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Pictorialism in the Context of the Bengal Renaissance

Піктореалізм у контексті Бенгальського відродження

Abstract. The paper examines the process of formation and development of artistic periodicals in India at the turn of the 20th century in the context of artistic development and cultural movements of the Indian national revival. The article focuses on the main figures that formed the tradition of Indian illustrated periodicals, oriented to the Indian reader, and reveals the main features of the artistic design of such publications. This paper is an overview of the principles of pictorial realism in Indian art that were a reaction not only to the fascination with the Western realistic manner of painting but also were formed under the influence of developing printing technologies directly in India. The aim of the research was to confirm the originality of the development of the printing of Indian illustrated periodicals on the material of Bengal. The methodology includes comparative, historical-cultural, and art historical methods.

Keywords: Indian pictorialism, Modern Review, editor Ramananda Chatterjee, painter Upendrakishore Roy Chowdhury, Bengal Revival.

Introduction. The contemporary visual art of India developed during a specific period—the beginning of the 20th century, marked by the process that art historians named the Bengali Renaissance. Characteristic of this period is also the uplift of the nation at all levels that prompted first to find a balance between the colonizer and the colony and later to generally return to the revival and development of the primordial and original—to the culture, art, and history of India.

Public opinion and the opinion of the artistic elite chose the most reactive way—printed periodicals that became a huge impetus for the development of printing within the country and enabled artists to get a new space for the presentation of their works. All the elements of artistic language, images, ideas, and concepts later reproduced in painting were tested in printed graphics during the period first: be it self-published or posters or later on—illustrations for periodicals, thereby supporting the trend of realistic images and giving way to pictorial realism.

Literature review. Partha Mitter was the first to raise this question thoroughly in an art historical study. His book *Art and Nationalism in Colonial India 1850–1922* (Mitter, 1994) is primarily focused on revealing the problems of the formation of purely Indian art against the background of British colonial policy. Analyzing such a complex problem, Mitter emphasizes two trends that were forming at that time in Indian

art: the avant-garde experiments and cultivation of a realistic manner of painting. P. Mitter points out that it is the latter that becomes the basis of any printed publication, while the development of photographic art urges publishers to improve the technical side of the issue.

Partha Mitter's study is the first to reveal some official documents and to cite archival normative documents not translated into European languages. His position in research is distinguished by a logical presentation of important milestones in the development of Indian art at the turn of the century that allows processing the information of that time in a dispassionate and rational way.

Christopher Pinney's work *The Printed Image and Political Struggle in India* (Pinney, 2004), in turn, reveals the main prerequisites and reasons for the orientation of specific editions of India at the beginning of the 20th century. The author also points out a few factors that influenced the rise in popularity of such artists as Raja Ravi Varma, A. Tagore, R. Tagore, and others.

Digitized editions of *Modern Review*, *Sandesh*, *Prabasi*, and other periodicals now presented on the websites of different scientific archives and the archive of the Indian Ministry of Culture also became the basis of the research. The study relies on original material and introduces some illustrations into the scientific circulation of Ukrainian art history and Indology.

The biographical information about the main figures presented in the article was based on the Jadavpur University publications on the activities and achievements of Upendra Kishore Ray Chowdhury. In addition, Andrew Robinson provides important milestones of the publisher's activities in his biographical edition *Satyajit Ray* (Robinson, 1989) that includes unique interviews and direct analysis of individual concepts of the master and his family.

The aim of this research paper is to investigate the process of development of periodicals printed in India at the turn of the 20th century and their influence on the further development of Indian visual art.

Thus, the objectives are the following: to investigate the conditions of formation and development of the first illustrated periodicals in India at the early 20th century, to reveal the influential figures of this process, and to examine the development of illustrated children's periodicals in Bengal.

Methodology includes art historical, comparative, and historical-cultural methods.

