

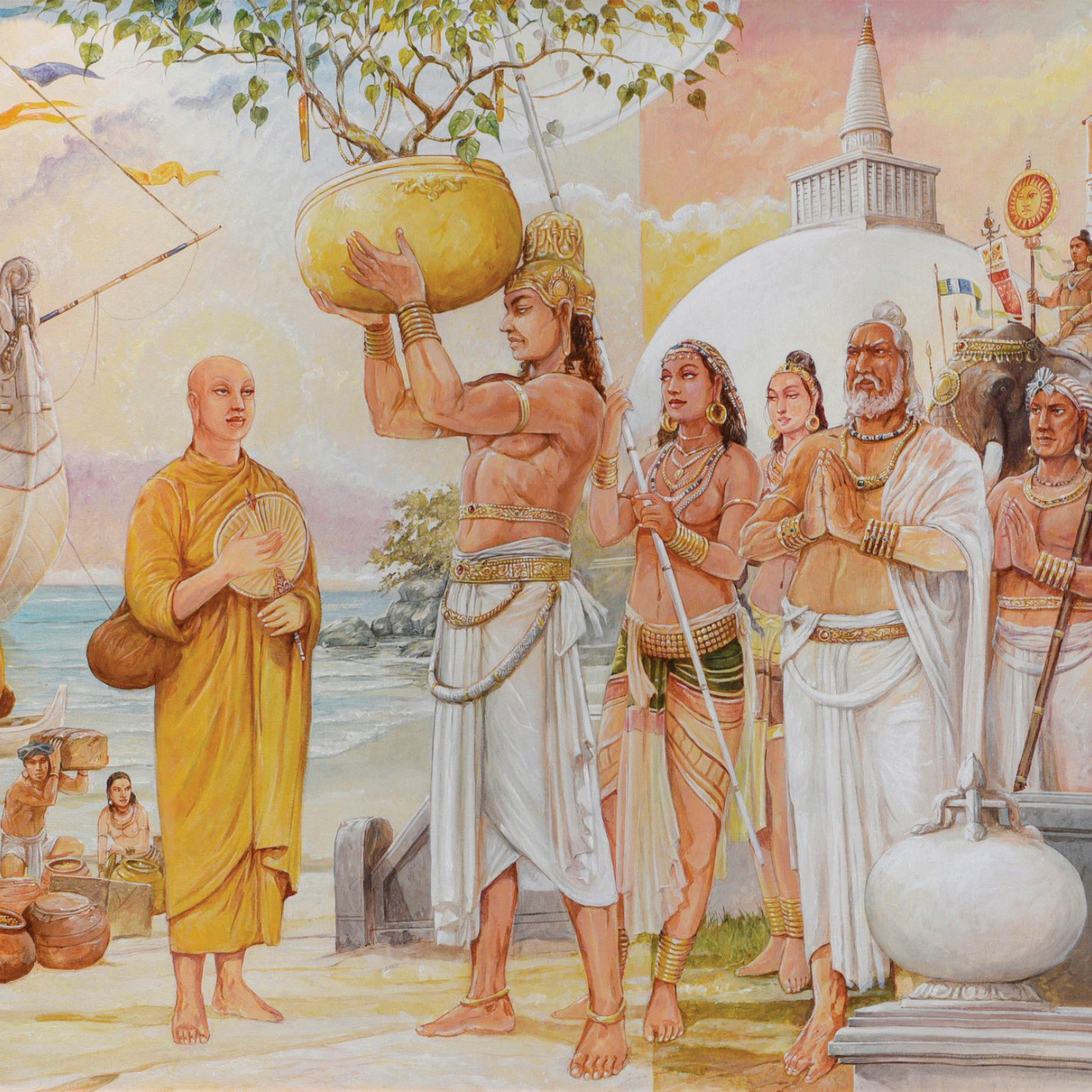


बुद्धं शरणं  
गच्छामि









**BUDDHAM SHARNAM GACCHAMI,**  
**Jaipur House, NGMA**  
**18 May to 16 July, 2023**

### **Concept**

**Smt Meenakshi Lekhi**

Hon'ble Minister of State for Culture and External Affairs

**Dr. Sanjeev Kishor Goutam**

Director- General

National Gallery of Modern Art

**Ms. Tamsunaro Tripathi**

Director (Former)

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**Ministry of Culture**  
**Government of India**



राष्ट्रीय आधुनिक  
कला संग्रहालय  
NATIONAL GALLERY  
OF MODERN ART





## **BUDDHAM SHARNAM GACCHAMI,**

Immersive experience and display of prints on Gautam Buddha presented by National Gallery of Modern Art, Ministry of Culture, Government of India in collaboration with the High Commission of India, Colombo and Swami Vivekanand Cultural Centre, Colombo, under the auspices of the Buddha Rashmi Festival.

**23-26 May 2024**  
**Gangaram Temple, Colombo**

### **Concept**

Dr. Sanjeev Kishor Goutam  
Director- General  
National Gallery of Modern Art

### **Education and Research**

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Curator

Dr. Ruchi Singh Baoni  
Deputy Curator

### **International Cultural Relations and Collection**

Meghna Vyas Arora  
Curator

### **Collection and Documentation**

Himani  
Technical Assistant



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**BUDDHAM  
SHARNAM  
GACCHAMI**





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गच्छामि



बुद्धं शरणं  
गच्छ



# FOREWORD

It is heartening to know that the National Gallery of Modern Art is bringing out a catalogue on the sidelines of Exhibition.

Buddhism is one of the most ancient religions that started in India over 2,600 years ago as a way of life that possesses a potential of transforming a person. Buddhism and its teachings are extremely valuable and it remains highly pertinent in today's era as it had been 2500 years ago. India, since time immemorial, has been sharing the values of Buddhism with the world as not only a centre of Buddhist philosophy but also of art and culture. Buddhism is India's gift to the world which promotes noble values of peace, compassion and non-violence.

Our government under the dynamic and visionary leadership of Hon'ble Prime Minister Shri Narendra Modi Ji is committed towards preserving and reinvigorating our rich ancient legacy and heritage. As a part of which we are committed to redevelop and connect all the important spiritual sights associated with Buddha like Bodhgaya, Sarnath, Nalanda, Rajgir, Kushinagar, Kapil Vastu, Vaishali, Kaushambi. The next 25 years are crucial for India. It is the Amrit Kaal leading up to the 100th year of independence. It is pivotal to imbibe the values espoused by Lord Buddha in our daily lives in order to create a peaceful and prosperous India.

Warm Regards,

*Meenakshi Lekhi*

Hon'ble Minister of State for External  
Affairs and Minister of State for Culture





# Director General Message

Buddhism has rich and varied artistic traditions that reflect the beliefs, practices, and culture of its followers throughout Asia and beyond. The exhibition, titled Budd ham Sharanam Gacchami (hindi). an in-house curated exhibition highlighted the voyage of Buddhist art and culture around the world, exhibiting works of art by iconic masters of modern Indian art, each documenting a distinct visual appeal reflecting the life of Buddha. These artistic works offered a glimpse into the visual narratives of Buddhism through the individualistic language of artists from our repository as well as from the other countries and I express my joy in publishing this catalogue as I believe that this would be extremely beneficial for scholarly purposes in the future generations.

Buddha called upon his believers to meditate upon the condition of life while attaining wisdom to rise above the materialistic world. Emperor Ashoka famously began the practice of Dharmavijaya or conquest through Dharma after witnessing the numbing bloodshed after the conquest of Kalinga. His son was sent on Buddhist missions all over the world, expanding to distant lands across oceans and mountains.

With this catalogue, I wish to bring focus to the artistic elements of Buddha and his path of spirituality in a creative manner highlighting the works of art of iconic artists from the repository of National Gallery of modern Art as well as from the international loaned collections. I take this opportunity to thank the Ministry of Culture, Government of India for their generous support and I am extremely proud to present this wonderful journey of the art on Buddhism through this extensive catalogue.



**Dr. Sanjeev Kishor Goutam**  
Director- General  
National Gallery of Modern Art





# Curatorial Note

The aim of this exhibition is to delve into an exploration about the visual appeal and spirituality of art related with Buddhism and its journey expressing the universal values of wisdom, compassion, and peace while highlighting the masterworks from the prestigious collection of the National Gallery of Modern Art.

The iconic Indian artist Nandalal Bose has explored the life and teachings of Buddha and his path of spirituality through line drawings with in a painterly approach. The scenic Himalayas in their expansive visuals find their representation in the works of art by Nicholas Roerich and Bireswar Sen which have been analyzed through their compelling towards the path of meditation and spirituality in this exhibition.

The artistic renditions of Buddha by Elizabeth Brunner on the surface of knitted mats and also on other mediums invite attention on details of Buddhism and its related subjects. The rhythmic lines by Abdur Rahman Chughtai furthermore engage the onlookers with the life of Buddha and his teachings. We have also focused on the works of art of Ramendranath Chakravorty, Upendra Maharathi to name a few, highlighting the iconic repository of National Gallery of Modern Art representing varied visual elements of Buddhism. Another highlight of the exhibition are the works of art from countries around the world reflecting the art of Buddhism and its universal appeal. The exhibition also represents archival elements in amalgamation with the visual elements of modern Indian masters on the art of Buddhism.

Dr. Shashi Bala - Curator  
Dr. Ruchi Singh Baoni - Deputy Curator



# INTRODUCTION

The exhibition, titled *Buddham Sharanam Gacchami* [hindil, an in house curated exhibition represents the voyage of Buddhist art and culture around the world, unveiling works of art by iconic masters of modern Indian art, each documenting a distinct visual appeal reflecting the life of Buddha. The artists represented in this exhibition showcase varied aspects of spirituality and its connections with the visual art, each in his individualistic approach.

Nandalal Bose was born in 1882 in Kharagpur, Monghyr District, Bihar. A disciple of Abanindranath Tagore, he graduated from Government School of Art, Calcutta in 1910. He was conferred with the Padma Vibhushan in 1953 and an honorary Doctorate in Letters [D. Litt.] from Banaras Hindu University in 1950 and Calcutta University in 1957. The National Gallery of Modern Art, New Delhi is proud to have one of the largest repositories of his works of art with more than six thousand works of art.

Born in 1897, Abdur Rahman Chughtai was a compelling voice of the modern art and his individualistic artistic language was an expression which drew influences from the Mughal miniatures. The rhythmic brushwork in his works of art excellently portrays the subject matter in subtle and fine line work.

Born in 1902, Ramendranath Chakravorty was an iconic modern Indian master. Apart from painting, the creative segment of printmaking acquired much of his attention such as woodcuts, wood engraving, linocut, lithography, etching, drypoint, and aquatint. Although the myriad depictions of landscapes and the foliage along with the lives of the people engaged in varied activities were also his chosen subjects of art practice. Upendra Maharathi was deeply drawn to Buddhist philosophy and many of his paintings deal with Buddha's life and faith.



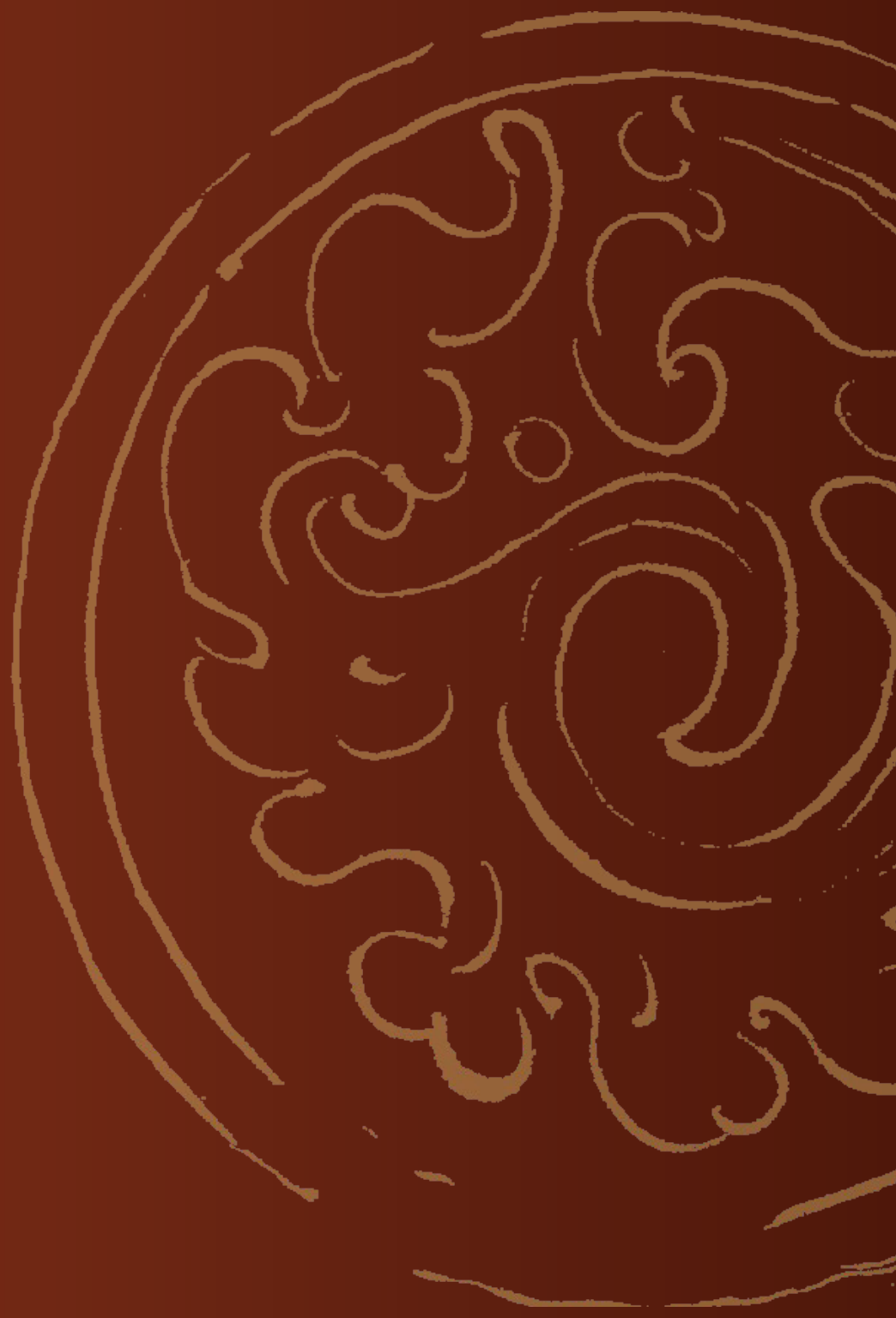
Born in 1908 in a Narendrapur, Puri district in Orissa, Upendra Maharathi studied painting from the School of Art in Calcutta from 1925 - 1931. He was a multidisciplinary artist and worked in varied mediums such as painting, architecture while also worked for the revival of indigenous arts and crafts to name a few.

