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THE WISDOM OF DRAWING: RABINDRANATH TAGORE AS VISUAL ARTIST

Ursula Bickelmann

“A rose is a rose and nothing else” (Rabindranath Tagore).

“Rose is a rose is a rose” (Getrude Stein).

This essay explores the fascinating arithmetic work of visual art of Rabindranath Tagore (1861 – 1941) (**Plate 21.1**). The essay aims to elucidate the poet’s desire for the taste of eternal beauty (and love). Tagore deeply believed in the drawing and the painting each one a universe in it and a mirror image of spiritual achievement. To Rabindranath Tagore, performing an art work was like taking a part in the cosmic yet human play of *Lila*.

Rabindranath Tagore approached into the visual art in 1924, whilst he composed the *Puravi Ragas* and realized that the word lay-outs and cross-outs embellishing some letters and words in the manuscript were like self sufficient forms (**Plate 21.2**). He was with the aristocratic Argentinian journalist and writer Victoria Ocampo in San Isidoro on the outskirts of Buenos Aires. Victoria encouraged him to keep in the doodlings as to an aesthetically autonomous design. The first *Puravi* edition of Kolkata 1925 Tagore dedicated to her. She was the intimate platonic love of the evening of his life. Later, he wrote her that the title of the mala of poems expresses “The East in its Femme Gender”.

Over time, after Tagore had practiced painting and drawing by copying photographs of South American Indian crockeries, the naturally occurring deletions and erasures became ample and fascinating testimonies to the playful exercises of drawing interwoven with the verses (**Plate 21.3**). The poet was fascinated by the coincidence of the intellectual work of imagination and the manual work of scratchy writing like drawing expressed through the flow of lines and the speckling of paint. And so, he worked on them with the self-same pen and connected the various “solitary incongruities” (Rabindranath Tagore) into fanciful looking rhythmic patterns. Slightly later, he breathed life into the form by composing phantasic figures and figurations which also seem as if they want to strike terror into people’s life. Henceforth, he provided the paintings either abstract or of a portrait, landscape and figure with the existential meaning of an aesthetical representational object.

As Rabindranath Tagore regarded his drawing like an altogether personal issue (**Plate 21.4**), he did not want the pictures to be exhibited and shown in public. But after the first

casual exhibition of some of the pictures in the Nandan of the Visva Bharati in Shantiniketan in 1928, in 1930 when visiting Europe, Russia, and the USA to read lectures and meet friends and colleagues, he took a portfolio of altogether 400 works along with him. He had come up with the idea of his works to be exhibited in galleries or notable museums in the capitals of the West actually not only to introduce himself as a painter but also to sell the paintings and drawings to collect some money because of the rather alarming financial situation of his school and university. One knows that Tagore could sell several paintings even though the prices of 500 \$ each seem rather high at the time.

In April 1930, Tagore reached South of France. Here he met several French artists who encouraged him to exhibit his sketches (**Plate 21.5**). The first exhibition was organized and put up by Victoria Ocampo in May 1930 in Paris at the private gallery, Pigalle which was opened recently and primarily subjected to indigenous art. The exhibition became, to cite Victoria, a “succes foule”. Neither in Germany nor in USSR or the USA Tagore’s approach to visual art was as highly appreciated as it was in Paris or in Birmingham shortly after, wherefrom Tagore sent a letter to the French artist Andrée Karpelès in which he writes:

“... I have already told you, the exhibition has aroused genuine enthusiasm in Birmingham which is remarkable owing to the fact that it is one of the principle art centres in England and it was the artists themselves who were interested and not merely the general public. ... I am afraid I am becoming vain. But vanity is a kind of humility. ... When we are perfectly sure of our merit we can afford to be modest about it. I am not afraid to be occasionally merciless in my criticism of my own poem, but about my pictures I wish to exaggerate their worth lest others should exercise their own right to understand these wanderers, these gypsies of art” (Roy 2014: 46. All plates of Tagore’s paintings from Exh. Cat. 2011).

In July, the Berlin gallery Ferdinand Moeller opened the exhibition “Zeichnungen und Aquarelle von Rabindranath Tagore”. Ludwig Justi, director of the National Gallery sent a letter to the gallery owner in which he asked for a cheaper price for five drawings which the National Gallery wants to acquire. The works were identified as “Mask to half left turn, to half right, Portrait of an Indian man, Two birds, Girl in a red outfit”. Tagore writes Ludwig Justi:

“It is a great pleasure to me to present the chosen pictures to the German nation by which I was realizing such high respect” (Zentralarchiv der Staatlichen Museen zu Berlin). It has to be mentioned that under the murderous German Nazi Regime Justi was disposed from his job of director. In 1937, two drawings of the given volume were exchanged for “characterful German art”, the others were supposed to be sent back to India. The altogether five drawings are lost, as far as one knows.

