



And how like I mean this bamboo structures are erected here for supporting the loom? And then how there are the the warp threads which are arranged on this loom with like I mean the heddles here. And perhaps the paddle will be there, down there in this pit where he sits and then the extra warp is hanging from here. So, once like I am in this person makes the part of the fabric is constructed then he will roll it into this wooden shaft.

And then like I mean more of this warp will be like then employed into this structure and to make the more and more of this running fabric. So, what we find here it is a simple undyed, cotton fabric which is being made here. So, perhaps this is something similar to what this man is wearing as a lower garment? So, this kind of things we find that I mean how this comes into the documentation of the different kind of occupations?

And weaving and the use of cotton being one of the most important occupation. Because of the export of the woven goods and also of the export of the raw material for example, cotton and silk and everything. So, for that reason like I mean the textiles have been very important part of building the British Empire and also continuing their legacy. So that is the reason we find that certain occupational groups have given more and more priority in their documentation.

And so that is the reason, we see that I mean how textiles have also been extensively documented? So, this image that we see here and so, for example people who are interested in knowing about the loom structures. How that differs from the European structures and everything? They would also require images like that. So, we are talking about a time in the late in 18th and then early 19th century when this overseas travel like the way we do it today is not that common.

So, there is a reason many people would rely on this kind of visual records for building their assumption or for making a knowledge repository, basically in Western Europe. So that is the reason this paintings served this purpose of evidencing these people in the first hand. And that is the reason they had their value and it is more than the aesthetic value of these images.

It is kind of like, I mean the evidential value of them becomes very important. So then what else do we see here? So, we see that I mean in this is very different from that the image that we see for example, the stork or like I mean the study of the fish. Even though like I mean here

even the man whose the weaver and his woven piece of fabric. Both are part of this similar kind of study and they are eventually been treated as object.

But here they are shown in this atmosphere where it shows the workshop setting. So, we do not really know if they had this wide walls and without any kind of other objects in it or anything else. But almost this blank walls and this the surface which there, where there are not many objects or anything else there that that also reflects this British taste. So, in a way that I mean we can think about it that how the neutrality in the background, something that we have seen in the image of the fish image of the stork?

And as I have already mentioned that neutrality is it is a constructed idea, nothing is neutral. So that idea is also implied in to certain extent in this image as well by keeping the wall completely blank. So that our attention falls on the weaver, as well as this the entire diagram of the loom. We also see there is this hookah which is here and then of course, like I mean there are those clay pots here as well.

So, which gives us a sense of like I mean which the other part of the weaver's life. But these are just like I mean few objects that we see them to be displayed in the forefront in this image to make this image much more believable or just to have a display of different kind of objects. In front of the viewers, to give us a sense that this all objects are also part of the weaver's life or the life of the rural Indians.

So, this is also in a way that we can think about it that how the dioramas or like I mean the anthropological displays in the museums? So, how they have their displays and this paintings were the precursor of them? So, they set the tone for that kind of display in the later times.

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So, from this time what we also find that there are some of the themes, I mean even though the company paintings themselves I have already mentioned that how they are hybrid in nature? But there are also some of the other themes we find that how they are like I mean they demand this new space in the history of visual culture in the Indian subcontinent? So, for example we find that there are those Indo-European themes in and of course, the painting techniques there.

So, one of the images here we find this is a Thanjavur painting and where we see that how this Mooshika vahana or the this is an image of Lord Ganesha or Vinayaka. And we see that I mean how Vinayaka is seated on this on this Mooshika or the mouse and then there are two attendants, who are like I mean situated in either side of the Mooshika. So, something we find that I mean what is peculiar about this image?

Is that I mean this kind of image, one can think that I mean during the chariot processions when the Utsava murti, of the of the Hindu gods and goddesses they are taken out. And they are taken through the roads in in the neighbourhood of a temple in Southern India. So, there we find that there are those vahanas or these mounds onto which like I mean we find the images of the deities are placed.