Elizabeth Sass Brunner was a Hungarian Artist born in 1889 in Budapest who travelled extensively in India on pilgrimage expeditions. She and her daughter Elizabeth Brunner came to India in the year 1930 in search of an enlightened path of life and the spiritual aspects of India. Throughout their travel in India the duo painted landscapes, mountains, forests, monuments and Buddha to name a few.

Born in St. Petersburg in Russia, Nicholas Roerich had from his early years felt an unmissable calling towards India in its aspects of Himalayas and the spiritual wealth. He shifted to India in 1928 and made his home at Nagor in Kullu Valley. A spiritual painter the majestic beauty of the lofty Himalayas captured his imagination. He painted the mountains in their many moods and during different times of the day and night. He caught their kaleidoscopic colors amidst the hues of lights and shadows and the monks travelling. The expansive landscapes of the Himalayas form part of the immersive experience that has been specially curated for the exhibition inviting the viewer to be part of the Himalayan journeys while being soaked in its varied representations.

Born in 1897, Calcutta West Bengal, Bireswar Sen is one of the most prominent landscape artists of Modern India. He was deeply influenced by Abanindranath Tagore, the Indian Society of Oriental Art and also the Japanese art introduced to him by Arai Kampo and Taikan. In his individualistic artistic language, Bireswar Sen exemplifies in the representation of the expansive landscapes of the Himalayas in a miniature format with delicate details. His love for nature dominated his paintings and was further amplified after meeting Nicholas Roerich who had epitomized the beauty of Himalayas in his canvases. He also represented the varied hues of the splendor and beauty of the Himalayas on a format close to the miniature paintings in terms of its scale.

The exhibition also showcases a magnificent painting by eminent contemporary artist Arpana Caur while also focusing on the International works of art from the Myanmar and Sri Lanka among others. The painting Maha Bo [Maha Bo] by the prominent contemporary Sri Lankan artist Prasanna Weerakkody, which was commissioned by the High Commission of Sri Lanka in New Delhi in 2012 to commemorate the 2600th Sambuddhatva Jayanti depicts Emperor Asoka requesting his son Ara hat Mahinda to set off to Sri Lanka from Sanchi in Vidisha with the message of Buddhism, and Theri Sanghamitta and the sapling of the sacred Sodhi tree being received by King Devanampiyatissa in Anuradhapura.



बुद्धं शरणं  
गच्छामि

*Tapasvi Buddha in his resplendent charm and serenity is represented in this painting and it appears to be a moment set in time. The rustle of the leaves offer a resplendent charm to the background while emphasising the foreground with seated Buddha, deeply immersed in meditation with folded hands. The forward bent of the child and the maiden whose hand stretches to offer the monk a lotus flower represents fine brushwork with lines in a rhythmic manner. The fine linearity and the sensuousness of the figural forms represent the finesse of the Chughtai while emphasising the subject in totality. The subtle hues of watercolours engage the spectator in an ephemeral environment amidst the melange of rhythmic lines and brushstrokes.*

Abdur Rahman Chughtai

**Tapasvi Buddha**

Brush line drawing water colour on  
paper

43x56 cm

Acc. No.57





बुद्धं शरणं  
गच्छामि

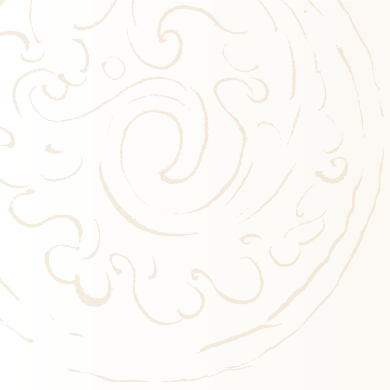
*This painting captures the pivotal moment in Buddhist tradition when Buddha achieved enlightenment and transcended the physical realm. In the painting, Buddha is depicted in a reclining pose, symbolizing his peaceful departure from earthly existence. It signifies Buddha's spiritual journey reaching its culmination as he transcends the limitations of his physical body and ascends to the highest heaven, attaining a state of ultimate enlightenment.*

Arpana Caur  
**Ascension**  
Oil on canvas  
173x147cm  
Acc. No. 17037









*This painting depicts the figure of a standing Buddha. In this portrayal, Buddha's left hand holds a bowl of alms, representing his acceptance of offerings and his commitment to a simple, humble life. His right hand is in the Abhaya Mudra, a gesture of reassurance, fearlessness, and protection, conveying his compassion and readiness to aid others on their spiritual journey. He is adorned in a flowing angavastra, a traditional garment often depicted in Buddhist art, symbolizing purity and detachment from worldly desires. The background of the painting contains a composition featuring episodes from Buddha's life, including his birth, enlightenment under the Bodhi tree, preaching his first sermon at Deer Park, and other significant events that define his spiritual path and teachings.*

Arup Das  
**The Eternal Beggar**  
Tempra painting  
68.5x165.7 cm  
Acc. No. 1767

# बुद्धं शरणं गच्छामि

*This captivating painting by Elizabeth Sass Brunner is a significant instance of her artistic talent and vision. She has used oil paints on a palm leaf mat, a unique and an unconventional medium, to create a spectacular figural form of Buddha in a standing posture in its grandeur.*

*The work of art exudes tranquillity and serenity, depicting Buddha with a serene expression on his face. The painting is rich in colours and hues, which aptly portray the visual atmosphere of the work of art. The painting is part of a series of twelve paintings titled "Buddha's Enlightenment", exploring the varied aspects of the life and teachings of the Buddhism*

Elizabeth Brunner

**Standing Buddha**

Oil on mat

91x158 cm

Acc. No.16470







# बुद्धं शरणं गच्छामि

*Hungarian artist Elizabeth Brunner in this absolute beautiful painting on the unconventional surface of palm leaf mat in the medium of oil colours has represented a vibrant and realistic depiction of the enlightened Buddha in the iconographic posture of Bhumisparsa mudra. The mudra is representative of the victory over temptation and his connection to the earth, as well as his attainment of enlightenment under the sacred Bodhi tree. He is dressed elaborately and is decorated with jewellery and the work of art exudes tranquillity and serenity, depicting Buddha with a serene expression on his face. The colours are vibrant and expressive, creating a contrast between the dreary background and Buddha's brilliantly coloured robes in shades of brown and yellow impart a sense of visual brilliance to the painting.*

Elizabeth Brunner  
**Buddha in Bhumi Sparsha Mudra**  
Oil on mat  
89 x 145 cm  
Acc. No.16469



बुद्धं शरणं  
गच्छामि

*Painted by Elizabeth Brunner, this entrancing painting done on palm leaf mat with oil colours depicts Buddha standing straight with one hand raised up and his other hand on the side. Rendered with an orange background, the figural form of Buddha attains prominence with his drape while also highlighting the Mahapurush Lakshanas such as the elongated ears that symbolise his wisdom and compassion and the ushnisa, or the protrusion on the top of his head that represents his enlightenment. The orange colour in the background may also be seen as a representation of the fire of wisdom that burns away ignorance and pain. The painting exuberates a sense of balance and harmony with Buddha's form in centred and symmetrical while his eyes usher a sense of calm and serenity.*

Elizabeth Brunner

**Buddha**

Oil on mat

92 x 168 cm

Acc. No.16468





# बुद्धं शरणं गच्छामि

*This painting is a part of a series of paintings depicting different themes surrounding Buddha by Elizabeth Brunner, a Hungarian artist while she was on a pilgrimage tour. It carefully portrays the visual representation of the Buddhist aspect of enlightenment wherein Buddha is seen seated on a Padmasana in the Bhumisparsa Mudra, where all five fingers of the right hand are extending to touch the earth while the left hand is beautifully placed on his lap with the palm facing upward position. It symbolises the Buddha attaining enlightenment under the Bodhi tree. He is firmly seated with crossed legs on the lotus pedestal engraved with intricate details and motifs. The painting shows the artist's skill in capturing the serene and majestic expression of Buddha with rich colours and textures and attributing blue colour as a dominant one in this work of art which also reaffirms all the focus on the seated figure of Buddha within an arched architecture, executed on a palm leaf mat with oil colours.*

Elizabeth Brunner

**Buddha**

Oil on mat

79 x 175 cm

Acc. No.16467





# बुद्धं शरणं गच्छामि

*As part of a series of paintings done by Elizabeth Brunner on different themes on the life of Buddha, this work of art painted on palm leaf mat represents Buddha in two different postures: one standing in the background and one seated in meditation in Dhyana mudra acquiring the foreground. The standing Buddha represents grace and compassion, dressed in a scarlet robe that covers one of his shoulders with serene and calm expressions on his face delineate the aspects of compassion as he looks down to the world with kindness.*

*The seated Buddha acquiring the foreground is portrayed on a Padmasana while he is seen meditating in the Dhyaan Mudra denoting the aspects of calmness and knowledge. The predominant colours in this work of art are the tonal variations of red and yellow. The artist has skilfully depicted the forms of Buddha in varied postures in a balanced composition and carefully portraying the aspects of grace, wisdom, compassion and tranquillity.*

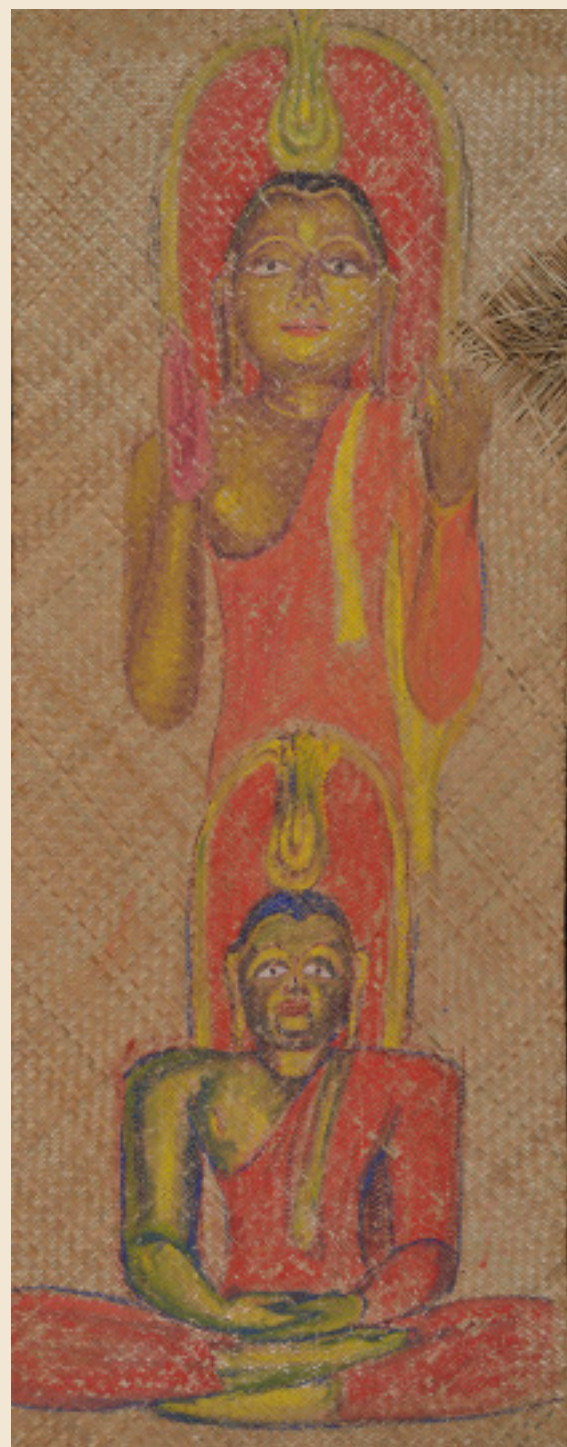
Elizabeth Brunner

**Buddhist Images**

Oil on mat

78 x 168 cm

Acc. No.16466



# बुद्धं शरणं गच्छामि

*This captivating painting by Elizabeth Brunner, is a remarkable illustration of her artistic vision, wherein she has impeccably apprehended the essence of Buddha seated in Bhumisparsa mudra on Padmasana, symbolising the attaining of enlightenment under the Bodhi tree. His legs are crossed while seated on the lotus pedestal adorning the Sanghati in hues of orange and yellow. These create a contrast with the deep background. The Mahapurush Lakshanas of elongated ears symbolise his wisdom and compassion while the Ushnish epitomises enlightenment along with well-defined facial features such as arched eyebrows have all been beautifully painted in this work of art by incorporating the use of a varied colours and shades with the dominating colours being yellow and orange, encompassing a sense of warmth and radiance. A sunflower is also seen under the lotus pedestal, adding a touch of natural beauty and vitality to the pictorial. The multi-coloured aura behind Lord Buddha and his meditative eyes permeate tranquillity and peace, as he is immersed in meditation.*