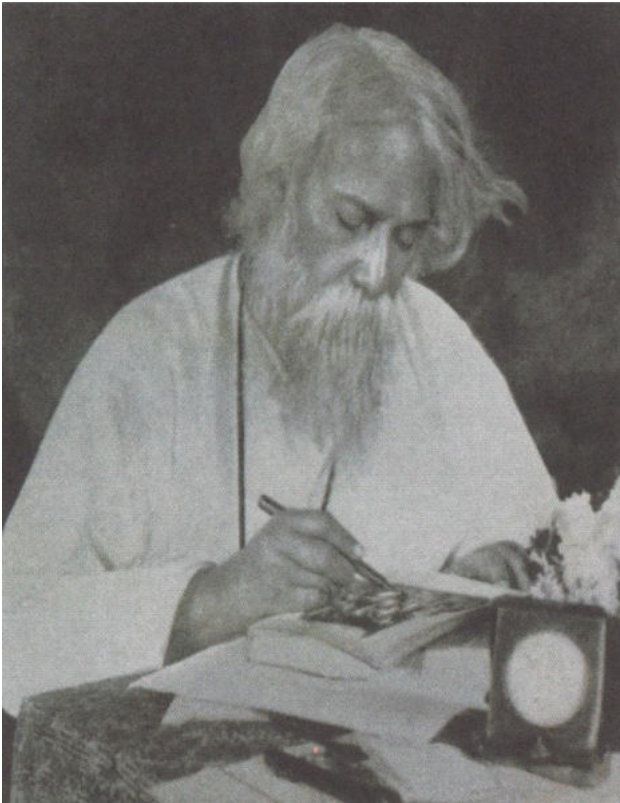


Plate 21.1: Rabindranath Tagore.

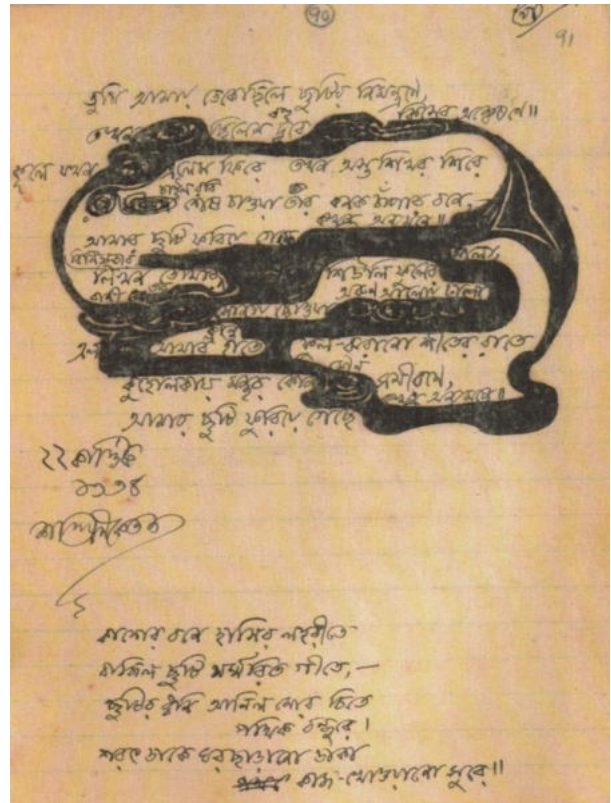


Plate 21.2: Rabindranath Tagore, Puravi, 22.3 × 19 cm, 8 November 1924.

A parallel fairly large exhibition of Rabindranath Tagore's works was held at the Saxon Art Club of Dresden (**Plate 21.6**). The press reacted quite week-mindedly on the poet's idea of art and complained about the painting's aestheticism. The regional newspaper "Dresdner Neueste Nachrichten" of July 7th writes: "... Also as painter Tagore is an Epigone. A retarded Expressionist, he paints figures and heads as ornaments; sometimes in sharp cubistic style, sometimes in curves, which strongly curve themselves, appearing after Jugendstil You see that he desires the mystic effect. In some pictures it is attained, which in the distance reminds of Paul Klee" (Roy 2014: 179). Thereupon, it was Tagore's wish to invite to a conference artist and the teachers of the Dresden Art Academy. It was not easy to convince the audience that to him, Tagore, painting was an almost unconsciousness routine to touch the very thought of the ego or self: "I want to discover myself" (Icke-Schwalbe 2012: 105). He also said that the images were given to him through his dreaming in the night, that early in the morning he sat down to draw each one day also when travelling abroad. Doodling was like an exterritorial play and a kind of *Puja*.

In Munich, the exhibition was held at the famous avant-garde gallery Caspari. Tagore realized the almost same wishy-washy reaction of the press as in Dresden. He asserted that his paintings and drawings were pure objects, self-explanatory and self-sufficing and he signaled that he apportioned his work (and life) about two parts, East and the West:

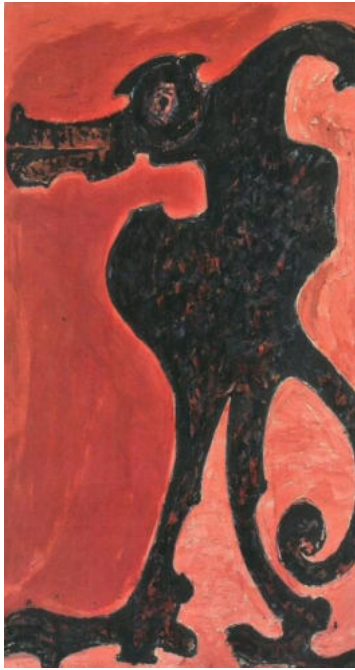


Plate 21.3: Rabindranath Tagore, Gnome, Coloured ink on paper, 55.3 × 37.5 cm, 1929-30.