Results and Discussion. From the late 1870s to the early 1890s, Calcutta and Pune were the main centers of printmaking in India. However, during the first decade of the 20th century the mass center shifted resolutely to the axis that ran between Bombay and a small municipality of Lonavala, on the railway line from Bombay to Poona. Central to this change in the commercial painting industry was the popularity of the artist Raja Ravi Varma (1848–1906), as well as the rapid growth in the number of illustrated periodicals.

The advantage of the realistic tendency of art in Bombay and Calcutta was the full support of the Raj, who, in turn, patronized art establishments like societies and schools. The only element working independently from the government were modern innovations, like the printing technologies and mechanical reproduction processes, spread primarily by the supporters of the national revival. At the time, Indian sensibility becomes an element of research and sometimes political speculation that may be illustrated with the numerous caricatures. Indians were becoming a “visual society” (Mitter, 1994, p. 120) and enjoyed a rich diversity of printing: pictured magazines, illustrated books for children, and caricatures. The advent of high-quality printing forms gave more credibility to art-related materials. Academic art gradually won over public tastes thanks to the development of printing presses and, hence, regular publications.

In general, the mechanization of printing processes adjusts the demand for professions and poses new challenges along with new opportunities for journalists. Graphic artists, for example, could learn from magazine illustrators or caricaturists. Ramananda Chatterjee belongs to the school that combines literature and illustration in journalism. His career coincided with the heyday of the Bengali revival, as well as with the activities of the Indian National Congress, where he also actively participated. W. T. Stead, the influential editor of the *Pall Mall Gazette*, described this pioneer as follows: “The sanest Indians are for a ‘nationhood of India’ undivided by caste, religion, or racial differences. A notable representative of this is Ramananda Chatterjee. He seeks, through

the medium of the Press, to rouse India to a sense of its fallen condition, and to inspire the natives of the land to help themselves. He is pre-eminently an editor, although he was associated with many reform movements. Chatterjee is currently the editor, although ... he has been associated with many reform movements. At the present he is the editor, publisher and owner of *Modern Review*, a high-grade illustrated monthly magazine in English, and *Prabasi*, a Bengalee organ” (Mitter, 1994, p. 120).

Ramananda's interest from the very beginning may be divided into art and the national idea, which he organically combined in his activities. He was an example of a modern entrepreneur brought up by colonial India. Ramananda prided himself on the professionalism of his business, insisting on the backbone of punctual publication and regular sponsorship. His career was exemplary in anticipating new trends and deftly managing his businesses in those directions.

R. Chatterjee's liberal views were the basis for his decisions, both in his professional activities and in his private life. He was a member of the Brahmin caste but gave up all its privileges. He supported the Brahmo Samaj, a liberal Brahmin movement in the early 20th century that fought against religious superstitions and for social reform. Similarly, in his editorial work, Ramananda instinctively began to pay attention not to the works of naturalists, but to the young representatives of Swadeshi and Orientalism, such as Abanindranat Tagore. His record includes efforts to establish an evening school for the workers, involvement in educational projects for children, and the betterment of Indian women, initiatives he paid attention to while still in school. In his university years, his attraction to the nationalist idea and regular attendance of Congress sessions during were noticeable. However, Ramananda himself saw his activity primarily as a journalist not as a politician (Chatterjee, 2019, p. 15).

Ramananda was ambitious and like many other young men did not reject the opportunity to work abroad. While already teaching at Allahabad's Kayastha College, he founded *Pradipa*, his first illustrated magazine. The aim of the magazine is disclosed by the editor on the first page of the publication: “If you ask us why another Bengali magazine ... the reason is that there is none yet of I like in Bengali which combines pleasure with edification” (*Pradipa*, 1898). *Pradipa* was not limited to one topic, with its articles being rather encyclopedic by nature. The magazine included materials on history and archaeology, art, science, and a variety of other subjects (Chatterjee, 2019, p. 29).