Elizabeth Brunner

**Buddha**

Oil on mat

47 x 150 cm

Acc. No.16465







बुद्धं शरणं  
गच्छामि

*The painting renders Buddha in a serene and blissful state, standing with his hands in a symbolic mudra. His eyes are closed in meditation, and he has an elongated smile on his face that exudes tranquility and compassion. He is dressed in flowing robes that also acquire the background. The painting exemplifies Brunner's adroit use of oil colours and her distinct technique of representing spiritual themes around the life of the Buddha.*

Elizabeth Brunner

**Buddha**

Oil on mat

78 x 158 cm

Acc. No.16464



# बुद्धं शरणं गच्छामि

*Titled "In the heart of Pinda cave", this painting on a palm leaf mat impart texture and depth to the painting as part of Brunner's series of paintings on varied Buddhist themes. This painting depicts a holy pilgrimage site for Buddhists known as the Pindaya Cave. The dominant colours in the painting are blue and yellow creating an amalgamation of warm and cool tonal variation. She successfully depicts the ambiance and aspects of the cave in this painting, such as the chhatris (umbrellas) that adorn the ceilings of the actual cave, beaming with several monks and followers of Buddhism.*

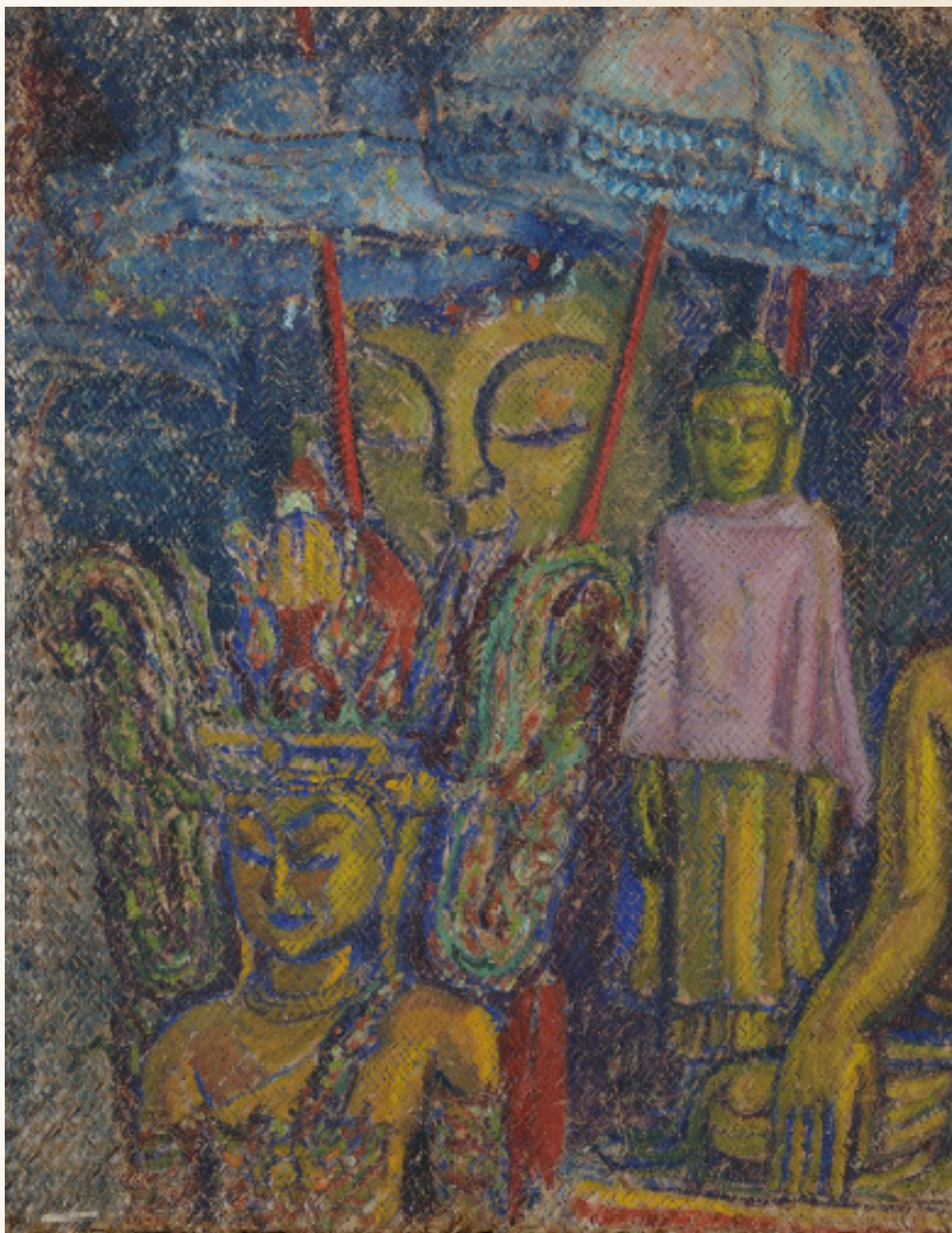
Elizabeth Brunner

**In the heart of the Pinda cave**

Oil on mat

158 x 85 cm

Acc. No.16463









# बुद्धं शरणं गच्छामि

*This captivating painting represents artistically the portrayal of reclining Maya Devi, mother of Siddhartha, who is seen in deep sleep and dreaming about the white elephant in the Himalayas near a holy lake while being carried by four divine beings. This dream seems to envisage the birth of Siddhartha. She is depicted wearing a magnificent attire that reflects her nobility and purity and is adorned with jewellery while sleeping with a calm expression on her face. The painting employs brilliant yellow and red colours which communicates the warmth and wonder of the dream alongwith other figural forms attaining background.*

Elizabeth Brunner  
**The Dream of Maya Devi  
(pagam)**

Oil on mat  
127 x 63 cm  
Acc. No.16462





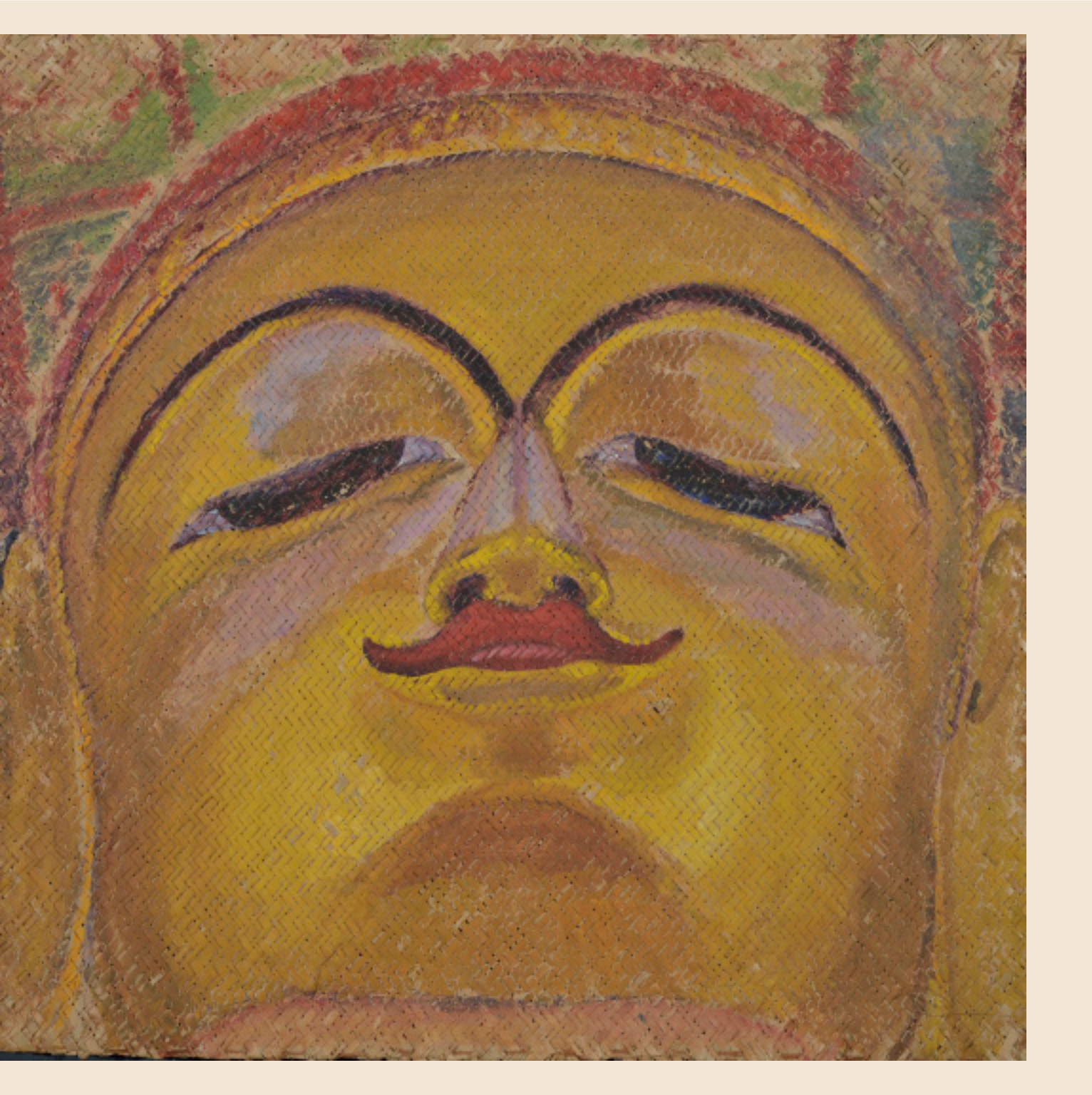


बुद्धं शरणं  
गच्छामि

*Elizabeth Brunner in this painting showcases the reclining statue at Manhua Paya which is a Buddhist temple in Myanmar. It is done on a palm leaf mat in the medium of oil colours, imparting it a lustrous appeal and represents the richness and vibrant environment of the pictorial. The prominence is attributed to the face of Buddha in an unconventional perspective in the characteristic portrayals of the arched eyebrows, deep meditative eyes alongwith the vibrant red lips, which somehow present a contrast with his gleaming golden complexion furthermore emphasising his tranquillity and exuding a sense of peace and calmness.*

Elizabeth Brunner  
**Manuha Paya (Pagam)**  
Oil on mat  
68 x 58 cm  
Acc. No.16461





# बुद्धं शरणं गच्छामि

*The work of art artistically represents the Shwedagon Pagoda's entryway, which is guarded by two Chinthe which are the mythical lion-like creatures signifying protection and majesty in Burmese culture. This painting depicts the Chinthe from the side, emphasising their intricate features and expressions. The stark visual contrast between the bright blue sky and the white Chinthe draws the viewer's attention to the guardians at the Pagoda's entrance. Brunner also painted with utilised other colours to provide depth and harmony to the picture such as the warmer tones of orange and green encapsulated amidst the rich blue background of myriad skies.*

Elizabeth Brunner  
**At the Swedagon Extreme (Pagam)**  
Oil on mat  
76 x 64 cm  
Acc. No.16460





बुद्धं शरणं  
गच्छामि

*The work of art artistically represents the Shwedagon Pagoda's entryway, which is guarded by two Chinthe which are the mythical lion-like creatures signifying protection and majesty in Burmese culture. This painting depicts the Chinthe from the side, emphasising their intricate features and expressions. The stark visual contrast between the bright blue sky and the white Chinthe draws the viewer's attention to the guardians at the Pagoda's entrance. Brunner also painted with utilised other colours to provide depth and harmony to the picture such as the warmer tones of orange and green encapsulated amidst the rich blue background of myriad skies.*

Elizabeth Brunner  
**Guardians of Swedagon Pagoda  
(Pagam)**  
Oil on mat  
79 x 66 cm  
Acc. No.16459





बुद्धं शरणं  
गच्छामि

*The painting showcases the head of the Buddha idol at the Mahamuni Buddha Temple in Burma, which is considered to be the most sacred and revered image of the Buddha in the world. This painting beautifully captures the striking Mahapurush Lakshanas such as the elongated ears, the headgear, curved eyebrows, deep meditative eyes encompassing the elements of calmness and serenity on his face. The painting exemplifies Brunner's adept use of oil colours and her distinct technique of representing spiritual themes around the life of Buddha and interestingly the palm leaf mat, provide an individualistic appeal and depth to her works of art.*

Elizabeth Brunner  
**Mahamaya Muni the Most Reversed  
image in Burma**  
Oil on mat  
65 x 84 cm  
Acc. No.16458





बुद्धं शरणं  
गच्छामि

*The painting showcases the Bopaya Pagoda, capturing the tranquil atmosphere of the ancient structures near the river. The pagoda stands out against the clear blue sky, while the lush green trees and plants attribute the naturalistic appeal to the painting.*

