

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form of the figures. In this drawing the artist has narrated two women engaged in their daily chores. One of them is carrying an earthen pot on her head and a bucket in her hand while the other is carrying away a Sitar (Stringed musical instrument). Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" writes, "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nando, 28.4.55' in Bengali along the left margin of the painting in pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. The artist has represented in this drawing a Bagan (Garden) of Kala Bhavan in Santiniketan, with quick dabs of watercolours. A small figure of a lonesome lady in the middle of the thicket is also depicted. The fluid handling of the line and their strong delineation was the influence of the Far Eastern art practices. Nandalal understood the significance of the use of lines and experimented frequently in their execution from fine lines to being thick contouring lines and executed in a calligraphic fashion. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nando, 18.11.54' in Bengali at the right bottom corner of the painting in brush. The painting also has an inscription that reads, 'Kala Bhavan Bagan' which can be roughly translated in English as 'Gardens of Kala Bhawan'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. In this postcard drawing, Nandalal records a scene of a village boy trying to capture birds perched on a tree, whereas villagers in the background pass by unperturbed by the commotion. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nando, 15.8.55' in Bengali at the left bottom corner of the painting with pen. The painting also bears an inscription.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Nandalal Bose in his book, 'On Art' has written- "Nature is life itself and teeming always with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." This delightful drawing evokes humour in portrayal of a dog carefully observing a pair of chappals (Footwear). Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. This sketch was signed and dated 'Nando, 5.5.55' in Bengali at the top left corner of the painting with pen. The painting also has an inscription that reads, 'UNESCO, NANDAN' in capital letters, along the lower margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Jaya Appaswamy in her article, 'Nandalal Bose- Master Draughtsmen' writes- "Drawing was to Nandalal the basis of good art. He made it his practice to sketch and draw as regularly as a musician practices his instrument....(He) sketched whenever he travelled. The greater part of these drawings or sketches are on postcards; they are done either with a pen or a brush and are basically linear; the aim was simply to capture the subject and the moment briefly, to delineate form, to describe it and give it life." In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the village woman. The folds in the drape, her demeanour and her implements have been keenly observed by the artist in the sketch. This sketch was signed and dated 'Nando, 15.8.54' in Bengali at the right bottom corner of the painting in brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch Japanese Art

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal also mastered the Sino- Japanese techniques of painting being first influenced by Okakura Kakuzo and the train of Japanese artists who visited India after him especially Arai Kampo. The blurring of the linear outlines of the figures and the harmonious dilution of the colours were techniques Nandalal acquired from the arts of the Far East. The technique of modulating the ink tones from darker through lighter to obtain a variety of shadings from near white, through grey tones to blacks was mastered and implemented in several of his works. Nandalal uses fluid lines to delineate the form of the female figure accentuating the contours of her body. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nando, 26.11.54' in Bengali at the right bottom corner of the painting in brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. The present drawing is a detailed representation of a group of women engaged in hard labour for digging up of a well in the village. Nandalal in his individualistic style has rendered the image with an array of unconstrained lines in calligraphic style of the Far Eastern art practices for a perceptible representation of the subject. The strong calligraphic line drawing brings out the rhythm and coherence in the form of the women labourers even as they are engaged in the arduous task. Art historian R. Siva Kumar in the book, 'Rhythms of India: The Art of Nandalal Bose' has described the sketches and drawings of Nandalal as - "Nandalal's drawing take through different landscapes and introduce us to life in different cultures- not cosmetically, but intimately. Done on small cards, these drawings are a visual record of the artist's sensory experiences, and they capture the varying moods and gestures with remarkable ease and economy." This sketch was signed and dated 'Nanda, 25.3.55' in Bengali along the upper margin of the painting with pen. The painting also bears an inscription that reads 'Building a Well'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 84

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching and drawing, instantly recording in the postcard sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. The range of Nandalal's artistic expression is seen in the various landscapes with human figures, his varied images of nature and the Santiniketan murals. His works reflect the changing Indian landscape, portraying people and places. Through his various exploratory nature studies, as this one above, Nandalal created a visual language by the use of monochromatic tones and simple brush strokes to model and bring about a corporeality of form and substance. In the above painting Nandalal refers to birds as his tea time friends, and captures a very poignant moment out of his own life, including a variety of flora and fauna in the background. Jaya Appaswamy in her article, 'Nandalal Bose- Master Draughtsmen' writes- "Drawing was to Nandalal the basis of good art. He made it his practice to sketch and draw as regularly as a musician practices his instrument....(He) sketched whenever he travelled. The greater part of these drawings or sketches are on postcards; they are done either with a pen or a brush and are basically linear; the aim was simply to capture the subject and the moment briefly, to delineate form, to describe it and give it life." This sketch was signed and dated 'Nando, 15.11.54' in Bengali at the right bottom corner of the painting with pen. The painting also has an inscription in Bengali.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's fluid handling of the line and their strong delineation was the influence of the Far Eastern art practices. He understood the significance of the use of lines and experimented frequently in their execution from fine lines to being thick contouring lines and executed in a calligraphic fashion. In the above postcard, Nandalal uses the texture and fluidity of line to illustrate a woman ascending the staircase, facing her back to the viewer. The folds of her sari and her tresses accentuate the rhythm and motion in the composition. Nandalal Bose in his book, 'On Art' has written- "To acquire right knowledge and perception one should study men and animals when they are on the move or are active: when one can note in action the how and wherefore of the body's muscles, tendons and joints. Such study makes for useful knowledge and its easy retention in mind. Such knowledge, without doubt, is natural and living." Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed 'Nanda' with pen and black ink and dated '21.10.51' with pencil along the left margin of the painting in Bengali.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In the above drawing, Nandalal brings to life a figure of a dancing drummer captured in a moment of frenzied activity. The fluid handling of the line and their strong delineation in the calligraphic style adds vigour and grace to the drummer's form and his flowing drapery. Jaya Appaswamy in her article, 'Nandalal Bose- Master Draughtsman' writes- "The drawings on postcards have a spontaneity and brevity not seen in more formal works. They exist as evidence of the artist's unceasing desire to master visual data. " Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. This sketch was signed 'Nanda' in Bengali at the bottom left corner of the drawing with pen and black ink. The drawing also bears an inscription in Bengali that reads 'Basant Utsav 1361' and 'Falgun', referring to the celebration of spring season in the Bengali month of Falgun (February- March). The drawing bears another inscription that reads 'Santiniketan' in Bengali.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. His exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form of the figures. In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the village couple travelling with their belongings. The folds of the drapes, their coiffures, ornaments and their implements have been keenly observed by the artist in the sketch. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda 8.12.1954' in Bengali along the bottom margin of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This particular sketch illustrates a woman reading a book, wearing a long flowing attire covering her whole body. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form of the figures. He is known to have fervently sketched on postcard sized papers mostly using ink and pen, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression is well reflected in the multiple postcards in the collection of the museum which portray his visual experiences of mostly nature and rural life and also of his inner urge to constantly innovate. This sketch was signed 'Nanda' in Bengali at the bottom left corner of the painting with pen and black ink. The painting also bears an inscription in Bengali that reads 'Basant Utsav 1361', which can be translated as 'the celebration of spring season in the year 1361 of Bengali calendar'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Through his exploratory studies, Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about the corporeality of form and substance. The visual representation of the banana tree with its peculiar clustered flowers is executed with a range of linear styles with pen and ink that lends tonal variations and brings out the true form of the tree. The presence of a bat and the crescent moon in the backdrop is suggestive of the night time. Nandalal Bose in his book, 'On Art' writes- "Nature is life itself and always teeming with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." His search for newer forms of expression is well reflected in the multiple postcards in the collection of the museum which portray his visual experiences of mostly nature and rural life and also of his inner urge to constantly innovate. This sketch was signed and dated 'Nanda 23-1-55' in Bengali along the left margin of the painting with pen and black ink. The painting also bears an inscription in Bengali that reads 'Kaala Badur', which means 'bat' in English.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using pen and ink, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular drawing showcases Nandalal's master draftsmanship in executing the figures of the man and the woman with controlled but fluent lines. A male figure in the background is also seen playing a drum, suggesting a festive occasion. This sketch was signed and dated 'Nanda 10.3.65' in Bengali along the left margin of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. He had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. The above postcard shows a contour study of 'Palash' flower, also known as 'Flame of the Forest'. The rhythmic lines add life and grace to this orange coloured flower, which marks the advent of spring season in West Bengal. Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. This sketch was signed and dated 'Nandalal Bose 11.3.55' in Bengali at the bottom of the drawing with pen and black ink. The painting also bears an inscription in Bengali that reads 'Santiniketan'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting emphasised on the tonal variations of the colour for precise and recognisable rendition of a village landscape with the distinctive form of a densely grown tree. The use of varying ink tones can specially be seen in the leaves of the tree that the artist observed and studied carefully the minutest of details as the shape of the trunk of tree or the leaves they bore. Nandalal Bose in his book 'Vision and Creation' writes, "A tree grows upward; it is driven by a singular urge to spread towards the sky- trunk, branch and leaf. The trunk is like the tree's backbone; so its characteristic rhythm has to be drawn first; then its main structure with branch and twig; and finally, the total image with its bunches of leaves and shoots..." Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda 7-12-54' in Bengali at the bottom right corner of the painting with brush and black colour. The painting also bears an undecipherable inscription at the bottom margin.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Through his various exploratory nature studies, as this one above, Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about a corporeality of form and substance. This particular sketch is one of many examples of Nandalal's acute observation of his natural surroundings, where few birds are seen picking plums under a dense grove of plum trees laden with leaves and plums. Nandalal Bose in his book, 'On Art' has written- "Nature is life itself and teeming always with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. This sketch was signed and dated 'Nanda 7.5.55' in Bengali at the bottom left corner of the painting with pen and black ink. The painting also bears an inscription in Bengali- 'Jamvan', meaning the forest of Java Plum in English.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. The process enabled him to experiment with newer techniques, explore new mediums and evolve new art practices without being conformed to a particular style. The above sketch shows two human figures, one in profile and the other facing his back to the viewer, both deeply engrossed in the act of painting. Dinkar Kowshik in his article, 'Drawings and Sketches of Nandalal Bose', writes- "Nandalal's sketches , in fact, provide a moving record of a humble life and natural environment in which he lived. These are not in any way preliminary studies for his larger finished compositions in black and white. Their spacing, their distribution of black and white, their linear or tonal accents and the signature all form a part of a single unit." This sketch was signed 'Nanda' in Bengali and dated '17.2.55' in English at the back of the figure with pen and black ink. The painting also bears an inscription in Bengali which can be translated as 'Pratibha learning wash technique' at the bottom margin.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form of the figures. This particular pen and ink drawing illustrate two women carrying pitchers executed in thick contours. The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the village women. The folds of the drapes, their coiffures, ornaments and their implements have been keenly observed by the artist in the sketch. Dinkar Kowshik in his book, 'Nandalal Bose: The Doyen of Indian Art', writes- "Drawing was a definition, a distillation of form. Through line several individual variations of form were brought together, condensed, simplified and expressed in a general, universal statement."

Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. He intended to understand and assimilate the various artistic elements involved in excelling in his domain and enriched his visual vocabulary. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed 'Nanda' in Bengali along the right margin of the painting with pen and black ink. The painting also bears an inscription in Bengali which can be translated as 'Seventh Posh' or the seventh month of the Bengali calendar in English.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people. In this pen and ink drawing the fluid handling of the line and their delineation in the calligraphic style has resulted in the realistic representation of the flock of ducks. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's sketches , in fact, provide a moving record of a humble life and natural environment in which he lived. These are not in any way preliminary studies for his larger finished compositions in black and white or in colour. They are finished and self-contained in themselves like a Japanese 'Haiku'. Their spacing, their distribution of black and white, their linear or tonal accents and the signature all form a part of a single unit." Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated, 'Nanda, 55' in Bengali on the left side of the painting with pen.

dc.type: Painting

Title (indexed field): 21

dc.subject: 21

dc.publisher: 21

dc.description: 21

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch illustrates a group of women sitting in a cluster deeply engaged in singing while referring to their manuscripts. Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. It bears an inscription, dated '1361' in Bengali, referring to the year 1361 of Bengali calendar, at the bottom right corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. The fluid handling of the lines and their strong delineation in the calligraphic style gives a textured rendition to the bodies of the locals carrying baskets across their shoulders and also accentuates their vigour and strength. Nandalal renders the leaves of the trees and bushes in the background with quick strokes. R. Siva Kumar in the book, 'Rhythms of India: The Art of Nandalal Bose' has written, "Nandalal's drawing take through different landscapes and introduce us to life in different cultures- not cosmetically, but intimately. Done on small cards, these drawings are a visual record of the artist's sensory experiences, and they capture the varying moods and gestures with remarkable ease and economy." This sketch was signed and dated 'Nanda 20.3.55' in Bengali along the right margin of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose is known to have fervently sketched on postcard sized papers mostly using pen and ink, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. The fluid handling of the lines and their strong delineation in the calligraphic style gives a textured rendition to the body of the local carrying a pair of cocks tied on a bamboo stick across his shoulders. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression. His drawings often on card size format turned into independent works of art; they were fresh and vivid because of their immediacy and rapport with felt reality. They were not preliminary sketches to be developed later into painting. In fact most of these drawings and sketches were an end in themselves. Their compositional relation to the blank space, their shrewd sense of observation, and their living organic quality make his sketches far more absorbing aesthetically than many of his finished paintings." This sketch was signed and dated 'Nanda 14.12.54' in Bengali at the bottom right corner of the painting with pen and black ink. The painting also bears an inscription in Bengali which can be translated as 'Seventh Posh' or the seventh month of the Bengali calendar in English. The verso of the painting has an inscription that reads 'To His Highness, The Maharaja of Patiala' in English.