And then they are carried on a palanquin or on the shoulders of others and then they are taken in this procession. But here, we do not really see that, even though there is this elaborate hello like structure which is almost like a part of the architecture. And that might also reflect that how certain icons they have the are Prabhāvali around them? So, those characters are there.

But the thing is that we do not really see that I mean this Mooshika is shown here as a mount which will be carried on the shoulder of the others. But the Mooshika is a living Mooshika, so that means it is a living mouse. And then we find that I mean how this this living mouse is walking? And then it also has Lord Vinayaka sited on the back of it? So, if we think about it proportion, the proportion of the Mooshika.

And then like we compare that to this attendant figures who are presumably humans. So, if we think about that then like I mean this proportion of the Mooshika would not make sense. So, in other words we can think that I mean how this image is again a hybrid that it brings together different kind of references that it can have reference of the chariot procession that takes place.

And Thanjavur and some of the other cities in the Kaveri delta are known for those chariot processions. So, I mean in of course that I mean all over Tamil Nadu, I mean this chariot processions are very well known. But so, what happens? That I mean, there are some of the suggestion of the chariot procession. But then like I mean this mouse is given life, it has been made as this a living mouse.

But then like it is proportion does not really match with the human beings. So, there are certain ways in which we find that this tendency towards studying the animals, making representing them alive. That is something we have already seen in this company paintings are also present here. But then it also sort of like I mean response to the earlier tradition of showing them as the temple mounts.

And so that is the reason the proportion does not really match with the attendant figures and then we also see this particular tendency towards having the low horizon line. So, here we have again like how the horizon we find here? And it is just a plane land. And here we have suggestion of the river and which might also say something about like, I mean if this image is made in the Thanjavur area and it is very close to the river Kaveri.

So, they might have some suggestion of the river and landscape here and which is also like the plane land. Now, the rest of the image we find that this, the entire this part of the image this is just sky and then only in the upper register of the image, we have some of the clouds which are floating in the sky. So, this clouds are not as dramatic as the ones that we have studied in the earlier week.

For example, the Sikrigali and some of the other landscape images of William and Thomas Daniel and so on. But what we find here? This clouds are also very strategically placed. So that they make the upper frame of this image prominent and then the rest of the sky is empty. So, it is almost like a flat sky blue colour is applied uniformly in the sky. So that nothing disturbs, the image of Ganesha or Vinayaka at the centre.

So, this is this approach we also find that something that is very much present in the British or the European documentation. Now, here we also have little bit of suggestion of shading, like I mean how the shadow falls on ground something that we have mentioned it briefly that how this issues were not prominently addressed in the Indian art or the images which are made by the Indian artisans before the arrival of the of the Europeans.

Now, if that is one of the example that comes from southern India then the other example will be the one in the right side of the image and this is by Sheikh Muhammad Amir of Karraya in Calcutta. What we see here in this image is that? There is this one man standing with this two horses this groom, whose he is identified as this groom and then he stands here with this two horses.

And what we have in this image is that? This precise drawing of the horses with all the details and with the saddle and everything else. And so that I mean we have a sense of how these horses look like? All the anatomical details and everything. And then we also have this man in the middle who looks straight at the viewers. So that also gives us a sense of the scale, the relationship between the humans and the horses.

So, what kind of the size, proportion and everything? That we can see in this image. We also have the shadow of the horses which are also sort of which sort of like I mean go towards this direction which shows that I mean this might be the source of light. The source of light is perhaps situated towards right and that is the reason they have the shadow here. However, if we see the horses carefully, also if we see the man carefully.

We do not really see that I mean there is one particular direction of the light that is fallen onto them. So, it seems like that partially Sheikh Muhammad Amir this artist had taken the like I mean taken up on the conventions of the European conventions of depicting a light and shade

by showing the shadow in one direction. However, the artist had also chosen to not have a particular direction of the light falling onto the horses or the man.

So that all different body parts of the horses and the man can be shown with equal care. So, there is not like I mean depth or shade in one particular side. So that I mean part of the body is unveiled. So, those are some of the things we find that why this this images they sort of like I mean stay in between. And why this images are valued for there? Of course, for their aesthetic value.