Elizabeth Brunner

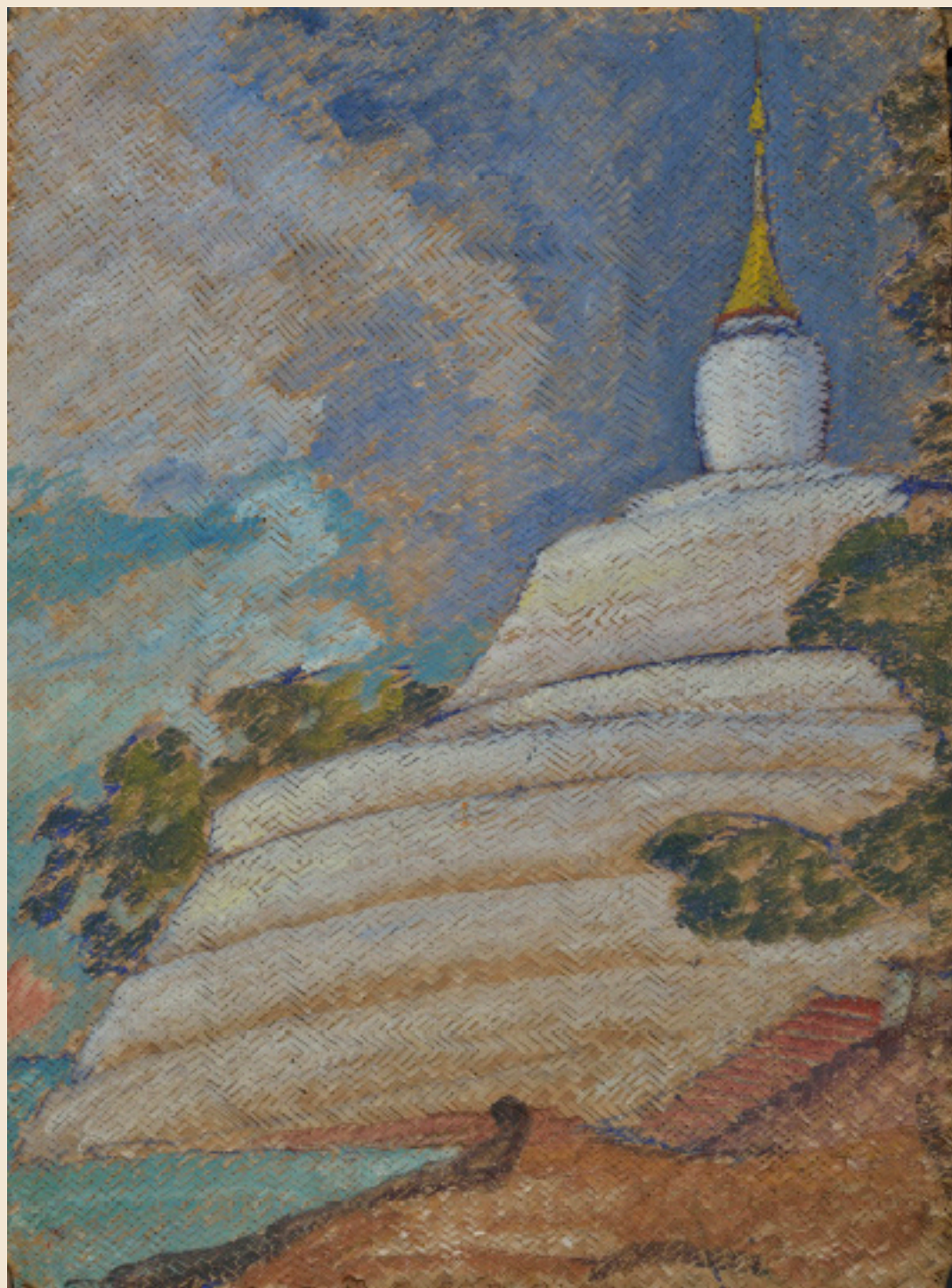
**Bopaya Pagodo**

Oil on mat

65 x 84 cm

Acc. No.16457





बुद्धं शरणं  
गच्छामि

*The holy pilgrimage site for Buddhists known as the Pindaya Cave takes prominence in this painting by Brunner. The incorporation of bright colours against the dark background aptly define the interiors of the cave while also highlighting its beauty and splendour. She successfully depicts the ambiance and aspects of the cave in this painting, such as the chhatris that adorn the ceiling of the actual cave. The painting depicts Lord Buddha in varied representations seated on the Padmasana in a deep meditative state.*

Elizabeth Brunner  
**In the Heart of Pinda Cave**  
Oil on mat  
100 x 189 cm  
Acc. No.16456

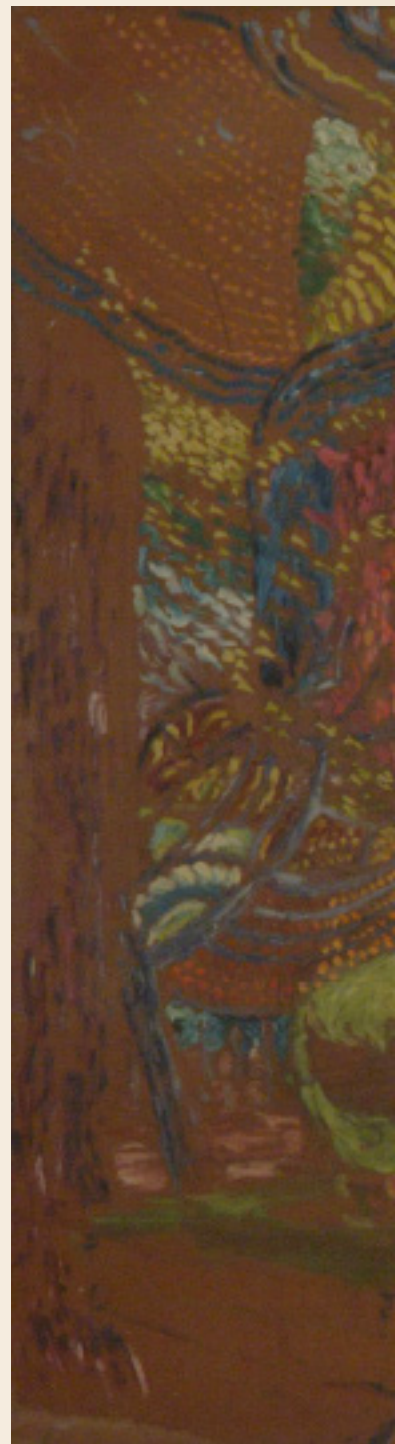




बुद्धं शरणं  
गच्छामि

*This work of art on hardboard artistically represents Buddha in Borabuddur, surrounded by his disciples who are seen deeply immersed in his teachings. Buddha is seated in meditative posture with his hands forming the Dhyana Mudra. The background of the painting is set in deep hues of brown which furthermore attribute prominence to the foreground with the seated Buddha. It is also an exemplary representation of the deep hues while creating a contrast with the vibrant hues of the figural forms of Buddha and his disciples in amalgamation with the foliage in the background. The colours also suggest a radiant aura around him, indicating the aspects of spirituality and compassion.*

Elizabeth Brunner  
**Buddha in Borabuddur**  
Oil on hard board  
152.5 x 122.5 cm  
Acc. No.16444









बुद्धं शरणं  
गच्छामि

*Buddha in a state of meditation with his hands in Dhyana Mudra attain the central positioning in this painting by Elizabeth Brunner with elongated ears symbolising his wisdom and compassion among other Mahapurush Lakshanas. The Ushnish represents enlightenment along with well-defined facial features such as arched eyebrows, meditative eyes and the serene expressions which furthermore attribute prominence to the elements of life of Buddha who is seen here draped in Sanghati covering one shoulder. The thick foliage acquires the background of the work of art signifying the aspects of harmony with nature.*

Elizabeth Brunner  
**The Buddha in Samadi**  
Oil on Canvas  
Acc. No.16435



# बुद्धं शरणं गच्छामि

*This painting depicts the pagodas of Bagan, capturing the breathtaking landscape of this ancient city, known for its thousands of Buddhist temples, stupas, and pagodas spread across the plains of Myanmar. The painting features iconic silhouettes of the pagodas rising against the horizon, their spires and domes reaching towards the sky in various shapes and sizes. The pagodas, constructed from brick and stone, bear the marks of centuries of history and religious devotion, with intricate carvings, ornate decorations, and gilded spires that shimmer in the sunlight. The landscape surrounding the pagodas is depicted with lush greenery, with trees and foliage interspersed between the temples, adding to the sense of natural beauty and serenity.*

Mr. Soe Kyaw  
**Bagan Pagodas**  
Painting  
70 x 96 cm  
Courtesy: Myanmar Embassy







# बुद्धं शरणं गच्छामि

*With the meditative line work of eminent Indian modern master, Nandalal Bose, the spectator is engaged in the serenity and charm of the figural form of Sanghamitra who is cautiously carrying the sapling of the Bodhi tree to spread the message of Buddhism across the globe. The narrative carries the weight of early Buddhist history and its visual representation finds prominence in this painting. The signature line work of Nandalal Bose emphasises beautifully on the narrative carries the essence of early Buddhist theory. The daughter of Emperor Ashoka, Sanghamitra's swift movement echoes in her visual representation by Nandalal Bose, at whose insistence Asoka had to comply to let her choose an ascetic path. Barefoot and the bald head reveal Sanghamitra's strong spiritual inclination. Her outward glance and legs caught in forward movement represent the spiritual quest she ventured into. Along with her brother Mahinda and a group of monks, she travelled through daunting mountains and deep waters to Sri Lanka with a sapling as a token of the Buddhist teachings intended to plant and whose roots would eventually be across the seven seas. The sapling that she planted continues to be venerated in Anuradhapura.*

Nandalal Bose  
**Sanghamitra Carrying sapling**  
Line drawing on Nepalese paper  
80.4 x 202 cm  
Acc. No.3803





बुद्धं शरणं  
गच्छामि

*In an absolute amalgamation of figural representation amidst the serene background, Nandalal Bose in this drawing represents a legendary Buddhist anecdote of compassion and revelation. With the fluid brushstrokes, the aspects of renouncing of the worldly elements and attaining the path of salvation, the figural form of Buddha is seen standing in a poised manner while holding the lamb in his hands.*

*Siddhartha meanders into a flock of sheep to be sacrificed in a ceremony for king Bimbisara. Nandalal Bose captures the essence of Siddhartha tending an injured lamb with an ethereal charm and compassionate expressions. The dexterous application of brush strokes in this drawing echo the calm demeanour of the Buddha while caring for the innocent lamb. The passing stream becomes an impressive depiction of Siddhartha's conundrum of an uncertain quest before him amidst the background of mountains and the lambs engaged in cheerful activities walking along Siddhartha.*

Nandalal Bose  
**Buddha and the Lamb, 1928**  
Brush drawing on silk  
18.7x33.5 cm  
Acc. No.4843



# बुद्धं शरणं गच्छामि

*In simplistic but dexterous line drawing, the Buddha here is seen standing with poise on a lotus pedestal. His figural form attains prominence amidst the subtle green wall with an arched representation. The meditative eyes attribute serenity and charm to the portrayal of Buddha which is also in amalgamation with his gentle hand postures, inviting the viewer's attention towards the subject. In Nandalal's characteristic line work, the painting here affirms the brilliance of the mural paintings of Ajanta murals, brilliantly juxtaposed with the softness of watercolours in a subdued palate.*

*The meditative eyes with crescent eyebrows, ushnisha, hand gestures alongwith the diaphanous sanghati represent the Mahapurush lakshnas as mentioned in the Chitrasutra which have been adroitly defined by the artist in this painting. A champion of the Santiniketan School, Nandalal Bose's representation of classical Indian painting ushered in the art of the ancient India against the hegemony of the western ideals which affirms itself as a confluence of nationalist spirit.*

Nandalal Bose  
**Buddha standing (A copy from Ajanta  
Cave No. 6)**  
Water colour on paper  
101 x 35.2cm  
Acc. No.4994





बुद्धं शरणं  
गच्छामि

*This painting in sepia tones of watercolor imparts a historical essence while attributing prominence to the subject that he painted almost three decades ago too. The visual treatment of the painting here differs from the earlier one with the same subject as here the Buddha seems to be smiling in a frontal posture. The curls on his ushnish with his face looking downwards towards the lamb impart prominence to his figural form. He is delicately holding the lamb and while embracing him to his chest, the spectator is engaged in the warmth radiating through his eyes, symbolizing the emotional aspect in this painting. Bose expands the landscape which, with the flock of sheep moving towards the horizon, creates a perspective in the background. The composition is further emphasized with the swirling folds of the sanghati worn by Siddhartha amidst the realistic depiction of the other lambs, one of whom is seen admiring the kindness of Buddha in an engaging manner.*

Nandalal Bose  
**Buddha and Lambs, 1955**  
Water colour on paper  
45.3x60.4cm  
Acc. No.5195