dc.type: Painting

Title (indexed field): A Sketch from Album No 85

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. This particular sketch captures a delightful moment in everyday life where a mother sitting under a tree is attending to her child. Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about a corporeality of form and substance. Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this above postcard, he has executed a detailed sketch of a man sitting at the door and playing cards, rendered in fluid, fine strokes of ink. He has also sketched various footwear placed aside the door, indicating the presence of other people in the house. This sketch was signed 'Nanda' and dated '28.4.55' in Bengali in the top-right corner of the sketch. There is an inscription in English that can be read as, 'At the door of Nandan.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this drawing depicting peasants in the fields the artist has delineated the figures and the paddy with strong fluid lines in the calligraphic style brushwork which adds grace and vigour to the form of the figures. This sketch was signed and dated 'Nando, 10.12.54' in Bengali along the lower margin of the painting in brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching; his subjects being from the surrounding environs, people in their everyday life or anything that he found fascinating. The artist has executed this humorous sketch of a feline keenly observing the single leaf in black as it sways with the wind. The inscription at the bottom of the painting in Bengali described the drawing as such. Nandalal has used delicate lines to create the form of the feline, the tree, the leaves and the environ in the backdrop. The artist emphasised on the strong delineation of line in the calligraphic style in his works which was the influence of the Far Eastern art practices. Nandalal developed his unique visual language using fine lines to thick contouring lines for rendering his subjects and to bring about the tonal variations using simple strokes to bring about the corporeality of form and substance. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book titled "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's sketches , in fact, provide a moving record of a humble life and natural environment in which he lived. These are not in any way preliminary studies for his larger finished compositions in black and white or in colour. They are finished and self-contained in themselves like a Japanese 'Haiku'. Their spacing, their distribution of black and white, their linear or tonal accents and the signature all form a part of a single unit." Nandalal explored a wide range of artistic traditions to arrive at his unique visual language and has left behind a large corpus of works in a variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. This sketch was signed and dated 'Nando, 8.12.54' in Bengali at the right bottom corner of the painting in pen. The painting also has an inscription in Bengali along the lower margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The artist has executed this sketch of a Baul singer who are wandering minstrels preaching spirituality and mysticism with folk songs. Here the Baul singer is depicted as seated underneath the tree, playing upon cymbals with Ektara (string instrument) lying close to him. Nandalal uses delicate lines to create the form of the Baul singer as he well understood their significance and experimented frequently in their execution from fine lines to being thick contouring lines, executed in a calligraphic fashion. The artist also developed his unique visual language of rendering tonal variations with simple strokes to bring about the corporeality of form and substance. The emphasis on the strong delineation of line was the influence of the Far Eastern art practices in the works of Nandalal. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed 'Nanda' in Bengali and dated '29.2.55' in English at the bottom right corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching; his subjects being from the surrounding environs, people in their everyday life or anything that he found fascinating. The artist executed this sketch with fluid brush strokes rendering the lines in a calligraphic style and depicting a villager at his daily chore of producing sweets in an open space. The man working with a ladle, making small portions of the sweets, sits near the earthen stove with a large wok placed over the fire. Other earthen wares, trays and mesh are lying nearby. The emphasis on the strong delineation of line was the influence of the Far Eastern art practices in the works of Nandalal. The artist understood the significance of the use of lines and experimented frequently in their execution from fine lines to being thick contouring lines and executed in a calligraphic fashion. Nandalal is known for recording the lively sense of humour arising from the everyday chores of common folks. It also bears testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. This sketch was signed and dated 'Nanda 23.11.54' in Bengali at the bottom left corner of the painting with brush and black colour. The painting also bears an inscription in Bengali that reads 'Laabaat', referring to the person who makes sweets.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In the above sketch the artist has depicted two women passing through the thicket of a grove with one of them holding a stick in her hand. The folds of their drapes, their coiffures, ornaments and their implements are keenly observed by the artist. Nandalal uses delicate lines to create the form of the women with accentuated contours of the body, the drapes and also for representing the dense growth in the background. The artist is known for his unique visual language using simple lines, tones and strokes to model and bring about a corporeality of form and substance. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda 6.2.55' in Bengali at the bottom left corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In the above sketch the artist has depicted a woman passing through the thicket of a grove while holding a Sitar (musical instrument) in her hands. Nandalal uses delicate lines to create the form of the woman with accentuated contours of her body and the drape of the saree and also for representing the leaves of the tree. The artist is known for his unique visual language using simple lines, tones and strokes to model and bring about a corporeality of form and substance. This sketch was signed and dated 'Nanda 4.3.55' in Bengali at the bottom right corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this drawing the fluid handling of the line and their delineation in the calligraphic style has resulted in their realistic representation of a cow grazing in a open field and paired with a stork. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this delightful pen and ink drawing, Nandalal has portrayed a woman in a playful and amorous mood embracing a tree. The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subject. The folds of the drapes, her coiffure, ornaments and the stance of her body are keenly observed by the artist. The perceptible representation of both the tree and the woman is executed in a range of linear styles with pen and ink that not only lends tonal variations but brings out their true form as well. The artist has astutely dealt with the spatial treatment of the woman juxtaposed against the tree and employed the use of linear patterns to bring out the form of the branches, bird hoisted on the tree. The drawing also encapsulates the mirth and playfulness of the scene. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda 24.2.55' in Bengali at the left bottom corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch illustrates a woman attending to her daily chores and is seen holding a basket in her hand. Nandalal explored a wide range of artistic traditions to arrive at his unique visual language and has left behind a large corpus of works in a variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. This sketch was signed and dated 'Nando, 18.11.54' in Bengali at the right bottom corner of the painting in brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this watercolours sketch, Nandalal has depicted a woman holding a bunch of flower, executed with sweeping brush strokes. This sketch was signed 'Nanda' and dated '1.3.55' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting recorded a celebratory scene of a gala organised in Santiniketan with students relaxing, the benches and desk lying disarranged suggesting of the merriment on the campus. The utilisation of tonal variations of the black colour for recognisable rendering of the assembly of students underneath the thatched roofed buildings of the institution and against the backdrop of tall woods is intriguing and alluring at the same time. Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. This sketch was signed and dated 'Nanda 9.2.55' in Bengali at the bottom left corner of the painting with pen and black ink. The painting also bears an inscription that reads 'Sriniketan Mela' in Bengali, where 'mela' means fair.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching; his subjects being from the surrounding environs, people in their everyday life or anything that he found fascinating. The artist has executed this sketch of a goat tied to a tree, grazing the surrounding grass. Nandalal has used delicate lines to create the form of the goat, the tree, the leaves and the environ around. The artist emphasised on the strong delineation of line in the calligraphic style in his works which was the influence of the Far Eastern art practices. The artist developed his unique visual language using fine lines to thick contouring lines for rendering his subjects and to bring about the tonal variations using simple strokes to bring about the corporeality of form and substance. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book titled "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's sketches , in fact, provide a moving record of a humble life and natural environment in which he lived. These are not in any way preliminary studies for his larger finished compositions in black and white or in colour. They are finished and self-contained in themselves like a Japanese 'Haiku'. Their spacing, their distribution of black and white, their linear or tonal accents and the signature all form a part of a single unit." Nandalal explored a wide range of artistic traditions to arrive at his unique visual language and has left behind a large corpus of works in a variety of styles, expressions and techniques. This sketch was signed and dated 'Nanda 14.2.55' in Bengali at the bottom left corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this delightful pen and ink drawing, Nandalal has portrayed a woman nursing her young one sitting underneath a tree. The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subject. The folds of the drapes of the woman, her coiffure, ornaments and the stance of her body are keenly observed by the artist. The perceptible representation of both the tree and the woman is executed in a range of linear styles with pen and ink that not only lends tonal variations but brings out their true form as well. The artist has astutely dealt with the spatial treatment of the woman sitting against the tree and employed the use of linear patterns to bring out the form of the branches and the leaves of the tree. The drawing also encapsulates the compassion and warmth of the scene. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda 27.2.55' in Bengali at the left bottom corner of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. This delightful drawing evokes humour in portrayal of the dog together with its young ones loitering freely about a desolate street. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nando, 10.12.54' in Bengali at the right bottom corner of the painting with pen. The painting also has an inscription in Bengali along the upper margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. The artist has portrayed here a group of tribal women, some with young infants, carrying their belonging on their head. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal explored a wide range of artistic traditions to arrive at his unique visual language and has left behind a large corpus of works in a variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. This sketch was signed and dated 'Nando, 19.4.55' in Bengali at the left bottom corner of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted two men, one of them balancing the heavy vessels over his head while another is holding a bucket, probably returning after a picnic, as mentioned in the inscription. The sketch has been swiftly executed in fluid, fine strokes of ink, defining the contour of the figures. This sketch was signed 'N.L. Bose' and dated '10.4.55' in English along the left margin of the sketch. There is an inscription in English that can be read as, 'Outgoing student's picnic over.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. This delightful drawing evokes humour in portrayal of the canine's wound up body lying amidst the pile of footwear. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nando, 2.5.55' in Bengali below the drawing with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this above postcard, he has depicted the detail sketch of a walnut, fashioned it as a tool, rendered in fluid, fine strokes of pen and ink. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed 'Nanda' and dated '18.3.55' in Bengali. There is an inscription in Bengali that can be translated as, 'Akhrot (walnut)'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch illustrates a woman with facial impairment carrying on her head a basket with cow dung cakes, which is often used as fuel for cooking and other purposes. The drawing is inscribed in Bengali identifying the cow dung cakes. Nandalal explored a wide range of artistic traditions to arrive at his unique visual language and has left behind a large corpus of works in a variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. This sketch was signed and dated 'Nando, 18.4.55' in Bengali along the right margin of the painting in brush. The painting also has an inscription in Bengali.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a man carrying his belonging, walking along a path and a ferocious dog following him. He has rendered the subject in fine, curvilinear strokes that defines contour. This sketch was signed 'Nanda' and dated '19.4.55' in Bengali in the center of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. In this postcard, he has rendered the detail sketch of the Sal plant flowers with its stem and leaves, executed in fine, rhythmic strokes of ink that brings out the true form of a plant. This sketch was signed 'Nanda' and dated '20.3.55' in Bengali in the center of the sketch. There is an inscription in Bengali that can be translated as, 'Sal flowers (Shorea robusta).'

dc.type: Painting

Title (indexed field): A Sketch from Album No 86

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a puppet in the form of a soldier, rendered with strokes of pastel colours and fluid, fine lines of ink delineating the form. It bears an inscription, dated '21.4.55' in Bengali, horizontally along the left margin of the sketch. There is an inscription in the form of poetry in Bengali that can be translated as, 'I am the soldier made up of a palm tree and I dance the way you want me to dance.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the woman carrying earthen pots. The folds of the drapes, the careful gait as she balances the pots, the choppy surface of the trunk of the date tree are details that have been keenly observed by the artist in the sketch. This sketch was signed and dated 'Nanda, 4.4.55' in Bengali along the left margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This perceptible representation of the flowering plant hollyhock is executed with stylised lines with pen and ink and brings out the true form of the plant. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda, 19.1.55' in Bengali along the left margin of the painting. The painting also has an inscription that reads, 'Hollyhock' in English along the lower margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this postcard, he has sketch a scene of a puppet show. This has been executed in fluid, bold strokes of ink delineating the forms and capturing movement of the puppets on stage. This sketch was signed 'Nanda' and dated '21.4.55' in Bengali along the lower margin of the sketch. The sketch bears an inscription in Bengali that can be translated as, 'puppet show at Jaipur' (referring to the place at Rajasthan).