Plate 21.4: Rabindranath Tagore.



Plate 21.5: Rabindranath Tagore, Dancing Bird, Coloured ink on paper, 38.8 × 31.8 cm, 1930-32.

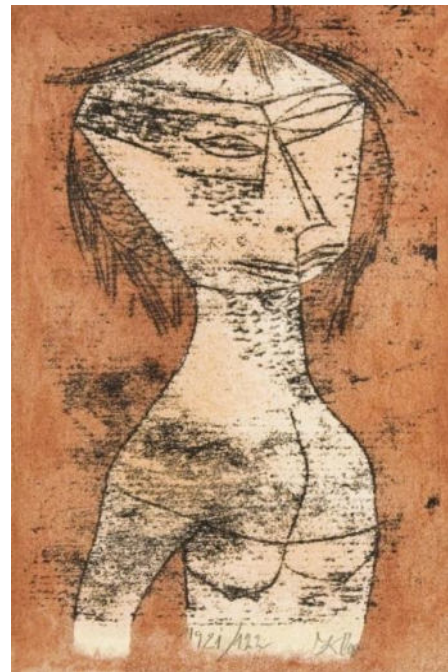


Plate 21.6: Paul Klee, Die Heilige vom innern Licht, Litho., 36 × 25 cm, 1921.

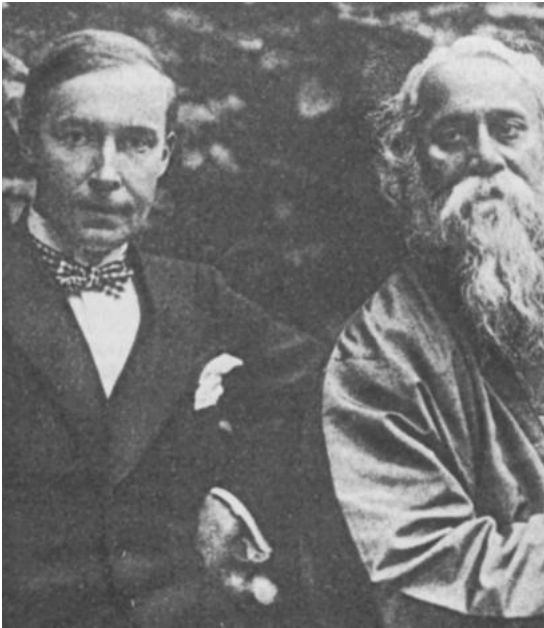


Plate 21.7: Rabindranath Tagore with the German publisher Kurt Wolff, 1921.

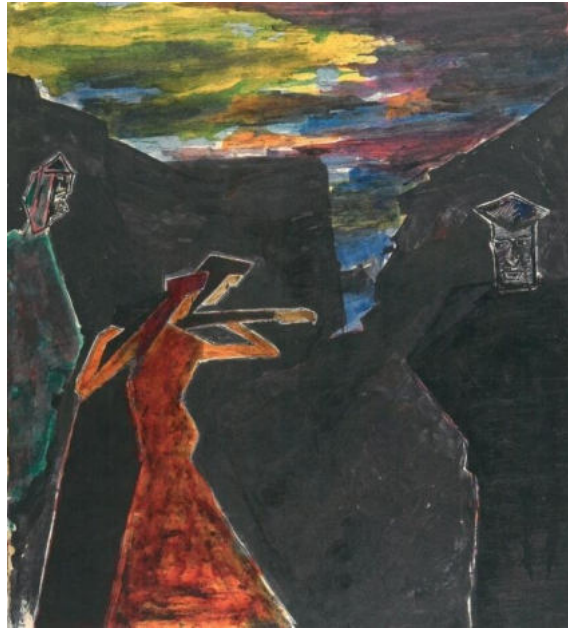


Plate 21.8: Rabindranath Tagore, Figures, Coloured ink on paper, 38.2 × 34.4 cm, 1931-32.

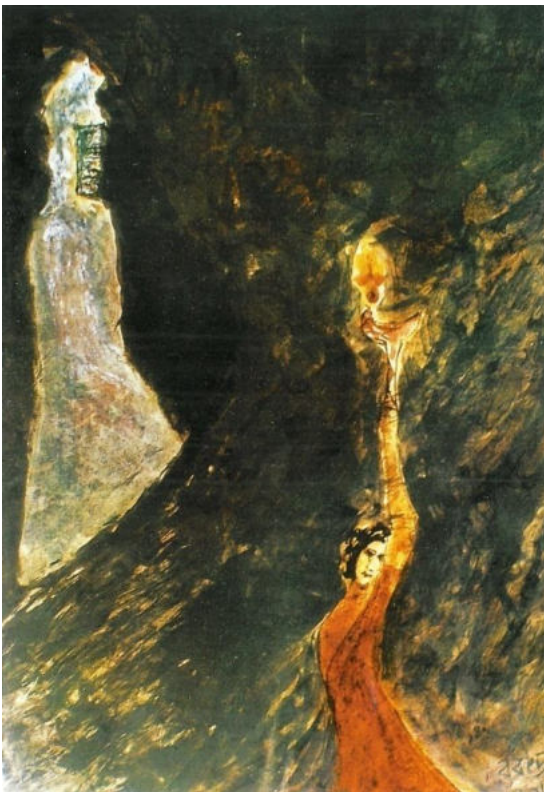


Plate 21.9: Rabindranath Tagore, The Grail, Coloured ink on paper, 31.9 × 21.9 cm, 1932.