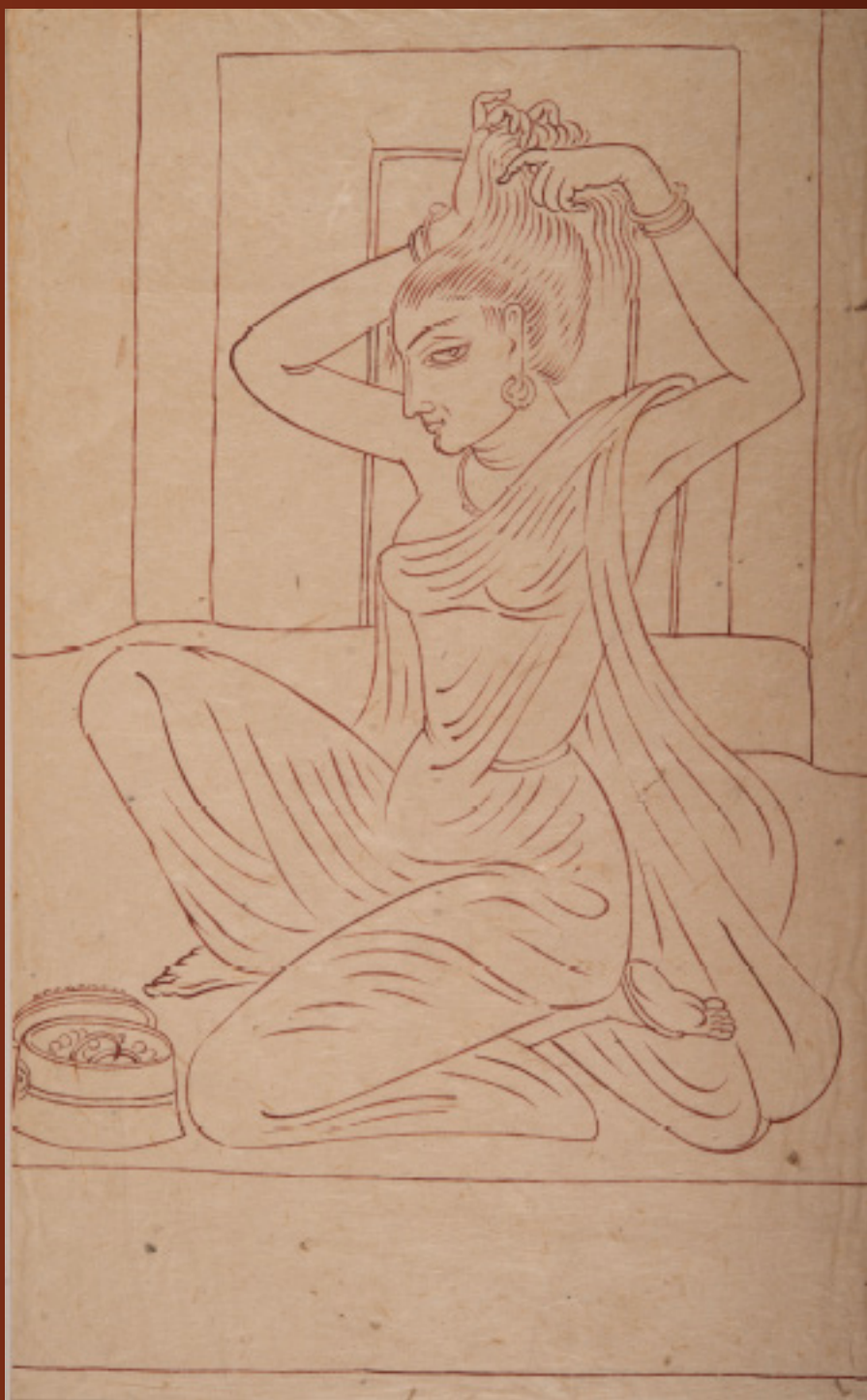




बुद्धं शरणं  
गच्छामि

*Using sumi ink and handmade paper, the delicate line work of Nandalal Bose is seen in the sketch of the woman seated and tying her hair. Wedged in time, Nandalal's subject of the maiden dressing her hair represents a transient moment with the woman draped in a flowing garment. A linear perspective engages the view of the onlooker towards the seated woman in a poised manner. Her arched eyebrow furthermore imparts prominence to the pictorial. The swift use of the uncomplicated brushstrokes captures the spirit of the subject in a monochromatic and a subtle background.*

Nandalal Bose  
**Dressing Hair, 1946**  
Brush drawing on paper  
34x55.4cm  
Acc. No.5196



बुद्धं शरणं  
गच्छामि

*Nandalal Bose has extensively documented his surroundings in varied mediums and materials. A major concentration of those is seen in the small scale sketches and postcards that he has made during his entire life. This sketch documents Buddha nursing a sick man lying on the bed, executed in the signature style of Nandalal Bose with linear, soft strokes of ink delineating the forms and suggesting the demeanour of the subject. Retaining the warmth and tenderness of the latter, Gautam Buddha and his disciple are seen nursing a sick man to life. With a gentle tilt, Bose infuses momentum to an otherwise static frame with linear and fine strokes. The disciple mirrors Buddha's forward lean framed within the doorway behind them. The slight bend of the sick man adds to the transient moment.*

Nandalal Bose  
**Buddha Nursing Sick Man, 20.02.1953**  
Brush ink drawing on paper  
16.1x22.3cm  
Acc. No.5217





# बुद्धं शरणं गच्छामि

*Draped in his diaphanous sanghati and his head bent in a forward pose, Gautam Buddha here are seen in a poised stance. The fine brushwork with smooth strokes imparts the pictorial a sense of calmness and a moment frozen in time. From the swift lines and prudent contours of the earlier sumi e paintings, Nandalal's style in this sketch meanders in watercolours. The medium also lends a texture to his individualistic portrayal of Buddha seeking alms. Holding his begging bowl, the saintly ascetic passes by a house whose dwellers are tactfully represented behind the main figural composition of Buddha, separated by vertical pillars of the house forming the background.*

Nandalal Bose  
**A Sketch from Album No. 63**  
Water colour on post card  
8.9x14 cm  
Acc. No.8612





# बुद्धं शरणं गच्छामि

*This painting by Nandalal Bose represents a scene where Gautam Buddha is seen delivering a sermon to his disciples. Nandalal Bose in this sketch with pen, ink and line work by pencil attributes an individualistic approach while representing his deep affection towards the foliage, forming the background. Gautam Buddha is seen here blessing the disciples who have gathered around the ascetic to listen to his teachings. The frontal posture of Buddha acquires prominence in the painting while the architecture in the background seems sketchy with the pencil drawing. The command over postures which is an individualistic style of Nandalal Bose seems to be inspired by the mural paintings at Ajanta. The liveliness in the painting becomes all the more evident with the vivid representation of the ascetics that bring vigour in the composition.*

Nandalal Bose  
**Drawing Book No. 15, 1950**  
Pen , ink & pencil on paper  
14.2 x 22.8 cm  
Acc. No.9772



# बुद्धं शरणं गच्छामि

*The linearity of this sketch represents Buddha in a forward movement accompanied by one of his disciples. The figural forms in this sketch are rendered with the signature line work of the artist. Drawing influences from the Bengal school. Nandalal Bose here attributes prominence to the frontal posture of Buddha alongwith his sanghati effortlessly flowing in the air. The facial expressions are calm with a sense of humility. He is seen holding the bowl and the entire composition represents the ideals of Buddhism with characteristic lines of Nandalal Bose. The long earlobes, barefoot, thin and slender physique all point at the ascetic path of life that is incremental to Buddhism.*

Nandalal Bose  
**Drawing Book No. 16**  
Pencil on tracing paper  
20.4 x 30.2 cm  
Acc. No.9775





Shin S. 220011

Sai Takak Ceylon.

# बुद्धं शरणं गच्छामि

*In 1909, Nandalal Bose accompanied Lady Herringham to copy and study the mural paintings of the Ajanta, beginning a lifetime of his spanning fascination with the Buddhist frescoes. Referring to the first sermon at Sarnath, the seated Buddha is seen here in the dharmachakra mudra with the thumbs of each hand touching their respective index fingers to form a wheel-like shape. The mudra also represents setting the dharmachakra into motion through the act of teaching. The meditative eyes with crescent eyebrows, in harmony with the ushnisha and the diaphanous sanghati while seated on the padmasana or the lotus pedestal, the iconographic features associated with Gautam Buddha are represented by the artist in the most appropriate manner. His rhythmic line work is evocative of the artistic skill and the fascination of the Bengal school in rendering of the gestures and postures. All the artistic inspiration of the artist form part of his own paintings and find a conspicuous presence here in this sketch copied from cave no - 1.*

Nandalal Bose  
**Ajanta Sketches, Sketch Book No. 22,  
30-7-45**  
Pencil on paper  
13.8x22.6 cm  
Acc. No.10967





बुद्धं शरणं  
गच्छामि

*It may be seen as a visual representation the popular motif in Indian art of shalabhanjika. The absolute fine line drawing of the artist imparts prominence to the standing figure amidst the thick foliage in an arch. The shalabhanjika next to a tree motif may also be seen as reference to Maya near the shala tree giving birth to Siddhartha.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
5x15 cm  
Acc. No.10056



446 91

*"...He made quick graphic impressions, often simplifying them to just a 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..."A. Ramachandran*

*This is an album of forty nine sketches, drawing inspirations from the ornamental designs from the Ajanta. These have been executed by Nandalal Bose as part of the sketchbook drawings during his travels to various parts of the country, to enrich his artistic vocabulary in a documentation module.*

*The swirling leafs and the oval petals set in a cycle of movement, it reflects the artist's visual aesthetics. The sincere observations and their documentations in the form of sketches, patterns and shapes, from woodblock prints to palm-leaf manuscripts, to ephemeral patterns drawn in rice powder directly on the ground reflect the intense creative language of Nandalal Bose.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**

Ink drawing on paper

15.2x9.2 cm

Acc. No.10046



ms 9



बुद्धं शरणं  
गच्छामि

*The beautiful drawings on the ceilings of Ajanta represent a strong inspiration on the artistic language of Nandalal Bose with a confluence of floral patterns, geometrical shapes animals and birds. The bold and elegant outlines in this composition impart a sensuous line movement of the leaf pattern with swirling elements. The softness in the lines of the artist evokes a sensory experience and composition is enclosed within a rectangular panel which also imparts prominence to the main subject.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
15.6x9.4 cm  
Acc. No.10047



4 m



बुद्धं शरणं  
गच्छामि

*The ethos of harmony brims through a perfect symmetry in this composition with dexterous line work of Nandalal Bose.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
15.5 x 9.5 cm  
Acc. No.10049

16

9 m 6



बुद्धं शरणं  
गच्छामि

*The absolute fine line drawing of the artist imparts prominence to the standing figure amidst the composition of an arch which is also encased in a decorative rectangular border. The precision of the linework of Nandalal Bose imparts an aesthetic appeal to the female form.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
5 x 12.5 cm  
Acc. No.10057





17 1/2

बुद्धं शरणं  
गच्छामि

*The presence of the mountainous elephant overwhelms the frame which may also be seen as an ode to the overpowering presence of nature. The majestic elephant is a frequent presence in Buddhist texts and art in its natural environments engulfed with tall trees and thick foliage.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
5.5 x 6.2 cm  
Acc. No.10061





21 m



बुद्धं शरणं  
गच्छामि

*Opening to vast expanses of nature, the ink drawing offers a fragment from a larger narrative. Two deers are seen hopping through the lush foliage which has been aptly portrayed by the artist. The rhythmic lines interspersed with foliage and the forward movement of the animals encapsulate moment frozen in a timeframe. Perhaps a scene from the 'Sama Jataka' with deer fleeing after Sama's death, the aesthetic sensibilities in this sketch is heightened by the diagonal placement of the deers.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
5.5 x 5.8 cm  
Acc. No.10062



22 1004

बुद्धं शरणं  
गच्छामि

*Nandalal Bose in this sketch through the medium of fine lines has created an identical representation of the Sanchi Stupa in Madhya Pradesh. Faithfully recreating the architecture, the architraves of the Stupa are evidently visible with the ardhachandra motif atop it. The horizontal and vertical divisions distinguish the railings and the torana. The foreground affirms the presence of two monks holding the chattri.*

Nandalal Bose  
**Sanchi - Stupa**  
Pencil drawing on paper  
27 x 24cm  
Acc. No.5207





बुद्धं शरणं  
गच्छामि

*The majestic symbols of wisdom and strength, elephants form an auspicious representation in Buddhism. Nandalal Bose in this sketch in watercolours imparts prominence to the figural form of the elephant with a naturalistic rendition while holding leaves with his trunk. Set amongst thick foliage, the artist's fine brush strokes are highlighted through his focus on shadings. The sketch revokes the Lotus Sutra that describes the elephant as meditating and composed acquiring prominence within a plain foreground.*

Nandalal Bose  
**Sumi Painting - Elephant**  
Water colour on paper (B&W)  
46 x 34cm  
Acc. No.5322









बुद्धं शरणं  
गच्छामि

*A probable reproduction of a Buddhist mural or relief, the vertical panel holds a melange of lines and shapes divided by horizontal lines. The top and bottom of the panel is embellished with diagonal lines cutting each other creating a criss-cross pattern. The central two panels represent motifs of snakes and fishes.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
16.5x7.6 cm  
Acc. No.10050



