

**THE TRANSFORMATION OF EUROPEAN
ROMANTICISM IN ABANINDRANATH: A STUDY OF
HIS IDEAS AND WORKS**

Synopsis of Thesis submitted to Jadavpur University for the Degree
of
Doctor of Philosophy (Arts)

By
Chayanika Ghosh

Under the Supervision of
Prof. Sucheta Bhattacharya

**Department of Comparative Literature
Faculty of Arts
Jadavpur University, Kolkata–700032, India
2021**

THE TRANSFORMATION OF EUROPEAN ROMANTICISM IN ABANINDRANATH: A STUDY OF HIS IDEAS AND WORKS

*The artistic world which is not alive with imagination is fallacious. It is unreal and fragile like the reflection of the world on a bubble. Its whole existence rests on the mirror, but it lacks the mirror's life flowing in the glass, the mercury or the water bubble. Creation is an art only when it is indebted to the memories and imagination of the creator.*¹ Such an aesthetic formulation, where art refuses to act as reflector, derives its essence from specific notions about imagination, originality and a certain quality of thought that Abanindranath Tagore (1871-1951) considers as major determinants of an artistic as well as literary creation. This deliberation, on the functionality of specific aesthetic principles, demands an assessment of the painter-author's choice of working along these principles. In evaluating the creative principle, adopted by the author (the identity particularly to be explored), we find that it clearly resembles what we term as 'romantic'. This thesis attempts a study of such 'romantic' bent in Abanindranath's writings.

If we take into consideration the fact that the concept of 'romantic' has its origin in post-Enlightenment Europe we need to have a purview of what the romantic tradition in Europe signified. Leaving the task of defining romanticism to philosophers, it seems safer to speak of a romantic tradition in terms of certain recurrent themes and ideations. A.O. Lovejoy, in his 'On the Discriminations of Romanticism', has located a number of widely varying definitions of romanticism. Lovejoy, irritated by the 'confusion of terminology' concludes that the word 'romantic' has "come to mean so many things that, by itself, it means

¹ “যে শিল্পজগৎ সত্য কল্পনার দ্বারা সজীব নয়, সে বুদ্ধবুদ্ধের উপরে প্রতিবিম্বিত জগৎ-চিত্রটির মত মিথ্যা ও ভঙ্গুর; দর্পণের উপরেই তার সমস্তখানি কিন্তু দর্পণের কাঁচ ও পারার এবং বুদ্ধবুদ্ধের জলবিন্দুটির যতটুকু সত্ত্বা- তাও তার নেই। রচনা যেখানে রচয়িতার স্মৃতি ও কল্পনার কাছে ঋণী, সেখানেই সে আর্ট।” Tagore, Abanindranath. *Bagiswari Shiplpa Prabandhabali* . Kolkata: Ananda Publishers Pvt. Ltd., 2008. p. 93

nothing. It has ceased to perform the function of a verbal sign.”² He recommends the term ‘romanticism’ in its plural. Advocating the need for discriminations, Lovejoy compares and distinguishes between Joseph Warton’s *The Enthusiast* (1740) and the notion of ‘romantische poesie’ formulated by Freidrich Schlegel. While admitting that there exist some common elements in Warton’s romanticism and the German brand of romanticism, Lovejoy nevertheless finds the former being based upon a naturalism which prefers simplicity and a superiority of nature over conscious art.³ The German brand of romanticism, based on Schiller’s focus on ‘Naïve and Sentimental Poetry’, as the cornerstone of romanticism, is founded on a bias for diversity, complexity and aesthetic subtlety and posits conscious art over nature. Lovejoy’s attempt in discriminating romanticism appears as an attempt to compartmentalise literary history. However, his attempt enables us to study romanticism differently in the context of colonial Bengal. Bankim, Rabindranath or Abanindranath’s handling of the romantic provides a case in point. In ‘The Concept of Romanticism in Literary History’, Wellek posits ‘symbol and myth’ as the basis of unity of European Romanticism.⁴ The problem of periodisation being his chief interest, Wellek’s passion for a neat division of literary movements is understandable.