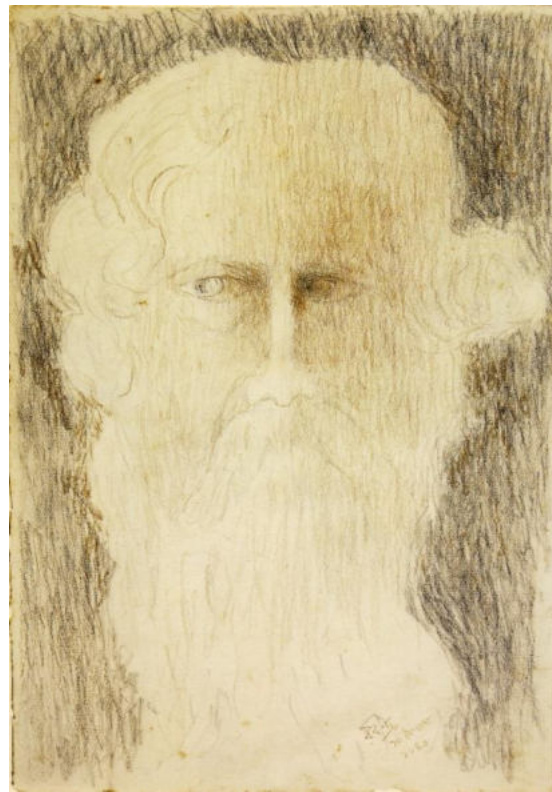


Plate 21.10: Rabindranath Tagore, Selfportrait, Pen and pastel on paper, 43.2 × 24 cm, 1936.



Plate 21.11: Rabindranath Tagore, Landscape, Coloured ink on paper, 54.6 × 50.1 cm, 1939.



Plate 21.12: Rabindranath Tagore, Bird, Coloured ink on paper, 34.7 × 22.2 cm, 29 November 1928.



Plate 21.13: Rabindranath Tagore, Women with flower, Ink and water colour, 31 × 21.5 cm, 1939.



Plate 21.14: Pahari-Miniature.

“My poetry is only for my Countrymen, whereas my paintings are my gift to the West” (Roy 2014: 26).

He stayed with his German publisher Hugo Wolff (**Plate 21.7**). In 1913, the year when Tagore was awarded the Nobel Prize of literature, Wolff had organized the German translation of the English version of the *Gitanjali* poems by the art historian Marie Luise Gothein in Heidelberg. And the eight volume compendium of Tagore’s dramas, prose and poems, “Rabindranath Tagore, *Gesammelte Werke*” was released in 1921. Wolff’s time as publisher ended in 1930 as the consequence of the world economic crisis.

Tagore visited Oberammergau near Munic and witnessed the *Passion-Play* which is performed every ten years by amateur actors

of the village. His later biographer Krishna Kripalani, member of the poet’s immediate circle, hands down that the people whispered when they saw Tagore: “How like our Prophet” (Kripalani 2008: 406). Tagore called forth his memories of the Christian ritual not only through the poem *Child* which he composed in English but also through several paintings.

Back from his trip to the West in January 1931, Tagore agreed to show his art also in his mother country (**Plates 21.8 & 21.9**). The painter Abanindranath Tagore put up an impressive exhibition at the town hall when the people celebrated the poet’s 70th birthday through a Tagore-Mela in Kolkata. At this occasion, the Golden Book of Tagore carrying messages and tributes from many parts of the world, congratulations by writers, intellectuals, and scientists such as André Gide who had translated and published the *Gitanjali* Songs in France in 1913, Romain Rolland, Bertrand

Russel and Albert Einstein was handed to him. Shortly after, an exhibition of several drawings and paintings was held at the guildhall of Bombay (Mumbai) organized by the poet himself. He arrived together with the dance group of the Visva Bharati which performed one of his plays.