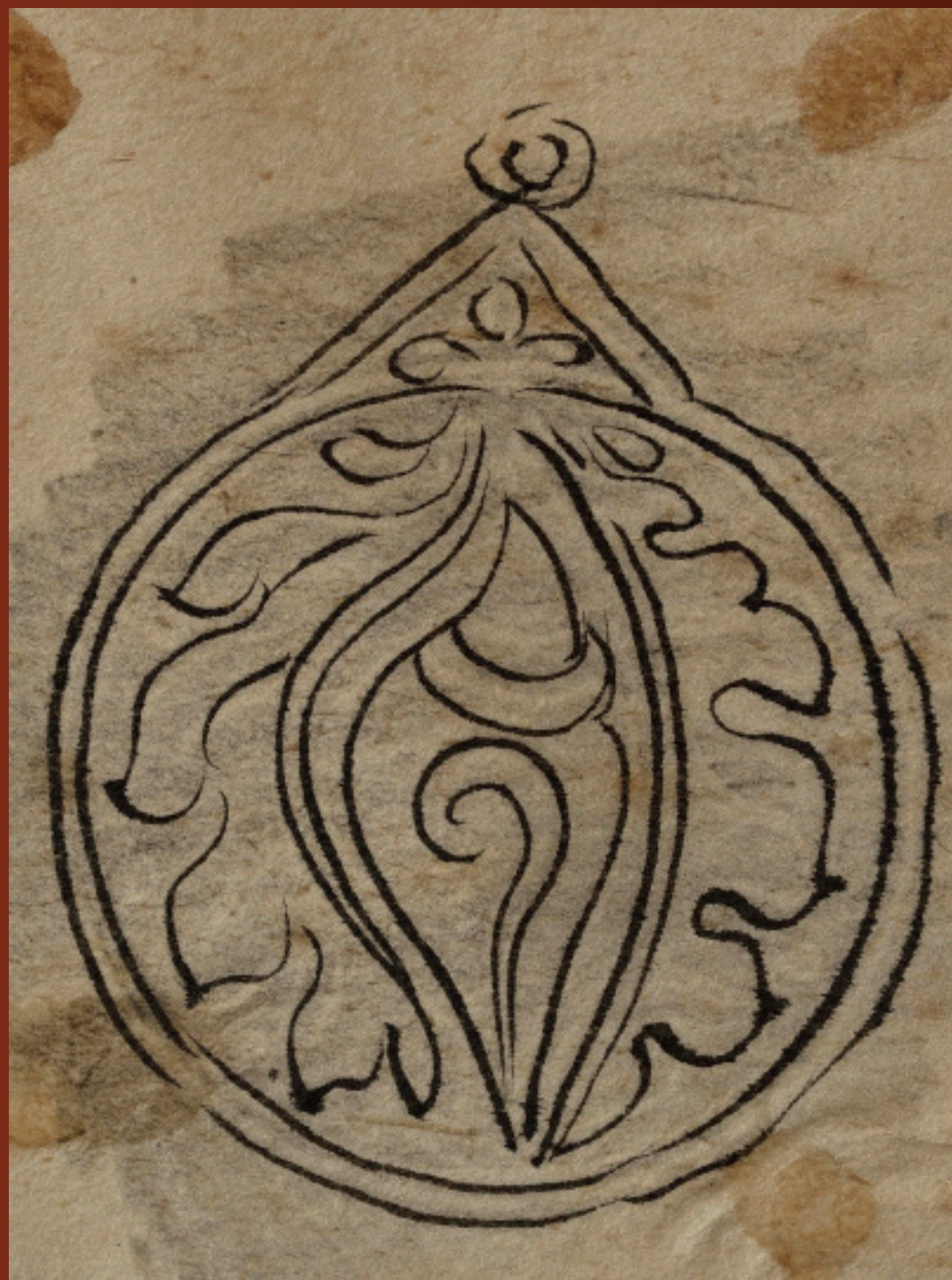
10 m<sup>h</sup>

बुद्धं शरणं  
गच्छामि

*The conch shell or the shankha is one of the eight auspicious symbols or ashtamangal in Buddhism. Depicted as an emblem, the conch shell is encircled with foliage and embellished motifs inside with a triangular top atop it in the rhythmic brushwork by Nandalal Bose.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
7.2x6.2 cm  
Acc. No.10059





बुद्धं शरणं  
गच्छामि

*A decorative circular framed Garuda or gana figure attains prominence in this composition. The deity with his long nose and folded hands attribute itself the gaze of the onlooker in reverence. Inside the oval sphere the deity rests with its legs bent upward suggesting a flying moment frozen in time. The running droplet-like motifs that surround the circle attribute a visual dynamic to the subject in the classic linework of Nandalal Bose.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
7.5 x 7.5 cm  
Acc. No.10060







बुद्धं शरणं  
गच्छामि

*A rapid sketch of a circular medallion featuring arabesque designs reminiscent of designs found in the architecture of traditional Buddhist temple sites.*

Nandalal Bose

**A Sketch from Sketch Book No.2, (An Ornamental Design)**

Ink drawing on paper

9.5x8 cm

Acc. No.10051



1107

बुद्धं शरणं  
गच्छामि

*A sketch made probably for the documentation or for the visual memory , it seems to represent the architectural elements of a Buddha shrine. In the upper half, close study of columns, architrave and elevation is aptly represented by the artist with dextrous linework. Venerated under a parasol, the sacred figure of Buddha is flanked by two worshippers in a single line frame.*

Nandalal Bose

**An Ornamental Design from Album No. 3**

Ink drawing on paper

19 x 27 cm

Acc. No.10165





बुद्धं शरणं  
गच्छामि

*A copy of a vertical panel with thick ornate foliage, the flowers in this sketch seem to be in an upturned manner with the leaves following the same. This forms part of the several sketches of Nandalal Bose in a rhythmic rendition.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
9x15 cm  
Acc. No.10063





बुद्धं शरणं  
गच्छामि

*Nandalal Bose in this drawing aptly portrays the long bands of intertwining twigs in a rhythmic manner encapsulated within a framed composition.*

Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

15x9.5 cm

Acc. No.10054

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Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

15x8.5 cm

Acc. No.10055

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बुद्धं शरणं  
गच्छामि

*The geometric patterns and flowers-arabesques form core of this rectangular panel. These motifs appear in concentric circles enclosed with minute floral bands within. The contrast between the rectangular frame and the concentric circles creates a compelling dynamism to this decorative panel which have been documented in abundance on the ceilings of the Ajanta caves.*

Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

15x9.5 cm

Acc. No.10054

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Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

15x8.5 cm

Acc. No.10055

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बुद्धं शरणं  
गच्छामि

*Narrow frame and vertical panel enclose this decorative panel featuring birds in flight representing the rhythmic and serene linework of Nandalal Bose.*

Nandalal Bose  
**A Sketch from Sketch Book No.2,  
(An Ornamental Design)**  
Ink drawing on paper  
5.1x15.8 cm  
Acc. No.10053



musi



*This is a live study of blooming flowers done on the canvas of a simple postcard. It suggests that this study was perhaps done spontaneously or as part of a personal exploration of form.*

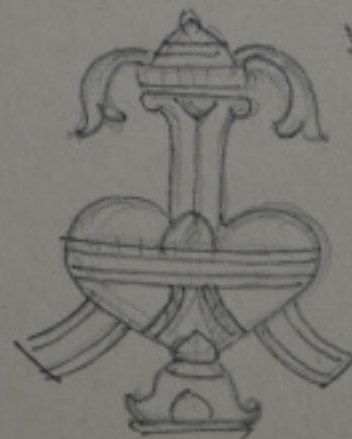


Nandalal Bose  
**Album No. 75**  
Pen & ink on post card  
13.9x8.9 cm  
Acc. No.8927

12  
m'



*Sketches done as a live study featuring  
various elements of Buddhist Tradition.*



Nandalal Bose  
**Album No. 75**  
Pencil on post card  
8.9x13.9 cm  
Acc. No.8929

बुद्धं शरणं  
गच्छामि

*A rectangular panel featuring arabesque designs reminiscent of the architecture of traditional Buddhist temple sites.*

*Sketch of a circular medallion featuring floral and arabesque designs, suggesting its profound connection to the designs found in the architecture of traditional Buddhist temples.*

Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

10 x 9.6 cm

Acc. No.10065





बुद्धं शरणं  
गच्छामि

*A rapid sketch of a rectangular panel featuring arabesque designs reminiscent of designs found in the architecture of traditional Buddhist temple sites.*

Nandalal Bose

**A Sketch from Sketch Book No.2, ( An Ornamental Design)**

Ink drawing on paper

17x9 cm

Acc. No.10048





बुद्धं शरणं  
गच्छामि

*Pencil sketch of a Buddha standing on a pedestal in deep meditative poise. His right hand is in Varada Mudra, and his left hand gracefully holds the end of his flowy angavastra.*

Nandalal Bose  
**Sketch Book no. 22, 3-9-45**  
Pencil on paper  
14x23 cm  
Acc. No. 11049



A5  
C XVII  
3.9.45  
mm'

बुद्धं शरणं  
गच्छामि

*In this ink sketch, the focal point is a dignified and regal depiction of Buddha adorned with ornate jewellery, emphasizing his divine and enlightened nature. The Buddha's face is characterized by deep meditative eyes, reflecting inner wisdom, compassion, and serenity. The eyes convey a sense of profound introspection and spiritual insight.*

Nandalal Bose

**A Sketch from Album No. 47**

Pencil on postcard

9x14 cm

Acc. No. 8243





27/m/24.  
Rangum.  
to Anderson.  
initials 2000.  
2000

बुद्धं शरणं  
गच्छामि

*In this ink sketch, the focal point is a dignified and regal depiction of Buddha adorned with ornate jewellery, emphasizing his divine and enlightened nature. The Buddha's face is characterized by deep meditative eyes, reflecting inner wisdom, compassion, and serenity. The eyes convey a sense of profound introspection and spiritual insight.*

Nandalal Bose  
**Buddha's Head - II**  
Ink on paper  
34x42 cm  
Acc. No. 5208





# बुद्धं शरणं गच्छामि

*In this painting, the artist presents a breathtaking Himalayan landscape as the backdrop, featuring majestic peaks and valleys stretching into the distance. The sky is depicted in a unique greenish-yellow hue, perhaps symbolizing the mystical atmosphere of the region or the interplay of light at dawn or dusk. In the foreground stands a Buddhist monastery, its architecture reflecting the timeless wisdom and spiritual tradition of the Himalayan people. The monastery serves as a focal point, representing a sanctuary of peace and enlightenment amidst the rugged wilderness. A Buddhist monk is depicted walking towards the monastery, symbolizing the spiritual journey and devotion of those who seek refuge and guidance in the teachings of Buddhism.*

Prof. B. Sen

## **The Monastery**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1906







# बुद्धं शरणं गच्छामि

*In this painting, the artist captures the majestic beauty of the Himalayan landscape, with distant snow-capped mountains towering in the background. The rugged terrain of the foreground cliff adds depth and drama to the scene, emphasizing the wild and untamed nature of the Himalayas. Atop the cliff stands a solitary monk, his figure silhouetted against the subtle shading of orange, yellow, and brown tones in the sky. The monk's hands are raised towards the sky in a gesture of reverence and supplication, symbolizing his spiritual connection with the divine and his contemplation of the sublime beauty of nature.*

Prof. B. Sen

**Adoration**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1907







# बुद्धं शरणं गच्छामि

*This painting is an exploration of Himalayan landscapes and spiritual themes, with a cave featured in the foreground. A monk standing on the right side suggests a scene of spiritual contemplation or retreat. The cave symbolizes seclusion and introspection, common elements in the spiritual practices of various traditions, including Buddhism. The distant background, featuring snow-capped mountains, a serene lake, and grassy lakeside stands, provides a picturesque backdrop. The snow-capped mountains convey a sense of grandeur and timelessness, while the serene lake represents tranquility and purity.*

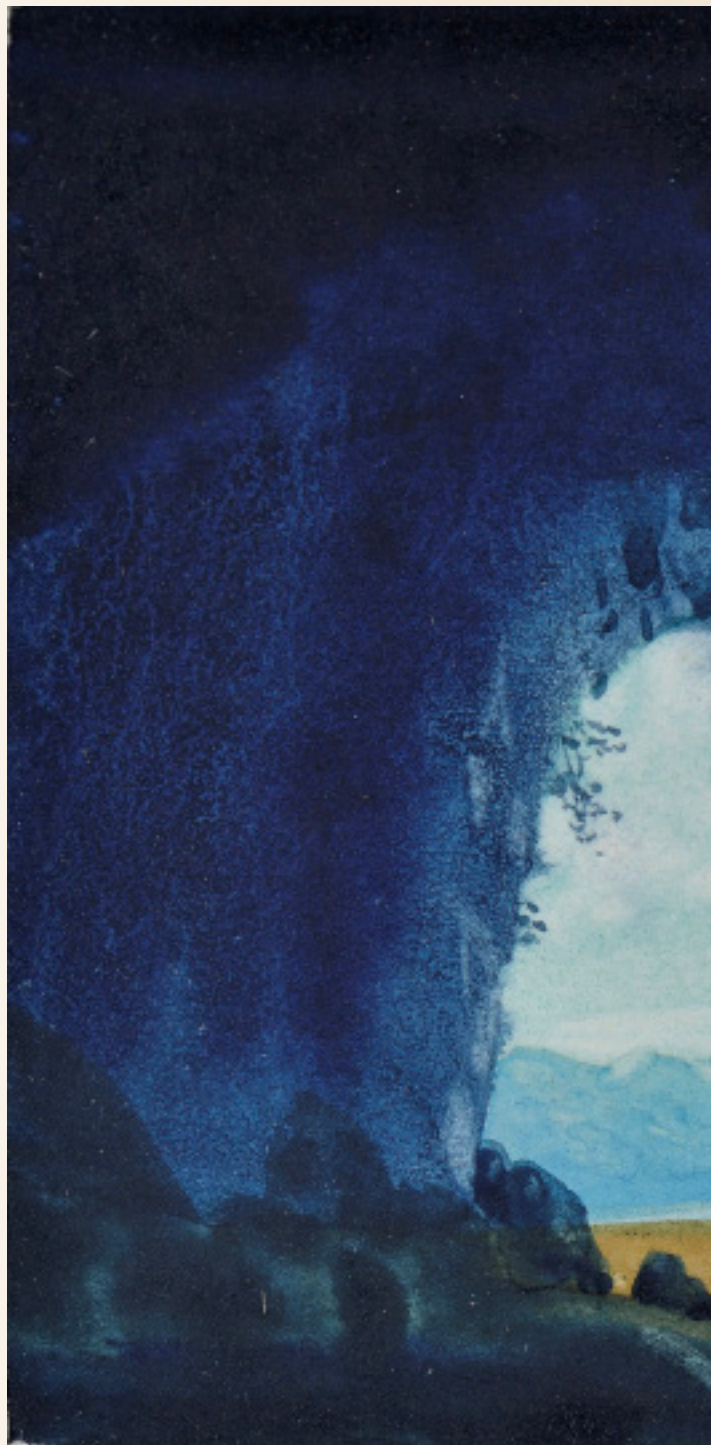
Prof. B. Sen

## **The Saints Blessing**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1908









# बुद्धं शरणं गच्छामि

*This painting is an exploration of Himalayan landscapes and spiritual themes, with a cave featured in the foreground. A monk standing on the right side suggests a scene of spiritual contemplation or retreat. The cave symbolizes seclusion and introspection, common elements in the spiritual practices of various traditions, including Buddhism. The distant background, featuring snow-capped mountains, a serene lake, and grassy lakeside stands, provides a picturesque backdrop. The snow-capped mountains convey a sense of grandeur and timelessness, while the serene lake represents tranquility and purity.*