The concept of a unified romanticism throughout Europe is still a matter of debate. Lilian Furst, in her attempt to achieve a more balanced picture of the Romantic Movement, has made meaningful assertions against what she calls ‘family likeness approach’. Without entering into controversies on the agreement or differences of the European romantic movements, we may profitably talk of romanticism in terms of some recurring themes because the term ‘romantic’ “is useful as long as it is understood as a special attitude towards

² Lovejoy A.O. *Essays in the History of Ideas*. Baltimore: John Hopkins Press, 1952. p. 232

³ Lovejoy A.O. *Essays in the History of Ideas*. Baltimore: John Hopkins Press, 1952. p.241

⁴ ‘The Concept of ‘Romanticism’ in Literary History’ II. *The Unity of European Romanticism, Comparative Literature*, vol. 1 1949

man and nature, without any reference to the Romantic movement in European literature since there was no such movement in our literature” as Sisir Kumar Das contends⁵.

The effort to look at Abanindranath’s writings, through the study of some themes, has been particularly useful in featuring the ‘romantic’ in the author. While locating the romantic principles in Abanindranath I have taken into account particular facets of romanticism that were at work in 19th-20th century Bengal. A study of the reception of romanticism has been grounded on an understanding of the context of historiography this particular period in question. The questions of why I term Abanindranath’s aesthetics as ‘romantic’, in what way can his identity as a ‘nationalist’ be termed romantic, can the author-artist be labeled as propagator of Oriental art and aesthetics? How does Abanindranath, with his ‘romantic’ inclination, enter a ‘modernity’ of ‘Indian’ aesthetics by transforming European Romanticism? have been addressed in a zeal to comprehend the ‘romantic’ in Abanindranath.

The nineteenth century encounter of the Bengali educated class with the ideals of European Romantic philosophy has been a significant issue concerning literary reception. Having been acquainted with a rich literary tradition of their own, the Bengalis could critically engage in a dialoguing with the received literary constituents of Romanticism. The discourse of Romanticism provided the Bengalis with the impetus of disregarding the classification that essentialised them as ‘colonised’. Romanticism’s emphasis on the musings of the ‘self’, as the medium of expression, had worked to validate the functioning of the colonised’s subjective consciousness thus also paving the way for a ‘modernity’ never experienced before. In *The Neo-Romantic Movement in Literature*, Brajendranath Seal has shown how “individual consciousness” became “the standard in questions of truth and

⁵ Das, Sisir Kumar. *A History of Indian Literature 1800-1910: Western Impact: Indian Response*. New Delhi: Sahitya Akademi, 1995. p 160

falsehood, right and wrong, beauty and ugliness” in the realm of nineteenth century Bengal.⁶ These questions had significant relevance in the colonial context of Bengal, and Abanindranath’s conscious deliberations on the nature of these questions get infused with a romantic essence. Romanticism’s appeal to the ideal of universal harmony provides Abanindranath with the stimulus with which to respond to his colonial predicament. The Romantic Movement in Europe had its origin in a domain of protest against the sterile conventions of a post-Enlightenment world that required the treatment of an individual as an archetype of the Ben Johnson’s ‘*Every Man*’⁷, experiencing the world in terms of some universal standards of judgement. It was also a response to the mechanical world of Newton who “had destroyed all the poetry of the rainbow by reducing it to the prismatic colours”, according to Keats⁸ as well as to an imperialistic stand of political domination especially in Germany and England. The colonial situation in India was also subject to a similar state of being, with the coloniser treating the colonised as an Enlightenment product, servile to the ‘civilising forces’ of the former. With Abanindranath’s effort to see ‘modernity’ as a bridging force between the traditional past and the changing present, the principle of universalism on which his aesthetics rest on, is grounded in a conversation between the Romantic fervour of the East and the West. It is as such that Abanindranath forged the influence of Romanticism, prevalent in nineteenth century Bengal, into an aesthetic and philosophical ideal and transformed the initial state of this raw influence to a praxis that blends the received constituents from a literary contact with that of indigenous materials, in a balancing mode of harmonious concordance.

⁶ Cited from ‘*The Neo-Romantic Movement in Bengali Literature*’, Bhattacharya, Malini, Anusuya Ghosh ed. *Romanticism in Bengal 1881-1922*. Kolkata: Papyrus, 2003.

