well and as we have also seen these images were meant for mass consumption that is the reason that the images also needed to be clear enough for people to appreciate them from a distance and then like they need to be bold enough for people to see them to catch attention of the viewers.

So, the subtlety and the kind of the depth and the details and everything those we have seen in some of the European prints. It is not really the people in the indigenous printers would not have that kind of skill to execute those images, but they are making these images for a very different context. The boldness that we see in these wood engravings are meant to attract the clientele, to make their mark in the market.

And that is the reason we find how does the space division, use of bold and solid forms and the use of ornamentation and everything else is implied here in the Battala prints and how that works very differently from the landscape images that we have seen in the earlier part of the lecture.

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So from Battala prints, we will go further and then we also see in the 19th century there are lithographic presses which gain prominence. So, we see the lithographic presses there in the city of Calcutta, we see that in Bombay, in Pune and also in Lucknow, Delhi and Lahore. So here are some of the images that we see and that is specifically I wanted to focus on these images those are called the Tugra lithographs and they also appear in Paula Sengupta's research.

And as we see Tugra lithographs are the ones in which we have the calligraphy that is formed as an animal, so that is something that we see as these Tugra lithographs. So, the lithographic technique is something that we have already discussed and this is the planographic technique in which on this lithographic stone the images are drawn with greased based material, so that can be something like printing ink, that can be a grease based crayon and things like that and then those images are printed onto paper.

So, for lithographic images, we find different kinds of lines, different kinds of tonalities were possible. So the kind of tonality we would never get in wood engraving or in metal engraving like the halftone, but at the same time the kind of the straight lines, bold lines and everything that we also find in the wood engraving can be possible in lithographs. So, lithograph gives actually a range of possibility for the printers to work with and that is the reason we find that many experiments have been done in the lithographic technique.

But one thing also is there lithography is a highly laborious process, and since it is done on lithographic stone and then the lithographic press and everything else is required, so it is also

a very specialized technique, it is not something that can be done without a workshop setting. So, what we see in these Tugra lithographs; and before the Tugra lithographs, I can also just indicate to some of the other printing activity.

So, this one on the left side of the screen, we have this book which was published from Lucknow and that is called the Jazb al-quloob ila diyar al-mahboob. So, that means the attraction of the hearts to the house of the Beloved. So, one can imagine that this is a devotional book and then the entire book is printed in the lithographic technique. So, this is the one, this is the cover page of the book in which we see that how different kinds of ornamentation, different calligraphy.

And some of the writings are in bold alphabets, whereas there are also really minute details. So, all those different kinds of images can be made in the lithographic technique and that is what we were talking about that how lithograph gave a wide range of possibilities for the printers to work with. Now, coming back to the Tugra lithographs, what we find here is this image of a tiger and a hawk.

And so this image of the tiger and here we see how this tiger stands on a landscape and this hilly landscape we have and then there is an Islamic architecture in the background where there are two minars and then one dome, this high dome is depicted. So, these are some of the things that we find that how the writing and images they sort of came together and each of these images would also be framed within this, carefully made frames, the visual, the markers of the pictorial spaces.

So, this is something that we find that how this Tugra lithographs, lot of this times they were also functioning as the broadsheet prints as the Battala prints. And one can see that these images sometimes people would also believe that they have talismanic power and also they are the devotional images. So, they are the ones within these frames, those will be collected by the devotees and sometimes they will be framed in the wall and kept in the houses for the protection as well as for the prosperity of the residents.

So that is something we find here that how the devotional images both in terms of in both religious context in Hindu, in Muslim, so how those images have operated in the 19th century markets and that can be in Calcutta, that can be in Delhi, in Lahore and places like that. And

this one, the one here on the right corner of the screen, we have this hawk by Mumtaz Dehlavi and this is perhaps that means it was printed in Delhi and so this is a particular Tugra lithograph that we see and which is a chromolithograph.

So, the difference between a regular lithograph and a chromolithograph will be in a regular lithograph, we have just one colour, and in one colour you can have tonality, but it will essentially be just one colour. So, this one is just monochromatic lithograph and in this one we see it is a chromolithograph and chromolithograph what happens is that these outlines are printed from one stone.

So perhaps this entire bird is made in this one lithographic stone and then this hawk is also killing this pigeon like bird. So, this is something that this entire outline and perhaps some of the details of the grasses those are made from one stone, and then the rest of the colours are done in different, different stones. So, this yellow would be done in one stone, the blue in the upper part of the image would be done in another stone.