Prof. B. Sen

## **Enlightenment**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1916







# बुद्धं शरणं गच्छामि

*is painting depicts a captivating scene of a monk embarking on a spiritual expedition through the snowy peaks of the Himalayan landscape. In the foreground, a lone monk is portrayed walking on a snow-filled mountain. The monk's journey through the rugged terrain symbolizes the quest for spiritual enlightenment and self-discovery, a timeless pilgrimage undertaken by seekers throughout history. In the background, the distant landscape unfolds, revealing the majestic beauty of the Himalayan peaks. The contrast between the solitary figure of the monk and the expansive landscape of the Himalayas creates a powerful sense of scale and perspective, emphasizing the smallness of the individual in relation to the vastness of nature.*

Prof. B. Sen

## **The Lama (Himalayas)**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1937







# बुद्धं शरणं गच्छामि

*This painting captures the essence of adventure and rugged beauty in the Himalayan landscape, with a Sherpa trekking through the majestic mountains. In the foreground, a Sherpa is portrayed on a trek, navigating the challenging terrain with skill and determination. The distant mountainous landscape unfolds in the background, revealing the rugged peaks and valleys of the Himalayas. Dramatic clouds fill the sky, with hues of orange and blue adding to the sense of drama and atmosphere in the painting. The interplay of light and shadow creates a dynamic contrast, heightening the sense of depth and movement in the scene.*

Prof. B. Sen

## **Sherpa on the Trek**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1940









# बुद्धं शरणं गच्छामि

*This painting is a powerful and atmospheric scene, featuring a tall statue of the future Buddha Maitreya overlooking a tranquil lake, with a mountainous landscape in the background set against a night sky. The focal point of the painting is the majestic statue of Maitreya, towering over the landscape with a sense of grandeur and serenity. As the future Buddha, Maitreya represents hope, compassion, and the promise of a future age of enlightenment. The tranquil waters of the lake mirror the surrounding landscape, adding a sense of depth and reflection to the scene. In the background, the mountainous landscape unfolds in darker shades of blue and black, creating a dramatic contrast with the lighter tones of the statue and the lake. The night sky is depicted against a rich purple backdrop, imbuing the scene with a sense of mystery and wonder.*

Prof. B. Sen

**The Image of the Future Buddha Maitreya**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1948







# बुद्धं शरणं गच्छामि

*In this painting, the artist captures the majestic beauty of the Himalayan landscape, with distant snow-capped mountains towering in the background. The rugged terrain of the foreground cliff adds depth and drama to the scene, emphasizing the wild and untamed nature of the Himalayas. Atop the cliff stands a solitary monk, his figure silhouetted against the subtle shading of orange, yellow, and brown tones in the sky. The monk's hands are raised towards the sky in a gesture of reverence and supplication, symbolizing his spiritual connection with the divine and his contemplation of the sublime beauty of nature.*

Prof. B. Sen

## **Invocation of Light**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1952







# बुद्धं शरणं गच्छामि

*This painting is an exploration of Himalayan landscapes and spiritual themes, with a cave featured in the foreground. A monk standing on the right side suggests a scene of spiritual contemplation or retreat. The cave symbolizes seclusion and introspection, common elements in the spiritual practices of various traditions, including Buddhism. The distant background, featuring snow-capped mountains, a serene lake, and grassy lakeside stands, provides a picturesque backdrop. The snow-capped mountains convey a sense of grandeur and timelessness, while the serene lake represents tranquility and purity.*

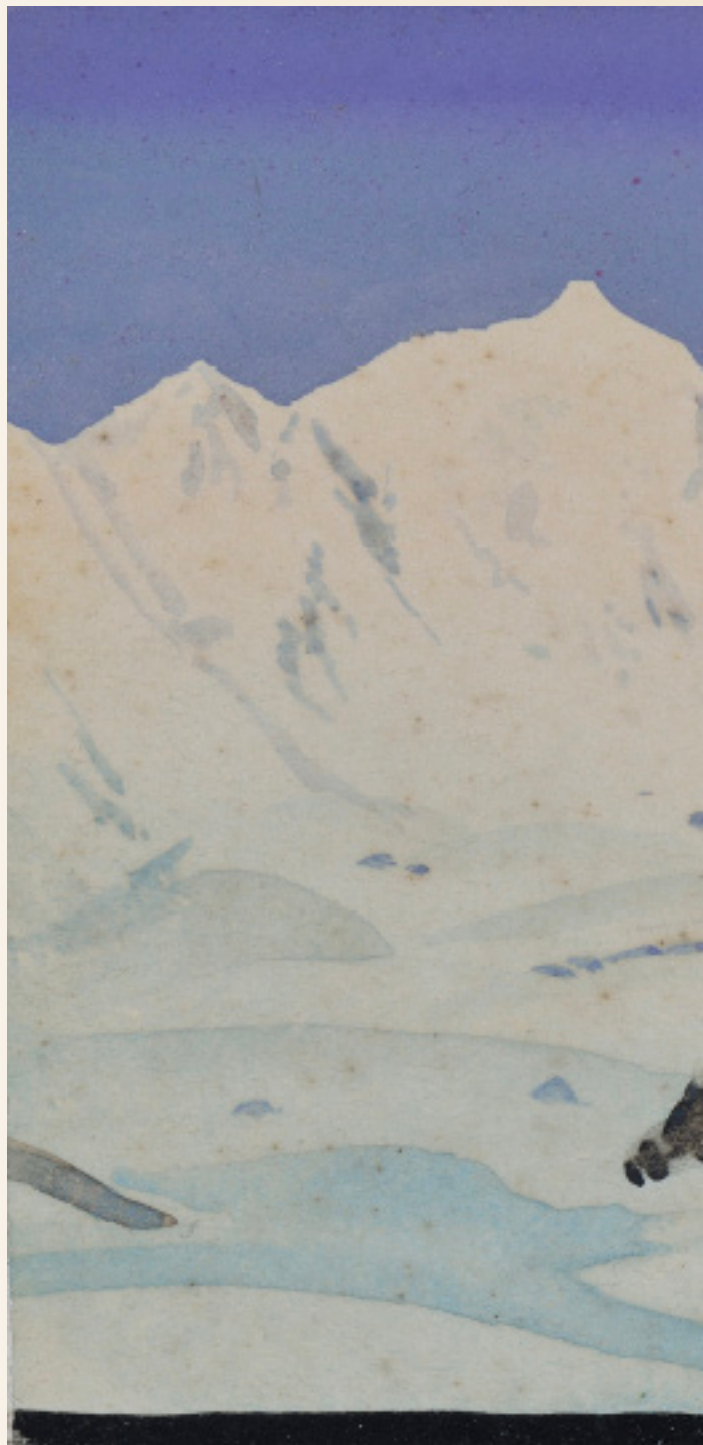
Prof. B. Sen

**The Mendicant Lama**

Water colour and tempera on paper

8.5x55.5 cm

Acc. No.1953









बुद्धं शरणं  
गच्छामि

Ramendranath Chakravorty  
**The Begging Buddha**  
Oil on canvas  
119.4x45 cm  
Acc. No.1871



*An ode to Buddha's humility and deference, the artist here represents Buddha draped in his robes amidst the scenic background with chirping birds jutting out from the window. The foliage and the greenery represent itself as an assimilation of nature in its true essence along with the serene depiction of Buddha with his bowl.*

*The begging bowl, one of the revered elements from the life of Buddha symbolises the aspects of simplicity of life and the virtues of Dharma. One can see the influence of mural paintings from Ajanta caves on Ramendranath's artistic language as the firm lines carefully contour the hues of colour. Chakravorty's likeness for landscapes also finds its expansive representation in the painting with elements from nature taking major part of the composition, although completely supporting the figural forms.*

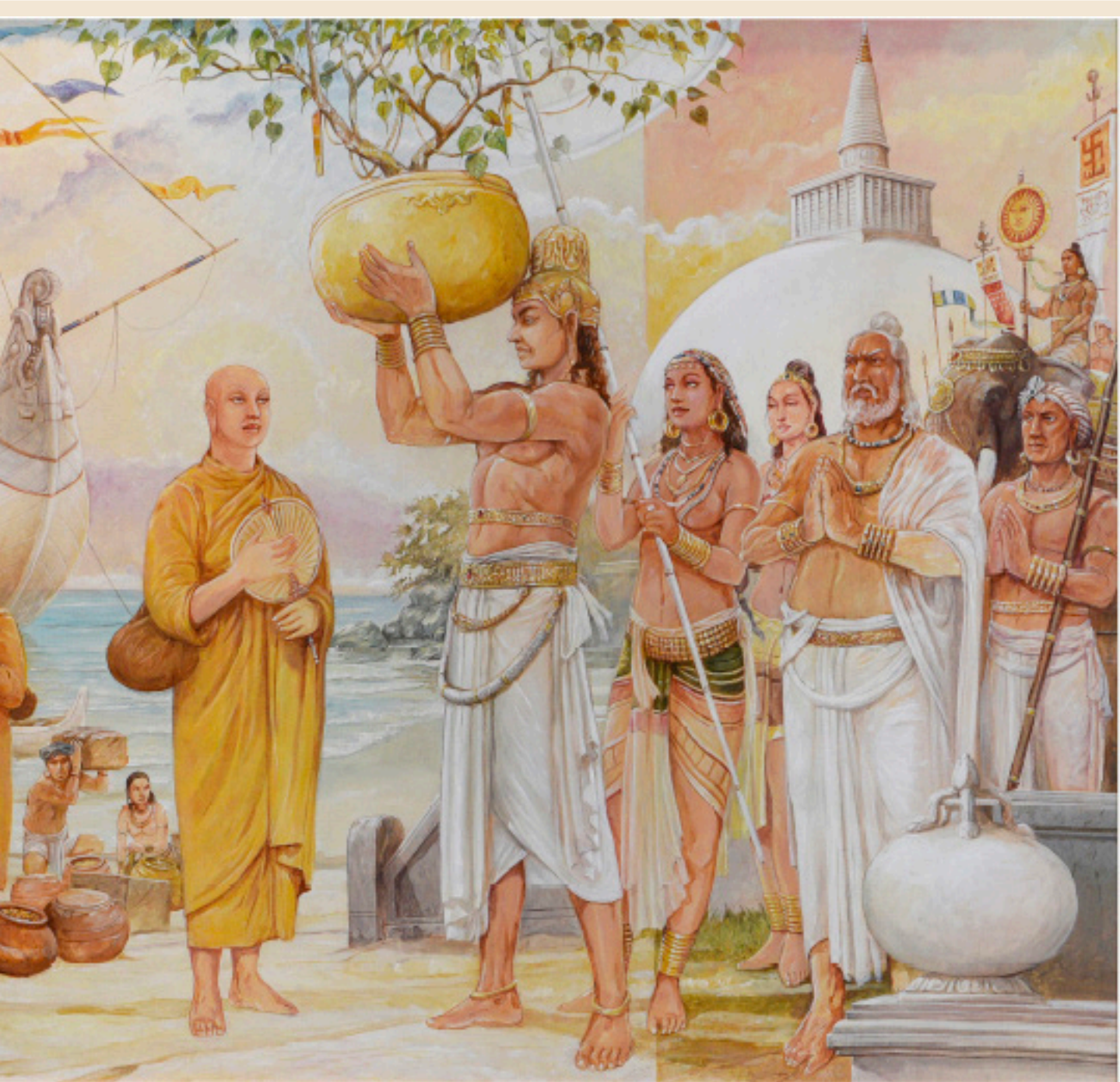






**Maha Bo, Prasanna Weerakkody, Acrylic on Canvas Courtesy- High Commission of Sri Lanka**





# बुद्धं शरणं गच्छामि

*Upendra Maharathi picturises a poignant moment in Buddhist history. Sujata, a young woman is seen here offering kheer (milk rice) to Gautam Buddha who, after six years of austere fasting, realises that physical austerity is only one of the two extreme paths for attaining enlightenment. Later he adopted the madhyam path between these two extremes, which finally led him to attain complete awakening & enlightenment.*