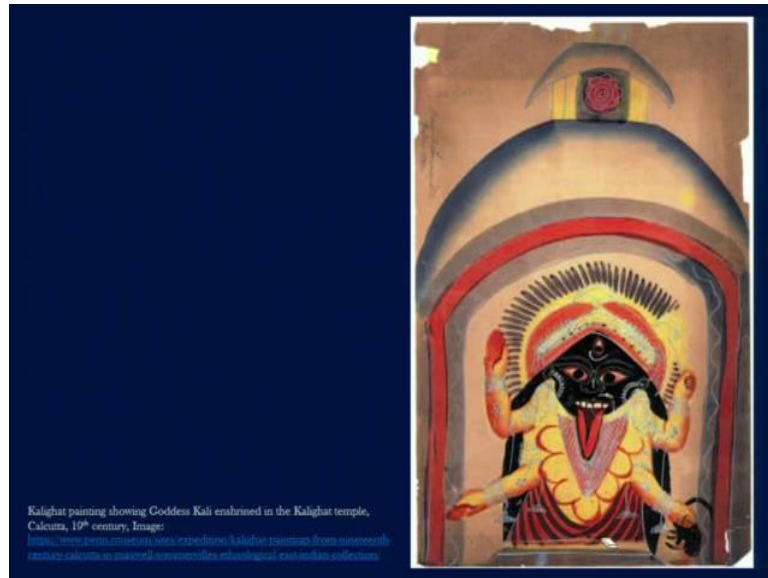
But also, how they can be used for the scientific study of horses or for the like different kind of people and sites. Here, we also have the suggestion of the landscape and Bengal and Calcutta being this river and land. We also have this wide rivers and a suggestion of this wide river is there with a hut in the background and with like I mean the trees. So, those are some of the things we find that I mean there are some of those subtle suggestions of the landscape.

But the landscape do not really disturb the objects or people in the foreground. And then the rest of the image, there is this greyish sky, there is no dramatic cloud or anything else. So, it also sort of like come in response to this idea of documentation. How this document tendency towards documentation had prompted keeping this kind of so called neutral background. And emphasizing on the figures or the objects which are there in the foreground.

So, this is some of the examples where we can see this new mode of visual representation had started and then continued with the arrival of the European people. Now, with that we also see that there were some of the indigenous groups who had taken a part of these practices. And then made into something which is also demands a different place for in in the study of Indian art.

And one of those kind of studies, one of those kind of practices would be the practice of making the Kalighat paintings. So, Kalighat painting as I have briefly mentioned in the earlier lecture that how Kalighat painting is a particular kind of painting that flourished near the temple dedicated to goddess Kali in Calcutta?

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So, today the temple dedicated to goddess Kali that stands in southern Calcutta by the Bank of the Scandal, Adi Ganga. And there we have this temple which is dedicated and in this image, we find this chala roof this hut roof temple that is also something that is celebrated in Bengal and a very typical of Bengali temples so, something that we have here. So, it is a representation of the temple itself and then we see that the goddess Kali, she is enshrined in this temple.

And this particular form of goddess Kali that we have here is also specific to this temple. So, in that way we have that the specificity of the Bengali architecture, the temple architecture as well as the specificity of goddess Kali from this particular temple so, represented in this image. Now, what is Kalighat painting? Now, Kalighat painting are so, when this temple dedicated to goddess Kali gained prominence.

I mean it had been a very important site of devotion and for that reason Bengali Hindus would visit this site from different parts of Bengal. And so, for that reason there were the rural porters and the idol makers they have arrived from different parts of Bengal and they have settled near the Kali temple. Because there are many devotees and then there are travellers and people like them they would travel to the Kali temple.

And many of them would like to carry some kind of souvenir items from their journey and that is how we find the Kalighat the images they came into prominence. Now, if you look into the stylistic features, the way in which there are the swift brush strokes and then the way in which this simplified figures are constructed. So, those also have their roots in the scroll painting or pot painting tradition of Bengal.