And that is how in the same stone after having this particular contour of the image after that is printed, then the same paper will be taken to the another lithographic stone where this yellow area is made, it will be printed and then and then afterwards it will also be printed with other lithographic stone where the blue areas are made. So, that is how one single piece of paper would be printed several times and that is how one chromolithograph print will be produced.

So, as I have said this is a very laborious process, but once you have the stones ready, then you can make more than hundred reproductions of the same image. So, that is the reason even though the initial process of making or preparing these lithographic stones can be thought as laborious, but this has become a preferred medium of expression, a preferred medium of image making for a large group of printers in the Indian subcontinent.

So, this is something we find how these devotional images were printed, but at the same time there were different other kinds of images were also made in this chromolithograph technique.

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So, from there we can see that how there were certain ways in which the transference of knowledge of the knowledge of printing was happening. So, for example this one on the left side of the screen, we have this particular image which was drawn by Captain Grindley and then it was engraved by R. G. Reeve and then it was coloured by J. B. Hogarth. So, this is something called Scene in Bombay and it is etching, aquatint and hand colouring.

So, in etching we have already discussed what kind of technique it requires for making the etching prints. And then for aquatint what happens, there is a little more of technique that is involved there. So, aquatint basically is a process in which raisin is melted on the top of the etching plate and that is how those small pores sort of created. And then instead of having this, the lines on the etch surface in aquatint one can cover up certain areas like patches and keep the rest of the area for acid bite.

And when that happens, the entire area gets a patch like watercolour and that is a reason it is called as aquatint. So, aquatint is also essentially a monochromatic process in which like tonalities can be achieved, but the thing is that in this one as well that one cannot really have multiple plates for having the multiple colours in the same image surface. So, in this one; we see what was happening in terms of the technique that someone would be drawing it.

And then someone else is engraving and etching it and then someone else would be printing them and someone else is adding the colours at the end. So, that is how the entire image is produced and as I have said these kinds of images would be much more priced and they are

made in this low process. So, they operate in a very different kind of circle than the mass produced images in the Indian subcontinent.

So, if this is one kind and then we can see how when the indigenous printers they were learning the technique from the Europeans, but they were also looking into these tonalities and then how to imbibe that tonality into the subject matter which are relevant for the people in the Indian subcontinent. So, we see in terms of the colour scheme, in terms of like the space division, in terms of like the depth and everything else, a lot of those things what we see in the image on the left are also reflected in the image on the right.

However, if we see it closely then we find this image is a very specific one for the Indian people and it is made by an Indian printer instead of having this elaborate process from drawing to printing. So, what is happening in the image on the right side is we see this particular scene that is called Bijoya or Vijaya. And this is a scene in which we see that goddess Durga. She is taking her leave from her parents' home and her mother is not ready to let her go with her husband and that is Shiva.

And we see that Shiva is standing at the left corner of this image and then in the lap of Shiva we see the child Ganesha also is there. So, we see how Shiva is placed at the left corner and then he is waiting for goddess Durga or Uma to leave with him and then like all the women in her mother's house they are not ready to let her go. And this is a very specific story usually that is associated with the annual festival of Durga Puja in Bengal.

Where it is believed goddess Durga or Uma she visits her parents' home during the festival for 4 days and at the end of the festival she goes back to her husband and they travel back to the Himalayas. So, this is a scene that we find that is very specific in Bengal and this entire scene would only make sense to perhaps to the Bengali audience who are well versed in this story.

But if we think about the kind of the aesthetic choices like the colour scheme, the depth and everything else, those things we see them highly influenced by the European image making conventions. Now, at the same time we also see something else here and that is the use of anatomy. This masterful use of anatomy that we see in this particular figure, it is almost that Shiva is standing in this contrapposto position which we definitely do not see usually in the images of the Indian gods and goddesses.

So, that is something that we can find since this is in the late 19th century, this image is produced. So, by that time they have access to the education in European artistic anatomy and also the study of the different kinds of images that we can think about and the marble sculptures and everything else. So, from there this particular mode of representing human bodies is imbibed here in this image.

And also apart from just the representation of the figure, we also see this flowing drapery, so this drapery that we see here that is flowing here in the arm of Shiva and then here also how goddess Durga or Uma and her mother, they also are draped in this flowing draperies that is also something we find to have perhaps its connection to the Greco-Roman attire and of course that also had its influence in the 18th and 19th century European sculptures.

So, how those conventions were brought into a subject matter which is only appreciated or perhaps understood by the Bengalis. So, there is this layered hybridization that we can see that is taking place in these images here. And in terms of the technique, what we find is this is it is a hand tinted chromolithograph. So, there certain parts of the image are made in lithographic technique.