Prabasi and *Modern Review* became the most popular magazines in society, and Ramananda's most profitable investments. From the beginning, *Prabasi* demonstrated his editor's passion for art. The cover of the first issue displayed a cultural synopsis of Indian architecture: Hindu, Muslim, Buddhist, Sikh, Burmese (all nationalities or countries under the Raj), the same photos are presented in one of the articles on the peculiarities of Indian architecture (*Prabasi*, 1901). The first print was immediately sold out and the publishing house had to do a run on. Nevertheless, in Ramananda's view, the circle of readers was quite limited since it included



1. Sashi Kumar Hesh's Puranic illustrations in Pradipa (1901)

only educated Indians. As a publisher, he needed wider range of ideas and a more competitive publication. Thus, in 1907, the English-language edition of the *Modern Review* appeared, aiming to emphasize his nationalist message more clearly to the English-speaking Indians that proved to be a prescient move. R. Chatterjee was convinced that foreign rulers should know about the birth of nationalism. Before the emergence of the *Modern Review*, the ground was prepared by an advertising campaign performed by famous Indian writers (*Modern Review*, 1907). The magazine thus became the main forum for Indian nationalist intellectuals. It published articles on politics, economics, social policy, and along with it the poems, short stories, travels, and photographs or reproductions of the works of art.

Being an English-language periodical, the *Modern Review*, therefore, reached the largest audience—it was popular all over the country. The magazine owed a large part of its appeal to the illustrations of new quality after quite familiar lithographs and woodcuts. The techniques of the latter, with streaming printing, often were of poor quality, and some publishers avoided illustrations altogether. For example, Balendranath Tagore's critical art articles in the *Bharati* magazine seem to describe works of art by touch. Unsurprisingly, these essays remained unknown for a long time, since it is almost impossible to distinguish them from economic, political, or general entertainment articles with a quick assessment. Unillustrated, they remained little-known to the art historians-Indologists until recently. New requests for illustration appeared after the dissemination of photography, capable of capturing the clarity and subtle gradations of light. For Ramananda, poor quality images were a pressing problem. Familiar with current technical discoveries, he viewed halftone printing as an important step forward (Chatterjee, 2019, p. 78).

The most successful collaboration began when R. Chatterjee met Upendra Kishore Ray Chowdhury, who

was a Renaissance universal man of sorts. His halftone printing techniques were widely used until recently and started a new stage in the development of printed illustrations in periodicals. In 1985, Upendra Kishore established a private printing firm, U. Ray and Sons; he was widely recognized as an innovator in photo reproduction. In 1902, he produced the Ray Tint Process, which he used the following year to produce color printing forms in magazines. His experiments were regularly published in the London-based graphics review magazine *Penrose Annual* that helped to spread his innovations in the United Kingdom and other European states. Recognition of his achievements was nevertheless accompanied by surprise with his origin, namely the remoteness from the main technological centers. By 1913, his own printing press was producing color blocks that also became strong players in the print market. Upendra Kishore's "screen-setting process" and developed printing system were noted as a unique method taught in leading technical schools in England. The director of a public school in Bengal said of Ray Chowdhury, "I had no idea that such good printing of illustrations could be done in Bengal" (Mitter, 1994, p. 122). Halftone illustrations rapidly became the new model in publishing, not only in Indian magazines but also in European ones.

As early as 1901 appeared the first sample of monochrome halftone printing. The earliest monochrome halftone plates were Sashi Kumar Hesh's Puranic illustrations in *Pradipa* (Fig. 1). Raja Ravi Varma, at the height of his popularity at the time, was also pleased with the possibilities of Ray Chowdhury's method. Soft transitions of tones characteristic of the artist's realistic manner are noticeable in his "Tamil Woman Playing the Swarabatha" (Fig. 2) published in *Prabasi* in 1902 (*Prabasi*, 1901). At the same time, this issue also includes a large number of paintings by Raphael used to illustrate articles about European art. Thus, a new era of printed images in periodicals started. Ray Chowdhury



2. Raja Ravi Varma “Tamil Woman Playing the Swarabatha” published in *Prabasi* (1902)



3. Satish Sinha. Untitled. Ink and watercolour on paper pasted on mount board. 1940s

gradually improved the technological process, moving from monochrome and halftone illustrations to three-color and, eventually, full-color reproductions (Chowdhury, 2014, p. 30). In 1903, it was already technologically possible to print paintings in color: these were the works by Ravi Varma and Raphael. Since 1905, another Indian painter of the colonial style, Mahadev Mahadev Dhurandhar, has been published regularly in R. Chatterjee’s magazines (*Prabasi*, 1901).