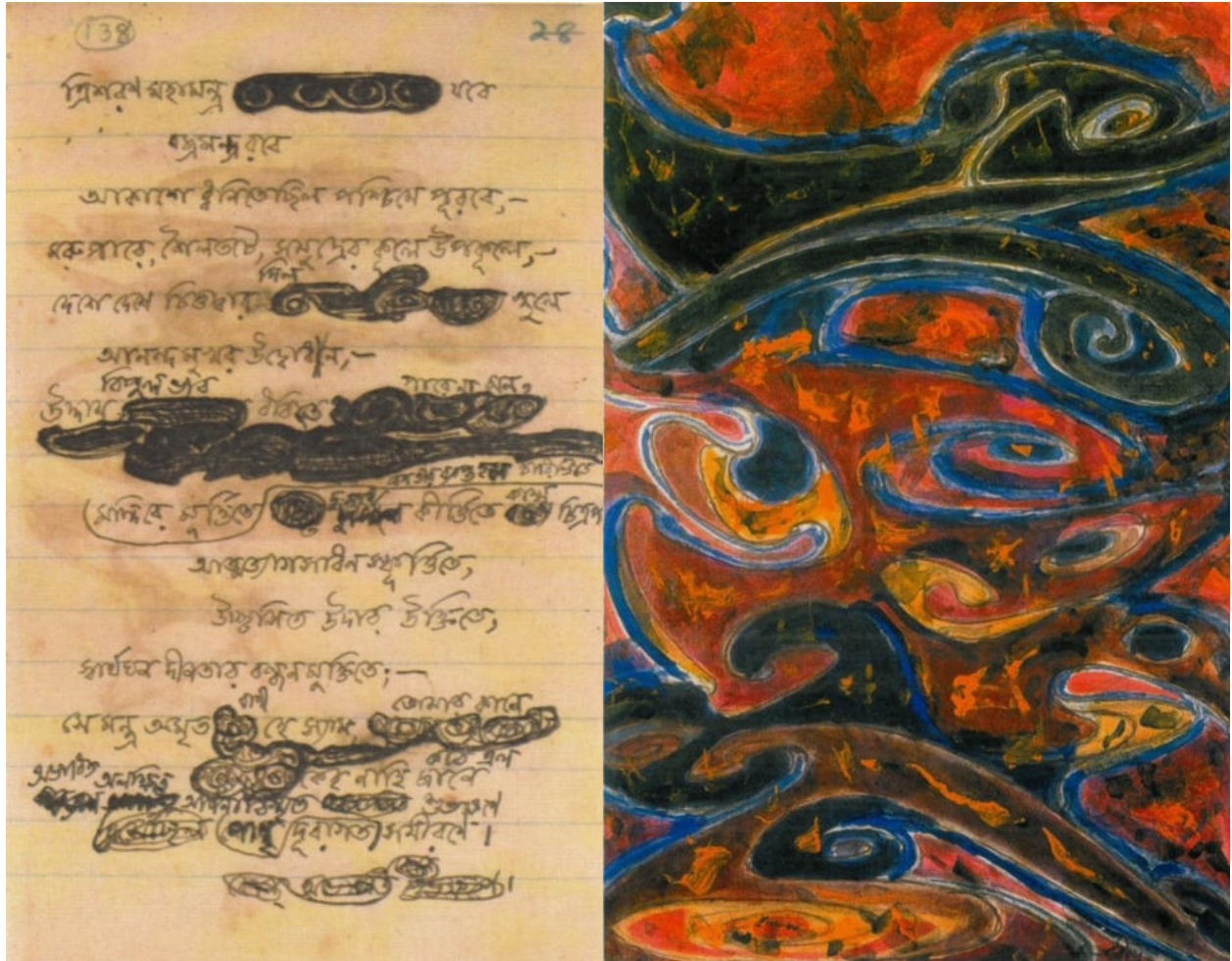


Plate 21.15: Rabindranath Tagore, Rarishesh- Manuscript, Siam, October 1927.

Plate 21.15a: Rabindranath Tagore, Zoomorphic design, Coloured ink on paper, 31 × 19.5 cm, 1935.

In 1932, the Government School exhibited a couple of Tagore's art works. By now, Tagore had promised to disclose the secret of his veiled paintings, *purrha nasheen*. The exhibition was organized and financed by the Principal of the school, graphic artist and photographer Mukul Dey. It seems that one accepted and admired the paintings as a reverse of the poet's creative ego. In the foreword of the exhibition catalogue Dey writes: "The Poet Painter makes an entirely new departure in representing the reality of life with his own vigorous master-strokes which knew no faltering. In his 70th year the poet's fingers are tense, and show no tremulousness. His pen and ink pictures are very table masterpieces" (Ukil, 1999). The exhibition was Rabindranath Tagore's last exhibition during lifetime.



Plate 21.16: Paul Klee, Indian Flower Garden, Offset-Print, 34 × 50 cm, 1922.