And one can certainly imagine that contour lines, the areas which has the depth and the colours which are much more prominent, so those have perhaps been printed in lithograph and then the lighter tones perhaps and the tones which are not used uniformly all over the surface so those are perhaps the one which are later on added by the apprentices. So, that is how it has chromolithograph as well as hand colouring.

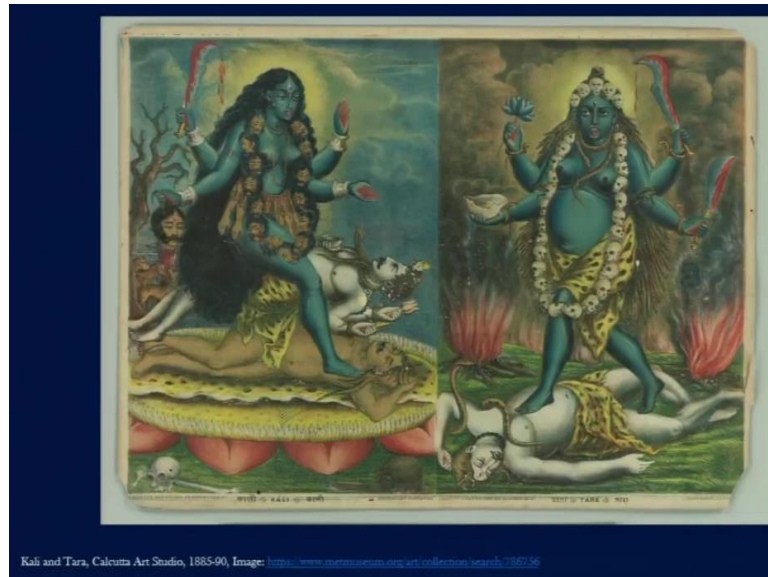
So, these techniques that we find it is an amalgamation of both printing and use of stencil or hand colouring, something that we find in the European prints, those were also implemented in these prints made by the indigenous printers. And this particular print that comes from this press called Calcutta Art Studio which was established in the late 19th century by Annada Prasad Bagchi.

And Annada Prasad Bagchi himself was an artist who practiced oil painting and then he was also involved in the printing activities and he was trained in the Government School of Art in



Calcutta and that is how we can understand that how these different modes of image making were coming together in this image here.

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So, in terms of all these images we can see that some of these local aesthetics, those had its influence on the image making conventions. And for example some of the images like these ones, so in this one there are the two representations of goddess Kali. And so this is goddess Kali and goddess Tara and they are the ones who are considered to be part of this 10 Mahavidyas and this is also a theme that we find it to be much more celebrated in Bengal than any other parts of India.

So, the localized version of these stories or the localized versions of devotion that we see to be reflected in these images here. And then the localized version of these stories would also have the specific iconographic conventions and then how that the established iconography, the localized version of devotion and all these things are represented through a medium of expression which is essentially European.

So, there are different layers in which we find these images are produced and there are layers in which we find how these images were appreciated and read and how they have been part of the visual culture and public memory of the Indian subcontinent. So, in this case what we see the details, so these are also the images which are made in the chromolithography technique and perhaps two lithographic stones are used for making the images of Kali and Tara both of them.

But again we can see that in the one piece of paper how these two images are printed, and of course here we see there is a wide range of colours. And I have already mentioned that the papers which are used here, these are mostly mill made papers, these are not the handmade papers, so those are smooth and then they would be much thin and then they are cheaply produced. So, these are the kinds of papers that we are talking about here.

And then the same paper would go through different stages of production and the different stages of printing it all also go through and that is how these images are produced. Now, what we also see here is very significant is that how the particular references to the storytelling had also been imbibed. So, these images even though we consider them to be as broadsheet prints and as we can see this entire image has perhaps been then framed by the devotees at their home mostly for worshipping them.

But the thing is these images were not really just made as separate entities, so a counterpart of these images would probably also be existing in some of the well known stories. So, in the Battala region, we also see there were some of the more popular stories and the popular stories for children, popular stories for young adults and so on those will be in circulation and then by this time in the late 19th century, we also see that the printed version of the Hindu epics like Ramayana and Mahabharata were also in circulation.

So, in those books, in the storybooks as well as in the devotional books, we will also find that the colour plates would be there. So, either that would represent episode from the entire narrative or that would have a representation of a deity like the ones that we see on screen here. So that is the reason why we also see kinds of images were not just produced as separate entities, but their counterparts were also made as part of the book illustration. So, we will continue more on these issues in the next lecture. Thank you.