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal has a firm belief that for the creation of art, an intimate understanding of nature and its ways is imperative. In this postcard, he has carefully rendered the shape and pattern of a flower in fluid strokes of watercolours in tonal variation and bold strokes of ink delineating the contours of its form. This sketch was signed 'Nanda' and dated '11.3.55' in Bengali along the lower margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting portrayed a recognisable rendition of two women sitting together. This humble recording of everyday chores of common folks evokes the sense of camaraderie shared between the two women huddled together. The sketch is executed with the tonal variations of the colour black and the fluid handling of the line in the far Eastern calligraphic style. Nandalal's smaller sketches are testimony of his keen sense of observation and his empathy for the environment in which he lived. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 3.55' in Bengali below the two figures in the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, 'Nandalal Bose - A collection of Essays has written of Nandalal's sketches and drawings -" Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression." In this sketch the artist has portrayed the ambiance of a ravine formed by river Kopai through which a woman and a young girl walks through balancing their earthen pots on the heads. The artist has acutely noted the finer details of the landscape with thickets surrounding the banks and a flock of birds in the distant horizon. Sketches as these are testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. This sketch was signed and dated 'Nanda, 19.1.55' in Bengali at the left bottom corner of the painting. The painting also has an inscription that reads, 'Kopai, Santiniketan' in English along the left margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the a village couple. The folds of the drapes, their coiffures, ornaments and their implements have been keenly observed by the artist in the sketch. This sketch was signed and dated 'Nanda, 18.5.55' in Bengali along the right margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." The perceptible representation of the date tree with its ridged surface is executed with a range of linear styles with pen and ink that lends tonal variations and brings out the true form of the tree. The group of bats and the crescent moon in the backdrop is suggestive of night time. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda, 21.3.55' in English along the left margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal' in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this pen and ink sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the mother carrying the child. The details as the folds of the drapes, coiffure, ornaments and the affectionate relationship shared between the two has been intently represented by the artist. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. This sketch was signed and dated 'Nanda, 29.3.55' in Bengali at the right bottom corner of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the two women. The folds of the drapes, their coiffures, ornaments and their gestures have been keenly observed by the artist in the sketch as also the camaraderie between the two. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. It bears an inscription, dated '26.3.55' in Bengali at the right bottom corner of the painting with pen

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this particular sketch the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the two women. The folds of the drapes, their coiffures, ornaments and their gestures have been keenly observed by the artist in the sketch as also the camaraderie between the two. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. This sketch was signed and dated 'Nanda, 5.4.55' in Bengali along the right margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal' in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this inscribed sketch the folds of the drapes of the seated person and his physical attributes are executed by the artist in the far Eastern calligraphic style lines adding poise and spirit to the form of the seated man. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. This sketch was signed and dated 'Nanda, 31.3.55' in Bengali along the right margin of the painting. The painting also has an inscription that reads, 'Binoba ji Saathi' in Bengali along the left margin of the painting meaning 'A friend of Binoba Ji'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this pen and ink sketch the fluid handling of the line and their strong delineation in the calligraphic style adds spirit and vitality to the form of the village woman feeding the flock of ducks. The minutest details as the folds of the drapes or the coarse trunk of the date tree in the backdrop are intently represented by the artist. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. This sketch was signed and dated 'Nanda, 31.3.54' in Bengali along the left margin of the painting with brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes is one of many examples of Nandalal's acute observation of his surroundings. A forest scene with tall, desolate trees is portrayed in the drawing. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda, 20.1.55' in Bengali along the left margin of the painting

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This playful sketch of a cat prancing underneath a tree is one of many examples of Nandalal's acute observation of his natural surroundings. This sketch was signed and dated 'Nanda, 14.11.54' in Bengali along the left margin of the painting with brush. The painting also has an inscription that reads, 'Siter Hawa' in Bengali along the lower margin of the painting meaning 'Cool breeze'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting portrayed a cluttered backyard of probably a household. The artist has emphasised on the tonal variations of the colour for precise and recognisable rendition with the fluid handling of the line in the far Eastern calligraphic style artist evokes fascination even of this humble recordings of a landscape. Nandalal's smaller sketches are testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes is one of many examples of Nandalal's acute observation of his surroundings. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda, 23.11.54' in Bengali at the left bottom corner of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, 'Nandalal Bose - A collection of Essays has written of Nandalal's sketches and drawings -" Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression." In this sketch of a woman washing clothes the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the form of the woman. The artist has acutely noted the finer details from the mundane life of the subject as the folds of her drapes, the hurrying action of rinsing the clothes and the surrounding environment of the household. The lively sense of humour arising from these humble records of the everyday chores of common folks is testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. This sketch was signed 'Nanda' in Bengali and dated '1/2/55' in English near the woman's feet with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, 'Nandalal Bose - A collection of Essays has written of Nandalal's sketches and drawings -" Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression." Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting emphasised on the tonal variations of the colour for precise and recognisable rendering of a village person. The artist with the fluid handling of the line in the far Eastern calligraphic style artist has evoked the lively sense of humour arising from the humble recordings of the everyday chores of common folks. His smaller sketches are testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. This sketch was signed and dated 'Nanda 3.55' in Bengali at the right-hand side of the painting with brush and black colour.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, 'Nandalal Bose - A collection of Essays has written of Nandalal's sketches and drawings -" Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression." Sketches as these are testimony of Nandalal's keen sense of observation and his empathy for the environment in which he lived. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. This sketch was signed 'Nanda' in Bengali at the bottom right corner of the painting with pen and black ink. The painting is also dated in Bengali that reads 'Pehla Aashaad 1961', referring to the first month of the year in Bengali calendar.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, 'Nandalal Bose - A collection of Essays has written of Nandalal's sketches and drawings -" Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression." In this sketch of a woman carrying earthen pots the fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the woman's form. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. This sketch was signed 'Nanda' in Bengali and dated '19-1-55' in English at the bottom left corner of the painting with pen and black ink. The painting also has an inscription that reads, 'Santiniketan, India' in English along the right margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 87

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal adept in the Chinese and Japanese brush techniques has in this monochromatic painting recorded the visit of a Chinese delegation to Santiniketan in India. The utilisation of tonal variations of the black colour for recognisable renderation of an assembly of delegates underneath a canopy and against the backdrop of tall woods is intriguing and alluring at the same time. Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes is one of many examples of Nandalal's acute observation of his surroundings. This sketch was signed 'Nandalal Bose' and inscribed 'Cultural Delegation from Republic of China to India, 19.1.55' in english along the lower margin of the painting. The painting has another inscription that reads, 'Santiniketan' vertically in English along the right margin with brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subjects narrated in the drawings and sketches of Nandalal Bose. The folds of the drapes, their coiffures, ornaments and their implements are keenly observed by the artist. In this delightful pen and ink drawing, Nandalal has portrayed fruit gatherers picking fruits from a tree in their baskets. The visual representation of both the tree and the fruit gatherers is executed in a range of linear styles with pen and ink that not only lends tonal variations but brings out their true form as well. The artist has astutely juxtaposed the two men against the backdrop of tree in terms of spatial treatment and employed the use of linear patterns to represent the characteristics of the tree and the fruit gatherers. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book titled "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's sketches , in fact, provide a moving record of a humble life and natural environment in which he lived. These are not in any way preliminary studies for his larger finished compositions in black and white or in colour. They are finished and self-contained in themselves like a Japanese 'Haiku'. Their spacing, their distribution of black and white, their linear or tonal accents and the signature all form a part of a single unit." This sketch was signed and dated 'Nanda, 11.6.55' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subjects narrated in the drawings and sketches of Nandalal Bose.