However, what we find that to be different in this case? Is that the scroll paintings, any kind of scroll we have they are much more longer in size. So, the scroll paintings are usually they are always rolled. So, part of it will be unrolled and then the screw the storytellers would narrate the story, they will roll it and then the other part of the scroll will be unveiled. So, this is how we find that.

I mean, how certain like I mean how those the format of the images those were different in terms of the Kalighat paintings? So, since the Kalighat paintings were predominantly made as souvenir items that so that the devotees can carry them home. That is the reason they were made mostly in this rectangular pieces of paper. So, in this rectangular pieces of paper, we have some of the themes for example, the themes can be related to Hindu devotion.

The themes can also be related to some of the other issues for example, the societal issues and scandals and everything, similar to the ones we have discussed for Vatthala. But then there is also something we find in terms of the use of colour and everything else. If you see in this image, the way in which like I mean the all these forms are created hardly. We see that there are any initial drawings.

So, in many cases, in some cases there are drawings of like I mean some initial drawings that is found. But mostly what we find that? The direct brushes, dipped in colour are used for making the forms and what kind of colour we are talking about? So, here we are talking about this British watercolour, the watercolour which were manufactured in the industry and then those are widely available in the market.

So, previously for the Bengali scroll painters in the rural Bengal, we find that they always prepare their colour from the vegetal and mineral sources. And then those are then the plant-based gum, like the gum acacia or things like that those are added to the colour and then that is applied onto the paper surface. So that I mean this opaque colour is achieved. In this case, we find that I mean this watercolour that is produced in this industry and that is easily and cheaply available in the market.

So that is now, being used by the Kalighat painters and that is the reason this transparency is there which was not there earlier. The other thing is also the paper so, if we see some of the

edges of the paper here. One can see that I mean how frail and thin these papers are as compared to the papers we have studied in terms of the miniature paintings and so on. So, these are again mill made papers.

That those are like the news print papers, those will be used for printing newspapers, those will be also used for making the broadsheet prints that we have already discussed. So, similar kind of paper is used and since like I mean this papers are really thin and then the absorption the capability of observing colour is also very limited. That is the reason we find that sometimes the colours blot, the strokes, the brush strokes are swift.

And then but like I mean there are spontaneity that is found there in this the application of the colour. Some, in some places we see the colours bleed into the other parts and then it is not really precise the way we have seen the images earlier. And this is perhaps that this spontaneity and some that adds to the character of this Kalighat paintings. And the Kalighat paintings are also something where we find that, the painters would perhaps sit in their roadside stalls.

It is not really like a workshop which is away from the public side but those are the roadside stalls by which like the devotees will walk by. And then they would just produce the images there instantly and that is the reason the swiftness of the hand and then the swiftness of the production process is also reflected in making this images. So, what happens in this images? What we find?

That I mean there are the initial colours if we consider the image of goddess Kali here. So, there are the colours for example, yellow is perhaps applied onto the body part and then like I mean black is applied for making the face and hair. And then on the top of yellow, we find that I mean this patch of red is used with the like I mean with I mean of course with this strip brush strokes.

And that is the reason there is this superb use of modulation of the body that had been given to these images. So, this modulation of the body, we do not really find that in the opaque watercolour. Because in opaque watercolour we cannot really have this kind of this vignette effect which can be achieved in the watercolour technique. So, something that I have already mentioned that how this the technique of making this images and the particular colours?

They contribute to the final images that is something we see here in this image as well. So then when we have like I mean this initial patches of colour and then more colours are added like I mean the darker colours will be added in the later stage. And at the end in some of the images, we find that this opaque white or silver colour is added. So, for example here, the way we see the ornaments have been drawn.

And then this ground is also drawn and then some of these wavy lines here suggesting the scribbled motives in the temple those have been drawn. So, those will be added at the end and only for this particular purpose, we have the opaque colour. So, the opaque white or the silver colour that is added at the end for adding to this ornaments. So, these are some of the characteristic features we find in the Kalighat painting.

Now, we will continue on this discussion on the paintings, their characters and the technicality in the next lecture. Thank you.