Later, Ramananda returned to Calcutta, and in 1908 he established his publishing house there, having received an obvious advantage—unhindered cooperation with Ray Chowdhury. Already in *Prabasi*, he started a permanent column “Work of the month” with a short but mandatory accompanying text. This trend was quickly adopted by other Indian illustrated publications, indirectly creating an informed environment for art where the quality of halftone printing also played an important role. Over the years, it ceased to be a fashion trend and became an established practice in publications. In 1909, as a tribute to Ramananda, a full-color image appears in *Bharati*. The editor of the magazine Dwijendranath Tagore chooses the work of Orientalist Suren Ganguly *Hara Parvati* (*Bharati*, 1909). The following year, other publications specializing in art start printing the works of European and Indian salon artists, focusing on their own production of similar forms for printing.

The financial success of Ramananda’s regular magazines was the impetus for the emergence of competing publications. In 1907, novelist Prabhat Mukhopadhyay started a new monthly, *Manasi o Marmabani* (*Manasi o Marmabani*, 1918). He based his periodical on the experience of *Prabasi* and *Modern Review* but instead of illustrations, the editor filled the first issues with photographs. This was a necessary step of risk management—during mass printing, the quality of the printing plates fluctuated significantly for the first time. Pandit Balkrishna Bhatta brought out a well-produced illustrated *Balprabakar* in the same year

in Varanasi. In 1913, playwright Dwidendralal Roy launched *Bharatbarsa* (*Bharatbarsa*, 1913) that later equaled, if not surpassed, the popularity of *Prabasi*. At that time, technologies ceased to be a problem that influenced the price of products.

Most newly-founded magazines did not bother to make their own plates for printing, instead using plates from foreign publications. This met the need of saving the budget and was never revealed to the public, due to the linguistic focus on residents. In all of them, the main selling point was the halftone printing of the illustrations pioneered by Ray Chowdhury. Unfortunately, Chowdhury himself received almost no profit from his invention, although it had no competing technology until the discovery of offset printing in 1930 (Chowdhury, 2014, p. 28).

Prabasi inspired colleagues all over India. Among the magazines outside Bengal, the *Kumar* should be specifically mentioned. Its authors were the artist from Ahmedabad Ravishankar

Rawal and Gujarati editor and art critic Bachubhai Ravat. *Kumar* is linked to another periodical, *Vasmi Sadi*, where B. Rawat worked. During the sponsorship of Haji Mohammad Allarakhia Shivji, the magazine covered the topics that were in demand: R. R. Varma, European photography, cinema (C. Chaplin), and encyclopedic articles that were proposed by R. Chatterjee.

When the first publisher passed away, the magazine started to be republished in 1924 under a new name under the leadership of R. Rawal and B. Ravat. As an artist, R. Rawal insisted that the Indians, who were fascinated with European engravings and oleographs by R. R. Varma at the time, need to improve their taste. Although Ravi Varma’s criticism is primarily related to the national movement, the European engravings that circulated in India were indeed secondary in skill. R. Rawal studied the techniques of European art magazines in his conception of a quality magazine, but his immediate model was the *Modern Review*, to which he was introduced by Mahadev Desai, Gandhi’s personal secretary (Mitter, 1994, p. 125).

Kumar engaged in meeting the new challenges of the time and shaping the tastes of the youth. The topic of the magazine was not limited to art or culture, with the articles on politics and economics, analysis of current events, and a sports column also present, because opponents of independent India spread criticism of Indians as a weak nation (Pinney, 2004, p. 164). R. Rawal never underestimated the influence of high-quality illustrations on the readers.