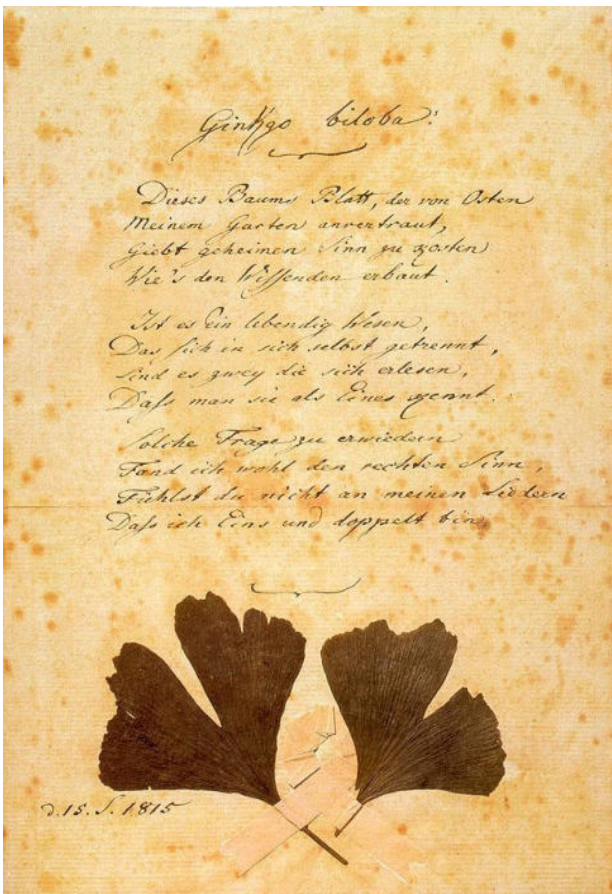


Plate 21.17: Johann Wolfgang von Goethe, Ginkgo Biloba.



Plate 21.18: Rabindranath Tagore, Woman, Pen and ink, and pastel on paper, 35.4 × 25.5 cm, 1935.



Plate 21.19: Rabindranath Tagore, Women on the sea, Coloured ink on paper, 21.9 × 31.9 cm, 1935 .

Rabindranath Tagore planned to serialize a collection of paintings together with a poem or narration in conformity with one of the paintings to celebrate the paintings as the expression of the universal creative ego which the poet was longing for so far (**Plate 21.10**). The first volume of the *Chitra Lipi* came out few months before Rabindranath Tagore died.

In 2011, the government of India organized a cross-country travelling exhibition of the paintings and drawings to celebrate the poet's 150th birthday. For the first time a large body of Tagore's paintings was performed internationally, since the ten city show of 1930 that Tagore himself had undertaken. The exhibition was entitled *The Last Harvest*, like the headline of one of the chapters of Kripalani's book of 2008. Shortly after art historian and lecturer at Kala Bhavan, R. Shiva Kumar published the *Rabindra Chitravali*, a three volume complete catalogue of the poet's pictorial oeuvre.

Looking at the ensemble of images - most of the paintings are of opaque colour and nervous paint, the drawings of almost strong lines lying upon another and intersecting - one realizes an atmosphere of solely melancholy, a kind of neo-romanticism (**Plate 21.11**). Tagore himself observed this sense of desire and sadness. In a conversation with Rani, wife of his personal secretary Anil Chanda and writer herself he said in 1939:

“The picture has about it a sense of brooding melancholy – don’t you notice it? Most of my pictures are like that – they lack laughter. I do not know why this should be so when I like a good laughter myself and like to make other laugh. Probably I have a touch of sadness - deep down” (Bhattacharya 2012: 46).

On the other side, Tagore expressed his high respect for the drawings each one a universe in it (**Plate 21.12**). He regarded the paintings as “these wanderers”, “these gypsies”, the outcasts of art crying for help and protection, as quoted before.

For a short moment, the essay likes to dwell upon Tagore’s idea of painting like the indirect flow of consciousness as he had expressed in Dresden talking of his dreams in the night of which he made a note early mornings. The idea reminds one almost of the stream-of-consciousness experiments by the American writer and art collector Gertrude Stein in Paris whose rhythmical prose, essays and portraits were designed to evoke the Surrealist unity and multitude of being. In 1922, she stated when calling for her lover who was named Rose: “Rose is a rose is a rose”. Almost likewise, Tagore regarded the painting as a self-acting object. Opening the exhibition of Kolkata of 1932, he said:

“My training as an artist has never had any ulterior background beyond these pictures themselves. They are my only teachers, guiding in the process of their being my fingers in giving forms to desultory imagings, and also revising and correcting them. ... In fact, they have come no explanation whatever, except the fact they exist. A rose is a rose and nothing else. It does not express any emotion or keep concealed any philosophy; it has no words but only cadences of lines and modulations of colour. It only pleases when it is in touch with another sensitive mind” (Roy 2014: 185).

Gertrude Stein’s Hermeticism which is seen rather as an answer to visual art such as Cubism and the collage than a free literary style and its effect on Tagore’s painterly work as well as the question whether one should face Tagore’s paintings like one faces for example the masterpiece and icon of Modern Western art, “This is not a pipe” (1928-1929) by Renée Magritte will be the issue of another essay. When Magritte once was asked about his image of the pipe, he replied that of course it was not a pipe, just try to fill it with tobacco. Anyway, one can say, that Tagore’s drawings express a kind of climax which seems to be comparable to the Surrealist Hermeticism. Tagore thought of the painting as a self-contained cosmos whose laws of design he felt to be bounded in honour. In other words: Tagore deeply believed in painting as an aesthetical or the spiritual counterpart of the real.

After the trip to the West, the figure of the severe but suffering woman became one of Tagore’s most painted images (**Plate 21.13**). At a conference on Indian Postmodernism in Mumbai in 1996 Amit Mukhopadhyay insulated that Tagore’s approach to the visual art was the poet’s late work: “A close observation will reveal that these images (of women) express a tragic latent agony; they appear forlorn and unapproachable... The hard-etched faces, the melancholic

glances immediately remind us of a whole life lived and experienced” (Mukhopadhyay 1996: 103). It seems as if Tagore tied the drawing down to the motive of the ageless woman to express a lifelong yearning for another world and social consensus.