*The moment realised by Siddhartha after his understanding of the enlightenment is followed by crossing a stream of river and meeting Sujata, who offered him a bowl of milk rice. Depicting a traditional Shakya-muni, Maharathi layers it with the sublime imagery and a touch of serenity through the subtle expressions and the contrast between the robes of the haloed sage and those of Sujata attain prominence. The serene composition encapsulates the meditative aura of Buddha with his halo in streaks of yellow enveloping the atmosphere. The grandeur of the Buddha is represented by the Bodhi tree acquiring the background white emphasising on the contextual relevance of the subject.*

Upendra Maharathi  
**Sujatha offering Milk Rice (Kher) to Buddha**  
Wash on tempera  
27.5x37.5 cm  
Acc. No.14031







# बुद्धं शरणं गच्छामि

*This painting by eminent artist Upendra Maharathi represents Bodhisattva Vasubandhu who was a Buddhist monk and philosopher at the Gupta court in 4th CE. With his dexterous brushwork and a contemplative application of colours, Maharathi has represented the seated Bodhisattva on padmasana with his legs folded in meditation while wearing a yellow sanghati. The sage holds his right hand outward with the two fingers facing forward and pointing downward, gesturing in karana mudra to ward off evil with his left hand. The upward glance, the soft folds of the clothing and the floating beads of the japmala (prayer beads) represent an intense energy in the painting. Through his searching eyes, which appear as if seeking divine inspiration, Maharathi adds character. Reflecting the artist's artistic language and influence far-eastern world, the fragment of the white cloud framing the monk permeates into a thin outline attributing a celestial realm to the subject while also separating him from the subtle background.*

Upendra Maharathi  
**Vasubandhu Bodhisattva**  
Tempera/silk  
39.3x33 cm  
Acc. No.14015



बुद्धं शरणं  
गच्छामि

*Drawing influences from the traditional Thangka paintings, Upendra Maharathi artistically portrays Asva Ghosa, the earliest known poet and dramatist of classical Indian literature. Seated in a meditative posture, the Indian philosopher and poet is seen holding a stick in his hands while also joyfully looking at it. Draped in a deep orange robe in loose folds, the meditative eyes and a tranquil face attain prominence in this pictorial.*

Upendra Maharathi  
**Ashva Ghose**  
On silk tempera  
42x35.5 cm  
Acc. No.14014





# बुद्धं शरणं गच्छामि

*Adhering to traditional ideologies, Upendra Maharathi paints a conspicuous rendition of Gautam Buddha engaged in a deep meditative pose. Befitting a figure of his stature, Buddha is seen seated on an elaborate padmasana or the lotus pedestal with his right hand resting in bhoomisparsh mudra after attaining enlightenment while being deeply engrossed in meditation. Elongated ears, crescent eyebrows, and meditative eyes reflect the iconographic features or the mahapurush lakshanas. The swirling clouds in shades of green furthermore represent his impressions of the Far-Eastern world while also drawing prominence to the seated figure of Buddha. The subtle use of tonal gradation along with the double halo emanating from the poised Buddha represent the finesse of the artist and his dexterous line work attributing a transient appeal to the work of art. The impending collision of the beautifully proportioned opposing spheres emanates a profound energy into the otherwise serene moment.*

Upendra Maharathi  
**Lord Buddha**  
Oil on board  
46x61 cm  
Acc. No.14062





# बुद्धं शरणं गच्छामि

*Upendra Maharathi departs from a traditional depiction of Buddha to capture him in an act of confrontation. Visualising it through both theme and form, the unrelenting emotive flames of suffering are at odds with the large ocean of white hues that envelops the Buddha. Detached from the materialistic and worldly attributes, Buddha in his diaphanous monastic robe projects a deep and meditative radiance, while reassuring protection through the abhaya mudra. The artist extends the confrontation to the swirling lines of the flames while also attributing prominence to the figural form of Buddha as well as his charismatic aura represented by the golden hue surrounding him. Through Maharathi's juxtaposition of lines and shapes and synthesis of stylization and subtle expressions, he alludes to the noble truth of Buddhism: 'Life is suffering.'*

Upendra Maharathi  
**Buddha confronts the flames of suffering**



# बुद्धं शरणं गच्छामि

*This is an oil painting featuring a Bodhi tree depicted with lush green leaves and a sprawling canopy that extends outward, creating a sense of abundance and vitality. The trunk and branches are portrayed with intricate textures and subtle variations in color, capturing the organic beauty and complexity of their form. Surrounding the Bodhi Tree, the artist has included elements that evoke the sacred atmosphere of its surroundings.*

Upendra Maharathi  
**Bodhi Tree**  
Oil on board  
66x48 cm  
Acc. No.14070







बुद्धं शरणं  
गच्छामि

*This is a vertically printed scroll showcasing the elegance and serenity of ancient Chinese artistry. Each of the seven panels on the scroll presents a seated figure of Buddha, meticulously rendered with serene tranquility that seems to transcend time and space. The figures exude an aura of peaceful contemplation, their eyes closed or slightly downcast in meditation, and hands resting in symbolic gestures of enlightenment.*

Upendra Maharathi

**Vimal Mitra**

Tempera/silk

50.8x38 cm

Acc. No.14026





बुद्धं शरणं  
गच्छामि

*This fabric panel presents a vivid and celebratory depiction of a traditional novitiation ceremony practiced in Theravada Buddhism. The scene captures the festive atmosphere of the procession with vibrant colors and intricate details. In the center of the panel, the novitiation procession unfolds, with male and female dancers adorned in traditional attire leading the way. The dancers are depicted wearing elaborate costumes embellished with bright colors, intricate patterns, and symbolic motifs, reflecting the cultural richness and diversity of the region. Accompanying the dancers are musicians playing drums and other traditional instruments, adding a joyous energy to the procession.*

Unknown  
**Of a Chinese Tomb Stone**  
**Showing Seated Buddha in 7 Panels**  
Ink on Paper  
22x143 cm  
Acc. No. 15900



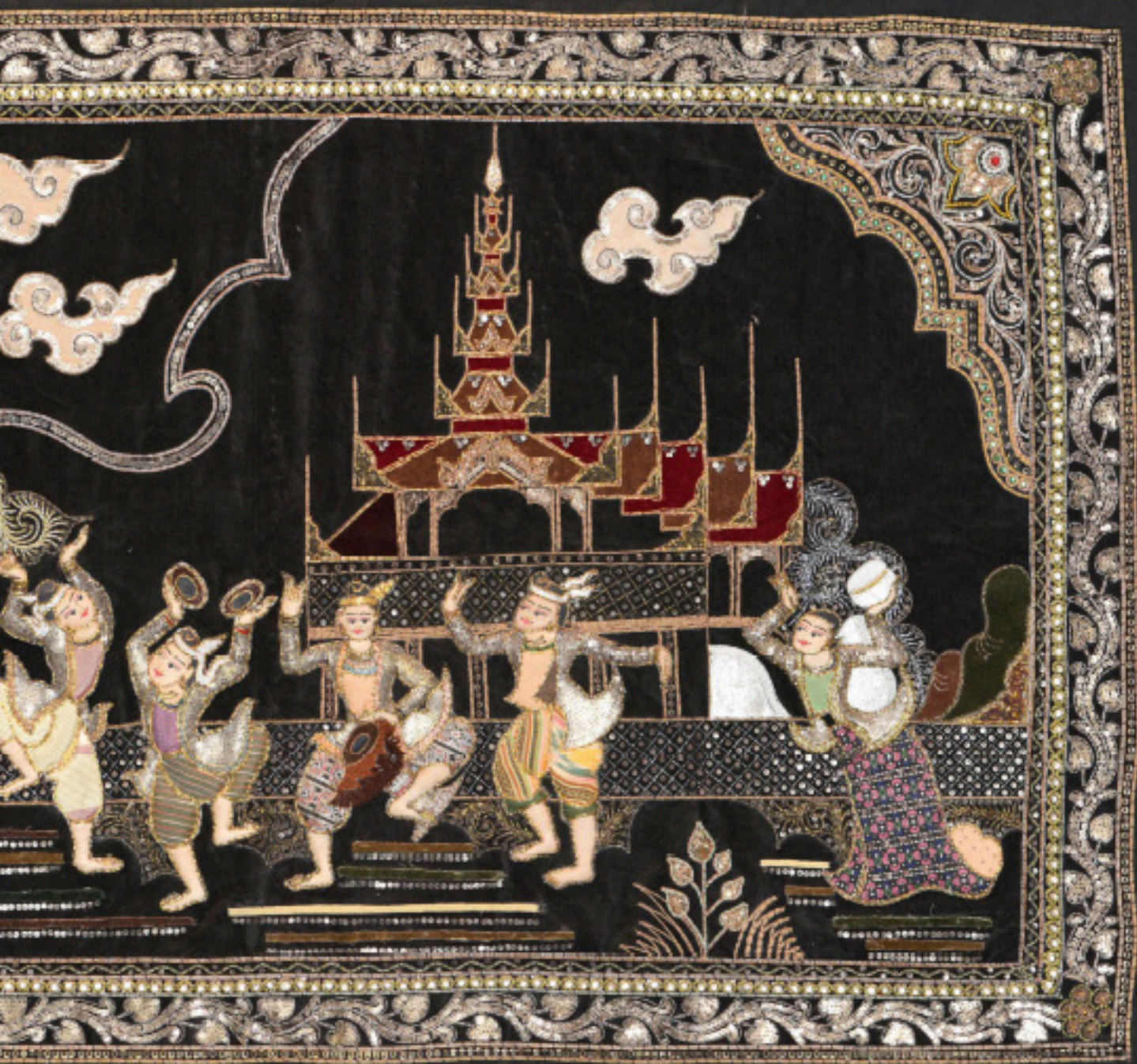
# बुद्धं शरणं गच्छामि

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Unknown  
**Novitiation Ceremony**  
Tapestry  
141x96cm  
Courtesy: Myanmar Embassy



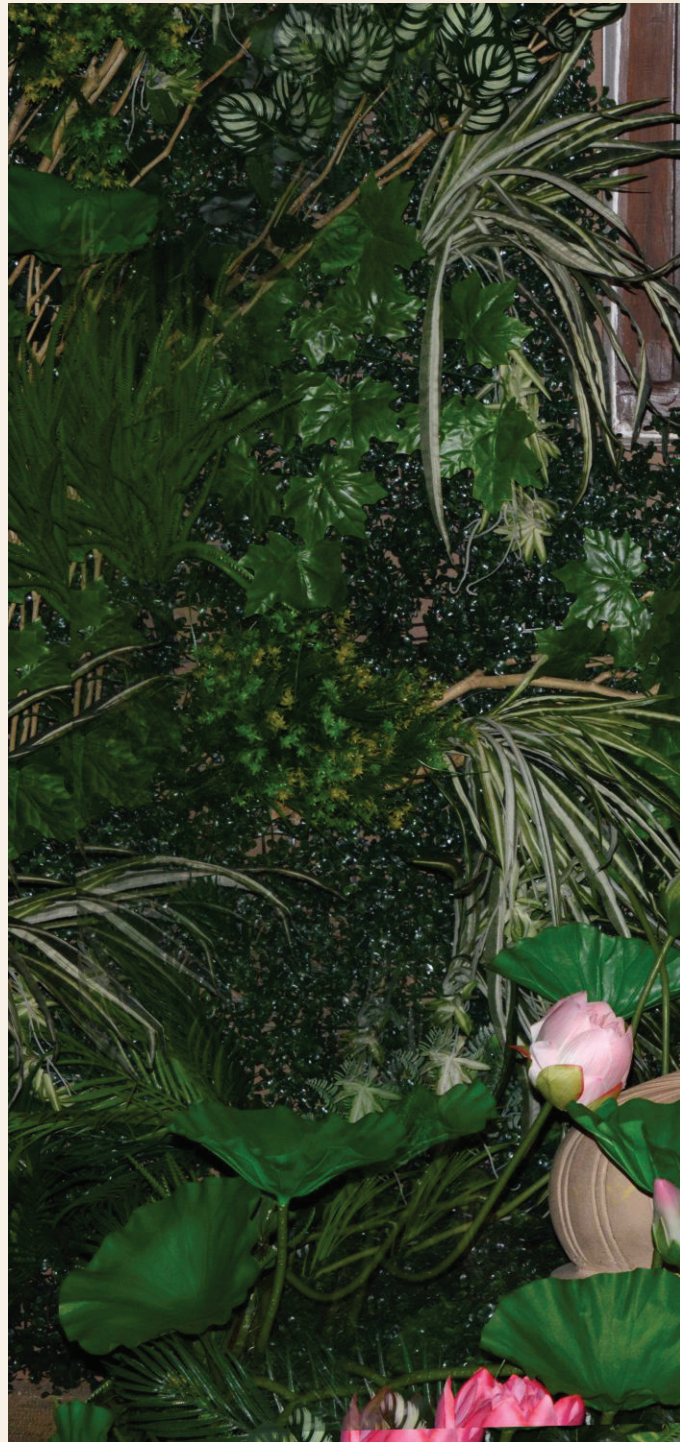






बुद्धं शरणं  
गच्छामि

Interactive Room















Ministry of Culture  
Government of India



राष्ट्रीय आधुनिक  
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