The folds of the drapes, their coiffures, ornaments and their implements are keenly observed by the artist. In this delightful pen and ink drawing, Nandalal has portrayed a mother affectionately holding her child's hand and is tending to her gently. The perceptible representation of both the mother and the young one is executed by the use of delicate yet free flowing lines with pen and ink that also lends to the tonal variations to their form and drapes. The artist has astutely juxtaposed them against the backdrop of a flowering shrub in terms of spatial treatment. Art historian R. Siva Kumar in the book, 'Rhythms of India: The Art of Nandalal Bose' has described the sketches and drawings of Nandalal as - "Nandalal's drawing take through different landscapes and introduce us to life in different cultures- not cosmetically, but intimately. Done on small cards, these drawings are a visual record of the artist's sensory experiences, and they capture the varying moods and gestures with remarkable ease and economy." Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. This sketch was signed and dated 'Nanda, 11.6.55' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms, adding rhythm, vigour and life to the figures. In this drawing of a village man carrying an umbrella in one hand and in the other a small sitting stool and a bag with a small saw and other tools is an earnest representation of a village repairman or carpenter. These repairmen are forever on the move and setup their shop wherever a mending is required to be done. The perceptible representation is executed with a range of linear styles with pen and ink that lends tonal variations and brings out the true form of the repairman or carpenter. Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature were inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. This sketch was signed and dated 'Nanda, 5.6.55' in Bengali at the left side of the painting with pen. The painting also bears an inscription in Bengali 'Barahi' meaning carpenter.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subjects narrated in the drawings and sketches of Nandalal Bose. The folds of the drapes, their coiffures, ornaments and their implements are keenly observed by the artist. In the above drawing, Nandalal shows a tribal woman holding an earthen pot in her hand. The perceptible representation of the woman is executed with a range of linear styles with pen and ink that lends tonal variations and brings out her true form. The artist has astutely executed the spatial treatment of the woman against the backdrop of a palm tree and employed the use of linear accents in her drapery. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal' in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 19.5.55' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The fluid handling of the line and their strong delineation in the calligraphic style adds grace and spirit to the subjects narrated in the drawings and sketches of Nandalal Bose.

The folds of the drapes, their coiffures, ornaments and their implements are keenly observed by the artist. In the above drawing, Nandalal shows a tribal woman carrying a bucket in her hand. The perceptible representation of the woman is executed in minimalist linear style with pen and ink. Eminent artist A. Ramachandran in the book, 'Rhythms of India: The Art of Nandalal Bose' has made the following observation about Nandalal's drawings and sketches - "He made quick graphic impressions, often simplifying them to just few lines as he sought to understand the inherent structure of what he was seeing. At times he recorded objects in a more analytical way, while at others he transformed them into visual codes of pattern." Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. It bears an inscription, dated '15.5.55' in Bengali at the left side of the painting. The painting also has an inscription that reads 'Jam Range Sari' and is referring to the Sari of the lady, which is purple in colour.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a man sleeping under a net, amid a forest, executed in various strokes of pen and ink. The rendition of the dense vegetation in rhythmic, dark strokes of ink adds depth in the composition. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '15.5.55' in Bengali along the lower margin of the sketch. There are inscriptions in Bengali that can be translated as, 'the last night of Baisakh month' and 'at this summer time the temperature goes to 110

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. In this sketch, he has depicted a scene of a stormy wind. He has rendered the plant bending with the force of a wind and a bird flying away, in various strokes of ink, brings out its true form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '13.5.55' in Bengali along the right margin of the sketch. There is an inscription that reads, 'Stormy wind' along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this sketch, he has rendered various animals against the backdrop of a hut, executed in fluid strokes of ink that lends. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '24.5.55' in Bengali along the right margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a cowherd and cows striding through a hilly terrain, swiftly executed in bold, thick strokes of ink delineating the forms to capture the immediate moment. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' in Bengali at the bottom-left corner of the sketch. There is an Inscription in Bengali which read as, 'Nandalal Bose, West Bengal, Santiniketan, Birbhum, Viswa Bharati' along the lower margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms, adding rhythm, vigour and life to the figures. This perceptible representation of a woman holding a sapling in one hand and a bucket in the other is executed with a range of linear styles with pen and ink that lends tonal variations and brings out the true form of the woman. Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. This sketch was signed and dated 'Nanda, 14.6.55' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted two gardeners, pruning bushes and shrubs, executed in fluid, thick strokes of ink, suggesting the modelling of the form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '11.6.55' in Bengali along the lower margin of the sketch. There are inscriptions in Bengali that can be translated as, 'the gardener of Uttarayan' and 'Pruning of the bushes.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a gardener ploughing the grass with a tool in his hand. The artist has rendered the subject in fluid, rhythmic lines of pen and ink, suggesting the modelling of the form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '23.5.55' along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this postcard he has depicted dogs and hens scavenging and eating from a waste, rendered in fluid, dark strokes of ink, adding strength and volume to their body. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '20.5.55' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. In this sketch, he has depicted a landscape with hilly terrain, mountains and a sketch of a factory. He has also depicted three figures, executed in quick strokes, suggesting its form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'N.L. Bose' and dated '24.5.55' in English along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a child, sitting over a black plum tree, executed in fluid, delicate lines. The artist has carefully rendered the tree in brisk strokes of pen and ink that delineate the contours of the form, adding rhythm and dynamism to the composition. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '31.5.55' in Bengali along the lower margin of the sketch. There is an inscription in Bengali that can be read as, 'black plum.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form of the figures. In this drawing of a village woman carrying an earthen pot on her head the artist has astutely portrayed a village woman and her drapery with minimalist linear accents and the spatial treatment of her form against the backdrop of a probable landscape. Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda, 14.6.54' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. In this postcard, he has rendered the detail anatomy of a grasshopper in fluid, delicate strokes of ink, and smudged, soft strokes of color pencil, adding grace and depth to the sketch. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. It bears an inscription, dated '25.10.1930, 1954' in Bengali along the right margin of the sketch. There is an inscription in English that reads, 'Locust' and in Bengali read as, 'Pangapal (which means the Grasshopper).

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This perceptible representation of a flowering plant is executed with stylised lines with pen and ink and brings out the true form of the plant. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This sketch was signed and dated 'Nanda (Bengali), 8.6.55 (English)' at the left bottom corner of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a man working on a weaving machine and surrounded with tools. He has rendered the subject in fluid, bold strokes of ink, suggesting the modelling of the form and resulting in a realistic representation of a scene. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '1.6.55' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this postcard, he has rendered a large group of cows grazing and a cowherd, standing on a hilly terrain, executed in rhythmic, thick linear ink strokes that delineate the contours of the form, suggesting the demeanour of the subject. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '27.5.55' in Bengali along the lower margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this postcard, he has rendered a detail sketch of a rooster and a hen with their chicks, executed in fluid, rhythmic strokes on ink, adding depth to their forms. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. It bears an inscription, dated '20.5.55' and, signed 'Nanda' in Bengali at the left side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a scene from inside and outside the window of a house. The artist has rendered the subject in fluid, rhythmic lines of pen and ink, suggesting the modelling of the form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this postcard, he has sketched a dog and various birds scavenging and eating a carcass. He has rendered the subject in bold thick strokes of ink delineating the forms and capturing the immediate moment. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '25.5.55' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a lady holding a child and both of them looking towards the bushes. The artist has rendered the figures in fluid, fine lines of pen and ink that bring out their true forms and add life and vigour to the composition. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' and dated '20.5.55' in Bengali along the left margin of the sketch. There is an inscription in Bengali that can be read as, 'an impatient child.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. This particular sketch is an earnest representation of the flowering plant Hollyhock executed with fluid lines. Eminent artist A. Ramachandran in the book, 'Rhythms of India: The Art of Nandalal Bose' has made the following observation about Nandalal's drawings and sketches - "He made quick graphic impressions, often simplifying them to just few lines as he sought to understand the inherent structure of what he was seeing. At times he recorded objects in a more analytical way, while at others he transformed them into visual codes of pattern." This sketch was signed and dated 'Nanda, 27.3.55' in Bengali at the left corner of the painting with pencil.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this sketch, the artist has rendered a sculpture of a ferocious mythical creature, probably from a South Asian temple. The sketch is rendered with bold, fine yet firm pen and ink strokes articulating the form of the subject. This sketch was signed 'Nanda' in Bengali at the bottom left corner of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The range of Nandalal's artistic expression can be seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. In this sketch, he has depicted a group of students walking on a serene landscape, executed in thick, bold strokes of ink. He has rendered the landscape with dark strokes, creating depth in the composition. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. This sketch was signed 'Nanda' along the left margin of the sketch and dated '3.12.1954' along the right margin in Bengali. There is an inscription in Bengali that can be translated as, 'the students of Kala Bhavan going to Kopai (village) for a picnic.'