Here, one perceives a new quality of “Indianness” (Ernest B. Hawell) in contrast to the Sister Nivedita’s vision of the glorious Mother India as illustrated by Abanindranath Tagore. Mukul Dey appreciated the avant-gardist idea of Tagore by writing in the exhibition catalogue of 1932 as well. “It may be asked why the World Poet in the evening of his life, has almost forsaken his masterly pen to wield the brush. The reply is not far to seek. What appears to a not inconsiderable number of critics has not escaped the notice of such a keen observer as our Poet. ... In Rabindranath’s opinion, it is idle in these days to make efforts to revive anything approaching the sublime grandeur of the Ajanta School” (Ukil 1999). Tagore’s idea of art was like a revolution as to the Bengal School of his nephews Gaganendranath and Abanindranath Tagore who tried to get free from the British paternalism sometimes by going back to the impact of Indian tradition’s narratives, sometimes, like particularly the first dean of the Kala Bhavan after the opening in 1922, Nandalal Bose to the sheer nature.

Per contra, Tagore generates the eye of the art. When the *Gitanjali* songs were first published in England and he gave his first lectures in USA in 1912, he maintained that art was *Ananda* which was thought of rather a fleeting emotion than the playful expression of love. Yet, in his charming but slight autobiography *My Reminiscences* of 1912 (1917) Tagore writes:

“The world of Art is the play of the Supreme Person reveling in image-making”.

And in the famous conversation of 1930 with Albert Einstein in the latter’s house in Caputh near Berlin he describes his idea of aesthetic autonomy which was deeply rooted in the traditional concept of *Krishna-Lila* to blend the artistic ego into the absolute world to find freedom (**Plate 21.14**). Here, associating the creative self with the image of the flute playing god, traditionally metaphor for art as illusion or *Maya*, he says:

“The infinite personality of man encloses the universe which is the movement of the introverted spirit. ... There is a human universe. ... If our universe is balanced, we have the feeling of beauty. The universe is like a player of flute (Einstein 1931: 42).

The stretched or curved line seems rather to be a tooling equipment in the skilful artist’s hand to shape altering imaginations than to unfold the absolute character or flavour of the paintings (**Plates 21.15 & 21.15a**). In the preface to the Berlin exhibition catalogue of July 1930, which was mentioned before Tagore describes his painting and drawing each one as a selfgoverned continent of lines:

“... I came to discover one fact, that in the universe of forms there is a perpetual activity of natural selection in lines, and only the fittest survives which has in itself the fitness of cadence, and I felt that to solve the unemployment problem of the homeless heterogeneous into an internal balance of fulfillment, is creation itself” (Roy 2014: 177).

Every now and then, Tagore blessed the cleverness of the lines whereof he wrote also statements like poems (Neogy 2006: 77). Once he said:

“It interests me deeply to watch how lines find their life and character, as their connections which each other develops in various cadences and how they begin to speak in gesticulations” (Parimoo 1989: 16).

The spectator of Tagore’s paintings experiences that numerous drawings wherein the form follows the thoughtless flow of line are of delicate and soft abstraction where the image elements also reach for affective illusion.

However, the Bauhaus (and the German Romanticism) had a great impact on Tagore’s vision of art. Tagore had visited the Bauhaus in Weimar in 1921 to arrange the exhibition-exchange between India and Germany, which was initiated by Abanindranath Tagore and the Austrian lecturer for European and Asian art at both Visva Bharati and the Calcutta University, Stella Kramrisch. In 1922, several Bauhaus artists such as Johannes Itten and Paul Klee sent a certain amount of paper works to be exhibited at the Samaya Mansion at the Asiatic Society of Oriental Art founded by Abanindranath 1907. After the opening of the exhibition, Tagore bought one painting by a woman artist. In the same year, artists of Kolkata and Shanitniketan sent several works to be shown at the new branch of the Berlin National Gallery, Kronprinzenpalais.

Though Tagore felt attracted to the Bauhaus’ aestheticism he did not agree with the idea of “the visibility of the invisible” as Paul Klee tried to paint and writes in his numerous artistic legends (**Plate 21.16**). Klee’s idea of art refers to the actual presence of imagination during the creative process and expresses the ambivalent character of imagination as “the inward tapestry, the imaginary texture of the real” (Merleau-Ponty, 1964: 198). One can say, that Klee told stories by reflecting the geometric optics of colour and form, whereas Tagore was focusing on characters. In Tagore’s eyes poetry was imagination, but painting the unfolded self. Tagore was sure of finding in art also the beauty in what he is living. The art work than was like a murky surface where the artist, almost like the Narcissus, regards his oscillating mirror-image.

One likes to mention that Rabindranath Tagore’s reflection for the unfolded self reminds one of Johann Wolfgang von Goethe’s famous poem of Ginkgo Biloba of 1815 (**Plate 21.17**). In this poem Goethe takes the Ginkgo leaf as metaphor for the two natures of the poet. So, in the last four lined stanza he writes: “Fühlst Du nicht a meinen Liedern/ Dass ich Eins und doppelt bin”. – Don’t you feel in my songs/ that I’m one and double. Could one say, that the impression of sadness which the paintings convey, as mentioned before, was based on the fear that the paintings themselves disclose the secret of the almost permanent common frauds of two-timing which gawed at the artist’s conscience wasn’t the aim of Tagore’s painting in a sense also to immerse in another time (and space) far apart from his persona grata of poetry.