In parallel to this, a new trend appears in the design of periodical illustrated publications—modern decors. It was inspired by the works of Victorian artists Arthur Rackham, representative of the golden age of British book illustration, and Edmund Dulac. Indian illustrators incorporate lunettes, volutes, female images, and other decorative details to create their own aesthetics of the publication written in beautiful calligraphy. Satish Sinha was the most

successful representative of this genre. An undoubtedly realist artist (Fig. 3), he successfully responded to the challenges of the time: in the design of illustrative publications, he turned to the Art Nouveau style, ornamenting title pages with arabesques and winding curves. He became a virtual monopoly, designing the *Basumati* that rivaled the old monthlies, even though the magazine occasionally commissioned designs from Hemen Majumdar and other well-known artists. Bharatabarsa soon found an artist who, according to the fashion, designed the pages of the publication—illustrator Jatin Sen, also a famous caricaturist with a recognizable style (Bharatabarsa, 1918).

At the same time, regular illustrated editions shape and elevate the readers' tastes. At the beginning of the 20th century, English was the dominant language in work and everyday life in India, spoken by the majority of men and by a significant minority of women. Thus, English-language publications reflect a considerable division of society. Periodicals in national Indian languages, meanwhile, were aimed to overcome this barrier. It is not by chance that R. Tagore notes, "educated townspeople drove Bengali into the zenana (women's part of the house)" (Mitter, 1994, p. 124). The price of such publications was affordable for any family at that time, and therefore women finally gained access to the achievements of world art. These magazines were extremely popular. Even today in Bengali homes one can find elegant leather-bound numbers of *Prabasi*, *Bharati*, *Sahitya*, *Manasi o Marmabani*, *Bharatabarsa* and *Masika Basumati* (Chatterjee, 2019, p. 18). This small push became the basis for the fact that the Bengal Renaissance also includes women artists.

The 1880s were also marked with by interest to children's magazines. The reason for this was both the rapid development of Bengali journalism and new educational reforms. Editors and artists found it necessary to expand the line of children's magazines, which was limited to the English-language magazine for boys and teenagers, *The Boy's Own Paper*. The first such project was the *Sakha* magazine with illustrations by Upendra Kishore Ray, published in 1882 by Pramadacharan Sen (*Sakha*, 1882). With the epigraph "The Child is the Father of Man" printed on the cover, *Sakha* was a sharp contrast to its more didactic predecessors and signaled a change in a new direction not only in juvenile publishing but in the very concept of childhood.

Subsequently, several other editions appear. Rabindranath Tagore publishes *Balak* with illustrations by Garish Chandra Haldar; and in 1895, the outstanding thinker Brahmabandhu Ghosh presents *Mukul* (Chatterjee, 2019, p. 19). Ray Chowdhury, who already had experience in illustrating children's publications, in 1913 launched his own projects. First, he illustrates the adapted versions of the *Mahabharata* and *Ramayana*, recognizable even in the 21st century, then releases his own tale *Tuntunir Boi*, the collection of stories about tailorbird. The persuasiveness of the drawings, even of the most supernatural situations, attracted not only children's attention but also one of adults. It was interesting even for those readers who distanced themselves from traditional



4. Illustration for *Sandesh* magazine by Upendra Kishore Ray Chowdhury

culture. A rare appreciation in Upendra Kishore Ray came from Sister Nivedita, an influential figure in the Bengali art world. "The humor and variety with which the asuras (demons) are presented here is wonderful. He showed the gods as vulnerable and human, not just as an object of piety," she commented on Upendra Kishore's mythological illustration "The Churning of the Ocean" (Mitter, 1994, p. 13).