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch he renders a wealth bowl which is carried by goddess Lakshmi as the inscription suggest. Executed in fine, fluid pen and ink strokes. The use of both linear and curvilinear strokes for shading, adds grace to the form. This album of 30 works mostly consists of landscapes and figurative sketches of animals in pen and ink. Their myriad poses and postures not only serve as templates for Nandalal's sketching routines but allow him to make visual records of events, both everyday and historic. It bears an inscription, dated '8.6.55' in Bengali at the bottom-left corner of the painting. The painting also bears an inscription in Bengali that can be translated as, 'Jhanpi' (referring to a wealth bowl carried by goddess Lakshmi in her arm)

dc.type: Painting

Title (indexed field): A Sketch from Album No 88

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This perceptible representation of a flowering plant is executed with stylised lines with pen and ink and brings out the true form of the plant. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 8.6.55' in Bengali at the bottom left corner of the painting with pencil.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes is one of many examples of Nandalal's acute observation of his surroundings. The trunk of the contoured tree is wittily illustrated to take the shape of a man's facial features. This sketch was signed and dated 'Nanda, 4.57' in Bengali along the left margin of the painting with pen. The painting also has an inscription that reads, 'Santiniketan' in Bengali along the lower margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose's drawings were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. This particular sketch illustrates a village woman holding a bucket in her hand. Nandalal, in this quickly illustrated sketch, uses thick strokes to delineate the folds of her drapery. Jaya Appaswamy in her article, 'Nandalal Bose-Master Draughtsman' writes- "The drawings on postcards have a spontaneity and brevity not seen in more formal works. They exist as evidence of the artist's unceasing desire to master visual data." Nandalal Bose preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. This sketch was signed and dated 'Nanda, 6.7.57' in Bengali along the lower margin of the painting with pen and ink. The painting has an inscription that reads, 'Santiniketan' in Bengali along the left margin of the painting. The painting also bears another inscription which is undecipherable.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this drawing, Nandalal Bose illustrates a woman sitting leisurely on the edge of a cliff. The artist uses minimal strokes to render the rapid flow of water and the ridged surface of the cliff. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words, "Nandalal's drawings are vast in number and varied in technical interest. He was indefatigable in his search for form and to the end of his life he remained a student. Whatever he saw, and wherever he went he recorded the flora and fauna, the people of the place, their dress, their carriages, the head-dresses, the landscape, the festivals, the architecture, and while doing that he went on attaining a felicity of expression. His drawings often on card size format turned into independent works of art; they were fresh and vivid because of their immediacy and rapport with felt reality. They were not preliminary sketches to be developed later into painting. In fact most of these drawings and sketches were an end in themselves. Their compositional relation to the blank space, their shrewd sense of observation, and their living organic quality make his sketches an end in themselves. Their compositional relation to the blank space, their shrewd sense of observation, and their living organic quality make his sketches far more absorbing aesthetically than many of his finished paintings." Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 7.6.57' in Bengali along the right margin of the painting with pen and ink. The painting also has an inscription that reads, 'Santiniketan' in Bengali along the lower margin of the painting.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Dinkar Kowshik in his book, 'Nandalal Bose: The Doyen of Indian Art', writes-

"Drawing was a definition, a distillation of form. Through line several individual variations of form were brought together, condensed, simplified and expressed in a general, universal statement."

Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. In the above postcard, the perceptible representation of the palm tree with its ridged surface and the fan shaped leaves are executed with a range of linear styles with pen and ink that lends tonal variations and brings out the true form of the tree. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 3.57' in Bengali at the right side of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this pen and ink sketch the artist has represented a dense wooded landscape of tall trees amidst which with the silhouettes of a horse rider and another man can be seen. Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 3.57' in Bengali at the left bottom corner of the painting with brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form and elements of nature. Dinkar Kowshik in his article, 'Drawings and Sketches of Nandalal Bose', writes- "His drawings often on card size format turned into independent works of art; they were fresh and vivid because of their immediacy and rapport with felt reality. They were not preliminary sketches to be developed later into paintings. In fact most of these drawings and sketches were an end in themselves. Their compositional relation to the blank space, their shrewd sense of observation, and their living organic quality make his sketches far more absorbing aesthetically than many of his finished paintings." The above postcard illustrates a flock of birds sitting atop a branch of a tree. With the use of strong and rhythmic lines, Nandalal adds grace and spirit to the intricate mesh of branches covering the entire pictorial space, with the use of a series of effortless strokes. Dinkar Kowshik in his book, 'Nandalal Bose: The Doyen of Indian Art', writes- "Drawing was a definition, a distillation of form. Through line several individual variations of form were brought together, condensed, simplified and expressed in a general, universal statement." Nandalal had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. This sketch was signed and dated 'Nanda, 12.3.57' in Bengali at the left bottom corner of the painting with brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the forms of nature. In this particular drawing, Nandalal studies in detail the contours of a flower of an opium plant with its stem and leaves. Nandalal, with the subtle handling and soft delineation, carefully studies the rhythm and pattern in the shape and contour of the organic form. Nandalal Bose in his book, 'On Art' has written- "Nature is life itself and teeming always with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." Nandalal Bose had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. Nandalal had a strong affinity for sketching and drawing, instantly recording in the post card sized papers his subjects from the surrounding environs, people in their everyday life, animals, flora and fauna or anything that he found fascinating. The drawings complete in themselves were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. This sketch was signed and dated 'Nanda, 15.3.57' in Bengali along the left margin of the painting with pen and ink. The painting also has an inscription that reads, 'Afeem Phool' in Bengali along the lower margin of the painting meaning 'Flower of an opium plant'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes is one of many examples of Nandalal's acute observation of his surroundings. The trunk of the contoured tree is wittily illustrated to take the shape of a man's facial features. The presence of a thatched roof in the backdrop and the group of hens affirms of the rural setting of the sketch. This sketch was signed 'Nanda' in Bengali below the animated face of the tree and dated '6.6.57' in Bengali, horizontally along the left margin of the painting with brush.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The above postcard depicts two women carrying pitchers across a hilly landscape, the rolling hills diagonally dividing the pictorial space into two halves. R. Siva Kumar in the book, 'Rhythms of India: The Art of Nandalal Bose' has written, "Nandalal's drawing take through different landscapes and introduce us to life in different cultures- not cosmetically, but intimately. Done on small cards, these drawings are a visual record of the artist's sensory experiences, and they capture the varying moods and gestures with remarkable ease and economy." Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 7.7.57' in Bengali along the left margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose, in this pen and ink drawing has represented a villager carrying his belongings across a stick on his shoulders, supporting it with his hands. Nandalal has in his individualistic style emphasized on the line drawing with the solidity of structure. The artist has with the fluid handling of the line and its strong delineation in the calligraphic style lent grace and spirit to the form of the figure and the folds of his drapes. Nandalal Bose in his book, 'On Art' has written- "To acquire right knowledge and perception one should study men and animals when they are on the move or are active: when one can note in action the how and wherefore of the body's muscles, tendons and joints. Such study makes for useful knowledge and its easy retention in mind. Such knowledge, without doubt, is natural and living." This sketch was signed and dated 'Nanda, 6.57' in Bengali along the left margin of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the form and elements of nature. The above postcard illustrates a flock of birds sitting atop a branch of a tree. With the use of strong and rhythmic lines, Nandalal adds grace and spirit to the intricate mesh of branches covering the entire pictorial space, forming a decorative pattern. Renowned artist and critic, A. Ramachandran in the book, 'Rhythms of India: The Art of Nandalal Bose' writes about Nandalal's drawings, "He made quick graphic impressions, often simplifying them to just few lines as he sought to understand the inherent structure of what he was seeing. At times he recorded objects in a more analytical way, while at others he transformed them into visual codes of pattern." Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 8.8.57' in Bengali at the left bottom corner of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." In this particular sketch, Nandalal illustrates a pair of hens. The artist keeps the background ambiguous by using a series of patterned lines surrounding the hens. Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 2.4.57' in Bengali at the right side of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora fauna, the people, their attires, life in rural villages, the landscapes, etc. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This particular sketch executed with quick strokes illustrates a forest scene through which a woman can be seen carrying an earthen pot on her head pot across the slope and a man seated in proximity. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." This sketch was signed and dated 'Nanda, 1.5.57' in Bengali along the right margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. The above postcard depicts two human figures on a tranquil seashore in pen and ink. The sea wave is seen veeringly, dividing the pictorial space in two halves. Nandalal Bose in his article, 'The Discipline of Art', has written- "The great globe, the forms in and outside the mind, the Prana, life in which all this universe of motion moves and from which also it proceeds I try to see the rhythm of life in every form common and uncommon. In other words, previously I sought for divinity only in the image of the gods and goddesses, now I try to find it in 'sky, water and mountains'." Nandalal is known to have fervently sketched on postcard sized papers mostly using pen and ink, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression is well reflected in the multiple postcards in the collection of the museum which portray his visual experiences of mostly nature and rural life and also of his inner urge to constantly innovate. This sketch was signed '6.57' in Bengali at the top left corner of the painting with pen. The painting also has an inscription in Bengali which is indecipherable.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. Dinkar Kowshik in his book, 'Nandalal Bose: The Doyen of Indian Art', writes- "Drawing was a definition, a distillation of form. Through line, several individual variations of form were brought together, condensed, simplified and expressed in a general, universal statement." This particular drawing illustrates a woman who is probably grinding spices on a traditional ground stone. The drawing bears the sign of the artist and date 'Nanda, 6.6.57' in Bengali with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose in his book, 'On Art' has written- "Nature is life itself and teeming always with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." This particular postcard illustrates Nandalal's probable sojourn to a hilly district, where the artist preferred drawing from life, sketching outdoors with the subject being nature studies, landscapes, figure drawings, animals. Although, the sketch is small in scale, yet it invigorates with rich detailing of the artist's observations and experiences. The fluid handling of the lines and their strong delineation in the calligraphic style gives a textured rendition to the thatched house, the small gateway, elongated pine trees and bushes enclosed in a hilly landscape. National Gallery of Modern Art, New Delhi acquired the largest collection of 6744 artworks of Nandalal Bose from his family. Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. This sketch was signed and dated 'Nanda, 3.6.67' in Bengali, vertically along the right margin of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. In the above painting, Nandalal employs brush and black colour to study the form and texture of the ornamental flowers- 'Hibiscus' and 'Kadamba'. The artist's use of fluid handling of the line and their strong delineation was the influence of the Far Eastern art practices. Nandalal Bose in his book, 'On Art' says, "Nature is life itself and teeming always with infinite variety; it is in her that the artist always renews his experience and finds an unceasing flow of inspiration." Nandalal's exploration of the different ways of delineating a line allowed him to experiment with it in varying forms adding rhythm, vigour and life to natural forms. The artist had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. The process enabled him to study newer techniques, explore new mediums and evolve new art practices without being conformed to a particular style. This sketch was signed and dated 'Nanda, 7.57' in Bengali along the right margin of the painting with brush and black colour.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal Bose's drawings, complete in themselves, were his vivid observations of the characteristics and attributes of subjects chosen from his immediate surroundings. In this particular postcard, Nandalal illustrates a man sitting atop a wooden purlin, occupied in making a thatched roof, supported by several sections of bamboo canes. The fluid handling of the line and its graphic quality adds vigour and life to the form of the working man. Jaya Appaswamy in her article, 'Nandalal Bose- Master Draughtsman' writes- "The drawings on postcards have a spontaneity and brevity not seen in more formal works. They exist as evidence of the artist's unceasing desire to master visual data." Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 27.3.57' in Bengali at the bottom centre of the painting with pen and black ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment in representation of lines in its varying forms adding rhythm, vigour and life to the forms of nature. In the above hilly landscape, the perceptible representation of the pine trees with their ridged surfaces is executed with a range of strokes that lends tonal variations, texture and brings out the true form of the trees. The adept use of the inherent white space in the foreground and water-body with scribbled strokes showcases Nandalal's prowess as a draftsman. Nandalal Bose preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Nandalal explored a wide range of traditions to arrive at his unique visual language and has left behind a large corpus of works in a wide variety of styles, expressions and techniques. He studied the art practices and traditions not only of India but also those of other nations and re-produced them in his environs in Santiniketan. His intent being to understand and assimilate the various artistic elements involved for excelling in his domain and which also enriched his own visual vocabulary. The painting has an inscription that reads, 'Paila Baisakh, 1364, Santiniketan, Nandalal Bose' in Bengali at the left bottom corner of the painting with pen and ink. 'Paila Baisakh 1364' means the first month of the Bengali year 1364.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about a corporeality of form and substance. In the above postcard, Nandalal illustrates a woman glancing out from a window. Nandalal uses delicate lines that create the visual effect of a sari, clinging to the woman's body. The series of slanting strokes also suggest rainfall. The range of Nandalal's artistic expression can be seen in his varied images of nature and the portrayal of people and places. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has written of Nandalal's sketches and drawings - "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 1.6.57' in Bengali at the left bottom corner of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal was indefatigable in his sketching routines which formed an adjunct part of his daily life. Making instantaneous visual records of anything amusing happening in his surroundings or of social events, or observing the demeanour and mannerisms of people, the cattle and observing intently the ways of nature was inspiring and a source of delight for Nandalal. His smaller sketches are testimony of Nandalal's keenness to observe and his empathy for the environment in which he lived. This particular pen and ink drawing depicts a study of the insect, Scorpion showing its peculiar eight legs with its curvilinear back. The intricacies of its anatomy have been depicted with care. Dinkar Kowshik in his article 'Drawings and Sketches of Nandalal in the book, "Nandalal Bose - A collection of Essays" has elucidated about the sketches of Nandalal in the words "Much of his (Nandalal) strength and sensitive wealth finds expression in the spontaneity of his sketches." National Gallery of Modern Art, New Delhi acquired the largest collection of 6744 artworks of Nandalal Bose from his family. This sketch was signed and dated 'Nandalal Basu, 14.6.57' in Bengali along the lower margin of the painting with pen and ink. The painting also bears an inscription that reads 'Santiniketan' in Bengali.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about a corporeality of form and substance. Nandalal's fluid handling of the line and its strong delineation was the influence of the Far Eastern art practices. This particular postcard illustrates a stream of water flowing through a woodland covered by trees and undergrowth. Nandalal experimented frequently with the use of lines and linear styles executed from fine lines to thick contour lines in a calligraphic fashion to render the gush of water, the trees and shrubs. Nandalal's exploration of the different ways of delineating a line allowed him to experiment with its varying forms adding rhythm, vigour and life to forms of nature. Nandalal is known to have fervently sketched on postcard sized papers mostly using ink and brush, recording his surroundings. His small sketches vastly vary in detailing, some drawn quickly with just a few lines, others executed with more elaborate characteristics from an analytical perspective. His search for newer forms of expression and his inner urge to constantly innovate is well reflected in the multiple postcards in the collection of the museum which portray the artist's visual experiences of flora, fauna, the people, their attires, life in villages, the landscapes, etc. This sketch was signed and dated 'Nanda, 5.8.57' in Bengali along the lower margin of the painting with pen. The painting is inscribed again with a date, '28.6.57' in English, vertically along the right margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 89

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. The range of Nandalal's artistic expression is seen in the changing Indian landscapes, his varied images of nature and the portrayal of people and places. The above sketch illustrates two girls standing while holding each other by their shoulders in a relaxed manner. Nandalal uses delicate lines that create the visual effect of a sari, clinging to their bodies, accentuating the contours of their bodies. Nandalal created a visual language by the use of simple lines, tones and strokes to model and bring about a corporeality of form and substance. Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings, animals. Often the sketches were small in scale although invigorating with the rich detailing of the artist's observations, experiences and sojourns to various places. This sketch was signed and dated 'Nanda, 16.7.57' in Bengali along the left margin of the painting with pen and ink.