Rabindranath Tagore had deep feelings for the German Johann Wolfgang Goethe. Alokeranjan Dasguta, the inner expert in the relationship between Tagore and Goethe writes:

“Was Tagore fortwährend in Anspruch nahm, war mehr Goethes Geist als seine Werke.” – What Tagore actually assumed was more the Weltanschauung of Goethe than his works (Dasgupta: 79). So, Tagore took as his motto for life Goethe’s imperative “entbehren sollst du, sollst entbehren” – you must renounce always renounce.

The last exhibition of his trip to the West of 1930 was the exhibition in the Boston Museum, which was arranged by the curator of the museum, Ananda Coomaraswamy (**Plate 21.18**). Tagore and Coomaraswamy have met each other in 1913, when Coomaraswamy was asked by Abanindranath Tagore to index the Persian miniature collection of the Tagore family at the Jorasanko palace in Kolkata. Now, Coomaraswamy composed the catalogue introduction in which he writes almost in the spirit of Tagore himself: “The means (of the drawings by Tagore) are always adequate to the end in view: This end is not Art with a capital A ... nor ... a merely pathological self-expression, ... but without ulterior motives, (it is) truly innocent like the creation of an universe”.

After his trip to the West, Tagore paints hardly any abstracts but predominantly portraits, the suffering woman, and a certain amount of neo-romantic landscapes. The chosen motives suggest that Tagore was not interested in representing reality or the real life; The drawing was rather like a romantic rite to becalm his longing for the eternal love, on one side. Will it be conceivable that the poet saw the painting also like homage unto “Vijaya” as Tagore named Victoria Ocampo to whom not least his painting was due as much. In Paris, he had asked her vainly to attend him and follow him to Shantiniketan. Almost against the background of Tagore’s longing for an intimate romantic affinity one would understand why Tagore saw in the painting to be the mistress superior, *Srimati*. Quite often he confessed that “Srimati Painting” (Rabindranath Tagore) was the true love and he under her spell. She allured him into betraying his spouse, literature (Chatterjee 2005: 63). The painting, he associated almost with the “fleur du mal” of the French Charles Baudelaire whose verses and poems Victoria Ocampo had translated for Tagore during the latter’s stop in San Isidoro in 1924.

However, Rabindranath Tagore deemed painting and drawing not to develop and bring to perfection a different painterly style but to keep in painting as a spiritual achievement (**Plate 21.19**). Deep in his heart, he thought of the artwork as a complex unity of cosmic creativity, the dynamic experience between the artist and those who receive the art work. He says:

“The ideal of man should be the creation of a spiritual civilization where each man is an artist” (Roy 2005: 94).

Tagore’s idea of a spiritual civilization and the global art was a real vision. It was deeply rooted in the idea of the picture each one an abstract and a universe in itself. Painting was a metaphor to become true expressed through pictures of particular importance and an inspiring sensibility.

For example, the painting of Women on the lakefront (**Plate 21.19**) communicates a very special meaning to be hermetically closed. Five women are sitting on a lakefront. They turn

away from the viewer; they are looking on the down skyline. The heaven is paint in far ultraviolet, the colour of yearning. In such a mental health of anticipation and the desire for eternity the women seem to absorb time (and space). Moreover, Tagore wants the painting itself to be used like a metaphor for an infinite time (and space). In the discussion of 1939 with Rani Chanda Tagore says:

“In my case, everything will go into dust with me; so I sometimes wonder why I wrote so much in my life; just a few pieces will have done as well. ... We who have traded in lyrics should know that these will not find acceptance at another time. This is inevitable. So I often think that only painting has a deathless quality” (Parimoo 1989: 15).

After the first volume of the *Chitra Lipi* had come out and Tagore’s visual art was vehemently criticized also by the painter of the Bengal school, Jamini Roy, Tagore sent two letters wherein he explains his idea of an eternal beauty (and love). Here, he associates the art with the traditional concept of *Rasa* which is the process of perception and an amalgam of the identity of the art object as well as its experience by the beholder. In both letters, Tagore writes Jamini Roy that the most important characteristic of beauty lay in the fundamental feeling or mental state of denoting *Santarasa* as no mere absence of sound (expression) but being surcharged with creative energy. Once he asked himself “what is a picture” and answered immediately:

“It is that which bears witness of this absolute and perceptible truth of our positive existence. ... The message is ‘Look, this is what I am. *Ayamaham bho*” (Chatterjee 2005: 68).

Conclusion:

Late in his life, entering the world of visual art Rabindranath Tagore wished to immerse in another time far apart from his persona grata of poetry. Associating his lyric ego with the art the Nobel laureate again and again, painting by painting orbited the question: who am I and what am I living. In doing so, he looked upon the artwork to be like the dark mirror of the Solomonic self.

Acknowledgement: I am grateful to the poet Alokeranjan Dasgupta who taught me to evaluate the pictures of Rabindranath Tagore with an intuitive eye.

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