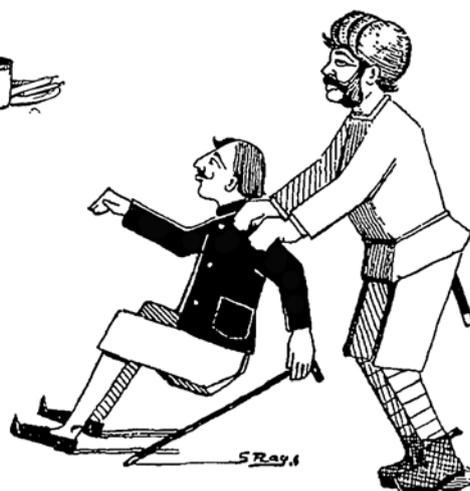
Another influential children's magazine of Upendra Kishore Ray is *Sandesh*, also launched in 1913. Upendra Kishore Ray produced it on his own, starting with the text and illustrations and up to the layout and printing. Later, after completing his study in new printing techniques, his son Sukumar joined the project (Robinson, 1989, p. 29). P. Mitter explains the popularity of this magazine, among other factors, with its title. Unlike the relatively affectionate names *Sakha* and *Sati* (both meaning "playmate") or *Balak* ("boy"), the name *Sandesh* evoked an entirely different world. Its name has a double appeal, combining the meaning of "news" and the name of favorite Bengali sweets. On the cover of the first issue, a bearded grandfather carried a large clay pot of delicious *Sandesh* (Mitter, 1994, p. 130). Witty drawings and a unique brand of good humor won over the audience. Ray Chowdhury tested each release by studying the reaction of his own family (Robinson, 1989, p. 41).

The *Sandesh* also had its role model—*The Boy's Own Paper*, the main children's publication throughout the British Empire. Still, it had several significant distinctive features. The edition was full of riddles and word games that reflected the character of the Bengali language. A scientist and inventor, Upendra Kishore loved difficult problems. He constantly monitored scientific publications on various subjects and adapted them for his children's magazine, just as he did with the *Mahabharata* (*Sandesh*, 1913).

Illustrations play a significant role in the presentation of science in simple language (Fig. 4). Images running parallel to the text represent, make the reader smile, or draw attention to details. This approach, developed by Roy Chowdhury, works both when explaining evolution, illustrating



5. Sukumar Ray. Tyansh Goru. Circa 1910s



7. Sukumar Ray. The illustration in "Ekushe Aine" ("Rule of Twenty-One") (Fig. 4) from the Abol Tabol

6. Sukumar Ray. The illustration from the Abol Tabol



it with dinosaurs, and in historical articles about the remote corners of the earth. For a better understanding of the material, familiar elements sometimes appear in the illustrations, such as Calcutta Park, known to almost all Indian schoolchildren. Most importantly, in addition to encouraging an interest to the environment, children were also taught to think rationally and develop their imagination with the help of emotional illustrations alongside each article (*Pradipa*, 1898).

It was the humorous illustrations that made *Sandesh* popular (Fig. 5). They effectively ended the era of lithographs. Even a cursory comparison of the woodcuts of *Thakurmar Julie*, an anthology of children's tales popular at the time, and the soft-toned images in *Sandesh* allows to understand the merits of the latter. In addition, it is necessary to return to the peculiarities of the Indian language, particularly Bengali. Since the national movement was aimed at reviving the fullness of culture, language became one of the elements for artists' experimenting, e.g. linguistic puns in many satirical caricatures of the British Raj, as well as in the traditional rhymes, alliteration, etc.

Similarly to the most of the representatives of the Bengal Renaissance, Sukumar Ray established himself as a writer who could write nonsense deftly and effortlessly. Imitating his father, he first tried to run the magazine *Mukul*, and only later created two literary societies—the Monday Club and the Nonsense Club. At the same time, Sukumar replaced Monday Club with Monda (sweets) Club. Sukumar's first farces were presented in the Nonsense Club (Mitter, 1994, p. 142).

With Sukumar Ray, the illustration of children's publications reached its peak because of his well-developed imagination and subtle sense of the absurd. The feature of his approach was a good knowledge of two cultures (Bengali and English)

that enabled parodies on any statement or situation. This stimulated Sukumar to expand his dictionary and invented new words. The next thing that resonated with the public was the illustrated collection of poems *Abol Tabol* (Fig. 6), namely its manner of the drawings. These were not the avant-garde experiments, their manner was simple and laconic, combining good imagination and observation of cultural behavior, resembling the style of political cartoonists. S. Ray was as well inspired by the works of Edward Lear and Lewis Carroll but Sukumar's bravado is entirely Bengali bravado.