dc.type: Painting

Title (indexed field): A Sketch from Album No 9

dc.subject: Drawing Art Work

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: The National Gallery of Modern Art, New Delhi acquired the largest collection of 6744 artworks of Nandalal Bose from his family. A major portion of the museum's collection includes monochromatic pencil sketches, pen and ink drawings on postcard and paper, watercolour paintings and sketches apart from the more detailed and elaborate tempera and wash paintings, Haripura posters and prints from the artist's extensive oeuvre. Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this sketch, he has depicted a sculptor making a portrait, rendered in fluid, fine lines of pen and ink delineating the contours of his body. It is signed 'Nanda' in Bengali and dated '20.6.1934' in English at the bottom-right corner of the sketch.

dc.type: Drawing

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard, Nandalal reproduces a line drawing of a squirrel, executed roughly in wiry outlines and quick, short strokes. He also studies the body and skeletal structure of the animal etched briskly in another template by the side. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." It bears an inscription, dated '16.1.56' in English along the left margin of the sketch. There is an inscription in Bengali which translates to, 'Squirrel' along the lower margin.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This postcard shows three puppies outside their kennel, one rather mischievous, playing with a bone. Nandalal reproduces the subject in a simple line drawing, employing soft, curvilinear strokes of the brush to define the contours of the organic forms. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nanda' and dated '11.1.56' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard Nandalal reproduces a rough line drawing of a squirrel, executed vigorously in a cluster of short strokes that define the petite animal. The brisk pen work adds life and strength to the drawing. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." It bears an inscription, dated '16.1.56' in English along the lower margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard Nandalal depicts a bullock cart loaded with certain goods probably for the Sriniketan fair, as the inscription suggests. It is a simple line drawing rendered with careful observation in fluid, linear strokes of the pen. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." It bears an inscription, dated '3.2.56' in Bengali along the lower margin of the sketch. There is also an inscription in Bengali that reads, "Sriniketan Mela" along the lower margin.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this third sketch of a series of four sketches of ducks in the album, Nandalal has depicted a duck from various angles and studied its movements in simple line drawings. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 28.1.56' in Bengali in the top-left corner of the sketch with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard Nandalal reproduces a simple line drawing of a squirrel feeding on fruit, executed vigorously in a cluster of short strokes that define the petite animal. The brisk pen work adds life and vitality to the drawing. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 17.1.56' in Bengali along the right margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this last sketch of a series of four sketches of ducks in the album, Nandalal has, in short, brisk strokes of the pen, depicted two ducks as they walk along with a pool of water. The artist has also drawn a small sketch of an insect on the side. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 24.1.1956' in Bengali along the left margin of the sketch with pen. There is also an inscription in Bengali that can be read as, 'Kigol' and a date, '22.11.56' in English.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal's exploration of the different ways of delineating a line allowed him to experiment with its varying forms adding rhythm, vigour and life to the form of the figures. In this quick line drawing, Nandalal has depicted a mother-hen surrounded by its chicks inside a pen in swift, short strokes. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 3.3.56' in Bengali along the upper margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal preferred drawing from life, often sketching outdoors with the subject being life, nature studies, landscapes, figure drawings and animals. In this pen and ink sketch, the artist has rendered a tree along with a crow nearby. The textured rendition of the trunk in short, fluid strokes accentuates its robustness and strength. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." It bears an inscription, dated '28. Nov 1955' along the lower margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this playful collage, Nandalal has depicted the shape of a bird with a piece of paper, evidently torn by hand, adding details to the form with a few strokes of the pen. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This collage was signed and dated 'Nanda, 28.1.56' in Bengali at the bottom-left corner of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard Nandalal depicts a bull in a simple line drawing, an ornamental representation of the animal. He employs swift, calligraphic strokes that define its characteristic features and movement. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nanda' and dated '19.10.55' in Bengali along the left margin of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This postcard shows a young boy relaxing atop a bull, a rather humorous moment captured by Nandalal. He renders the subject in brisk, short strokes that define the organic forms. Contrary to its aggressive nature, Nandalal portrays the bull with a jovial expression. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nanda' in Bengali along the left margin of the sketch and dated '1.1.56' at the bottom-right corner of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: This postcard portrays two hens outside a cage, rendered in brisk, short strokes that define their heavy plumage. Nandalal carefully studies the nuances of their body structures and with slight detailing adds depth to the forms. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nandalal Basu' and dated '14.12.55' in Bengali along the lower margin of the sketch. There is an inscription in Bengali that reads, 'Rhode Island Murgi' referring to a breed of hens.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this postcard Nandalal portrays an emaciated female dog feeding her litter. It is a simple line drawing executed in wiry outlines that define the contours of the forms. Nandalal brings out the irony of the image, as the inscription suggests, in a few, effortless strokes.

Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nanda' and dated '20.12.55' in Bengali along the lower margin of the sketch. There is another inscription in Bengali that roughly translates to "It ultimately died due to starvation".

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal is known to have depicted fervently, the environs and surroundings of Santiniketan where he lived and taught. In this pen and ink sketch, the artist has depicted a bull grazing on a patch of grass as it is followed by three birds. He has employed soft, fluid lines to render the scene, adding life and vitality to it. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 23.1.56' in Bengali in the top-right corner of the sketch. There is an inscription in Bengali that can be read as, 'Santiniketan', referring to the place it was sketched at.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this pen and ink sketch, Nandalal has executed a playful depiction of a sparrow as she rests on a saucer, framed by a cup and the table cloth in the background. The sombre expression of the bird is offset by the vivid pattern behind. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 21.1.56' in Bengali along the lower margin of the painting with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this pen and ink sketch, Nandalal has depicted three puppies playing with each other in a pool of water. In short, swift strokes, he has rendered the lively scene with humour, and spirit. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed and dated 'Nanda, 22.1.56' in Bengali along the left margin of the sketch with pen.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. In this sketch, he has depicted a man milking, rendered in fluid, rhythmic lines of pen and ink. He has also depicted a calf standing near to them. The texture rendition of a tree and a hut in the background, in short, thick strokes adds grace and vigour to the composition. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them." This sketch was signed 'Nanda' and dated '24.1.56' in Bengali at the bottom-right corner of the sketch.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this quick pen and ink sketch, Nandalal has depicted two crows pecking on leaves. He has executed the birds with thick, dark strokes resulting in the realistic representation of the subject. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them."

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: Nandalal has firm belief that for the creation of art an intimate understanding of the nature and its ways is imperative. In this postcard, he has depicted a sketch of birds eating flies and below the sketch is a verse of Kabir Das, mentioned in the inscription. This has been executed in fluid, bold strokes of ink delineating the forms. This sketch was signed 'Nandalal Bose' and dated '20.2.56' in Bengali along the lower margin of the sketch. The sketch bears an inscription in Bengali in the form of a verse that can be translated as, 'god provides food for all'.

dc.type: Painting

Title (indexed field): A Sketch from Album No 90

dc.subject: Drawing Artwork Sketch

dc.publisher: National Gallery of Modern Art, New Delhi

dc.description: In this second sketch of a series of four sketches of ducks in the album, Nandalal has depicted a duck from various angles and studied its movements in simple line drawings. Nandalal had a strong affinity for sketching, his subjects being the surrounding environs, people in their everyday life or anything that he found fascinating. His sketches provide a moving record of the modest life and natural environment in which he lived. This album of 24 works from the late years of his career, largely records line drawings of animals and birds, with a few detailed renditions. Some of these subjects, he has executed repeatedly, studying them in varied postures. About the depiction of animals, in his book, 'Vision and Creation', Nandalal elaborates, "Each creature has a basic spinal rhythm following its characteristic nature...A certain kind of movement or rhythm finds expression in the body of an animal following each emotional impulse, and this becomes for us its characteristic gesture... These body rhythms are based on the structure of the backbone, and this is seen most clearly from the side. The body's mass, structure and volume should be studied in relation with this life rhythm; it controls them and, in turn, is controlled by them."

dc.type: Painting