The figures in the illustrations to the "Ekushe Aine" (Rule of Twenty-One) (Fig. 7) from *Abol Tabol*, a satirical poem about strange laws in a non-existent country, resemble wooden dolls or marionettes. This moment is omitted in the poem, but the illustration picks up the theme of the work and complements it.

The illustrations that accompanied his poems in the books like *Abol Tabol*, *Hai Khai* or the stories *HJBRL: A Nonsense Story* are unique. Sukumar Ray's drawings depict a certain hero whom projected on the personages, no matter fictional or real. He rarely drew scenes, and even if he did, he seldom finalized them, except for his comic details. It is also significant that Sukumar Ray, like his father Upendra Kishore, was not a professional artist. It is impossible to tell from Upendra Kishore's illustrations but Sukumar's work has flaws smoothed out by the vivid graphic language.

Together, they are distinguished by a passion for mixing the surreal with the ordinary, both in literary works and in their illustrations. Witty drawings turned a completely logical statement upside down, creating satirical ideas that were also in the air at the time because of the cartoon magazines. However, much like his father, Sukumar

Ray never included harsh criticism of specific individuals and their shortcomings in his illustrations. At that time, caricatures abounded in mockery and exaggeration of national characteristics, both English and Hindu, particularly Bengalis. Sukumar Ray, working for a children's audience, protects the world of dreams with soft illustrations and unobtrusive morals.

Conclusions. The trend of realistic illustrations becomes one of the milestones in the development of contemporary Indian art. It emerges as a reaction to the challenges of modernity, for instance, advent of photography. The nationalist movement is unimaginable without the development of national culture and popularization of the national language.

Regular illustrated periodicals gave a significant impetus to artistic and cultural development. The new magazines covered a wide range of topics, including art, publishing the works of popular artists, critical, and art historical articles. A new approach to printing—the halftone method of Upendra Kishore Ray Chowdhury—made a significant contribution. Illustrations more closely convey the beauty of real works of art that eventually turned these periodicals into collectibles.

Ramananda Chatterjee is a key figure to the study of development of Indian illustrated periodicals. He started *Pradipa*, a magazine in the national language, and then the *Modern Review*, edition (in English) both setting the trends for the further development of such publications, and focusing on the artistic achievements of India.

Ray Chowdhury's family were also trendsetters in children's illustrated periodicals. They picked up the gains and popularity of *Sakha* magazine and founded the *Sandesh*. Their magazine became a starting point in shaping the tastes of young readers. It was the Bengali periodicals that gave a significant boost to the development of children's illustrated publications in India, removing any boundaries—language, age or print quality.

A significant number of artists of the Bengal Renaissance started their careers working for such magazines or created projects specifically for publications, e. g. the Tagore family. For that reason, considering modern Indian art and the problems of its formation, it is necessary to address the printed periodicals that most often were the only strong voice of the Indian artistic experiments before the revival.

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Горбачова В.

Піктореалізм в контексті Бенгальського Відродження

Анотація. Розглянуто процес становлення та вдосконалення художніх періодичних друкованих видань Індії на межі XIX і XX століть у контексті мистецького розвитку і культурних рухів доби індійського національного відродження. Розглянуто основні статті, які сформували традицію індійської ілюстрованої періодики, орієнтованої на індійського читача. Розкрито основні риси художнього оформлення таких видань. Проаналізовано принципи живописного реалізму в індійському мистецтві, які стали реакцією не тільки на захоплення західною реалістичною манерою живопису, а й сформувалися під впливом особливостей розвитку поліграфічних технологій безпосередньо в Індії. Підтверджено своєрідність розвитку друкарства індійських ілюстрованих періодичних видань на матеріалі Бенгалії. Було використано мистецтвознавчий, порівняльний та історико-культурологічний методи. **Ключові слова:** індійський піктореалізм, «Modern Review», редактор Рамананда Чаттерджі, художник Упендра Кішор Рой Чоудхурі, Бенгальське відродження.