⁷ In *Every Man in His Humour* (1598), every major character is dominated by a humour (the four fluids of the body that were thought to determine a person’s temperament). Johnson wants to “show an image of the times” through his work.

⁸ Haydon, Benjamin Rober. *The Autobiography and Memoirs of Benjamin Haydon*. Montana: Literary Licensing LLC, 2011 p.269.

Dionýz Ďurišin, in his *Theory of Interliterary Process* characterises literariness as the “basic and essential quality”⁹ He writes “...of all literature embodying all relations within the literature, their intensity, amount and manner of their conditionality within the framework of various individual literatures. If this intensity, variability, mutual relations, or affinities transcend the boundaries of individual literatures, then literariness transforms itself automatically into interliterariness. In the study of the ‘romantic’ in Abanindranath, interliterariness and relations of contact become the spheres of my study. While locating interliterariness, “we must first of all abandon the exclusivist model of literature and think in terms of interaction”.¹⁰ The exploration of interliterariness takes us into the comparative conception of literary history. This history tries to locate a literary work in the historical context where the nature of reception depends on broader aesthetic conventions. It also conveys an understanding of what Ďurišin terms the “mutual polarity between the individual and the series which entails the necessity of examining similarities and differences in literary phenomena” as well as the ‘mutual dialectic conditioning between the specific and the general’¹¹. In trying to evaluate Abanindranath’s romantic orientation in the context of literary history, we can point out the concepts forming the framework of ‘romantic’ aesthetics to start with, and study how Abanindranath deployed these ideas.

In the context of inter-literary study, Tapati Guhathakurata’s assertions that nineteenth century aesthetic ‘formulations drew on Romantic theories of art which defined art through certain exalted concepts of beauty, sublimity¹² and that Abanindranath, ‘upholding his Romantic self-image of an artist’, ‘remained committed to the creativity and freedom of artistic expression’ are areas wherein I have tried to explore the ‘romantic’ in Abanindranath.

⁹ Dionýz Ďurišin. *Theory of Interliterary Process*, trans. J. Kocmanova. Bratislava: Veda, 1989. p.21

¹⁰ Chanda, Ipsita. *Reception of the Received*. Kolkata: Jadavpur University, 2006. p.22

¹¹ Dionýz Ďurišin. *Literary Comparatistics*, trans. J.Kocmanova, Bratislava: Veda, 1984. p.45-47

¹² Guha-Thakurta, Tapati. *The Making of a New ‘Indian’ Art: Artists Aesthetics and Nationalism in Bengal c.1850-1920*. Cambridge: Cambridge University Press, 1992. p.190

His *Bagiswari Shilpa Prabandhabali* has been used as a theoretical framework for having an insight into the ‘romantic’ in the author-artist, a quality that Leela Majumdar sees as ‘surpassing that of Wordsworth’.¹³

In my quest of comprehending Abanindranath as a creative artist with many facets, I have focused on Abanindranath as a writer, a much less explored area in evaluating his aesthetic order, because “...as a wielder of the brush, he has few equals in India...as a wielder of the pen he has no equal” as Ardhendupraksh Gangopadhyay finds.¹⁴

Trying to read Abanindranath along the lines talked of, I have divided my thesis into - 1. Introduction 2. The reception of ‘Romanticism’ in nineteenth century Bengal, 3. The search for the Romantic in the literary works of Abanindranath, 4. Abanindranath’s Romantic nationalism, 5. The Romantic in the paintings and *Kutum-Katam* of Abanindranath 6. Conclusion.

Chapter 1 tries to understand the ethos of reception of ‘romanticism’ in major representative writings of nineteenth century literary veterans Biharilal Chakroborty (1835-1894), Bankim Chandra Chattopadhyay (1838-1894), Michael Madhusudan Dutta (1824-1873) and Rabindranath Tagore (1861-1941). In 1885 the Calcutta Review wrote– “Like Wordsworth, we make to love nature and extract a philosophy out of it. Like Shelley, we invest it with mystic metaphysics. Like Byron, we make it the cure for pouring forth passionate rhapsodies.”¹⁵ This very pronouncement explicates the functioning of ‘Romanticism’ in 19th century Bengal. I have tried to trace the literary scenario of the nineteenth-early twentieth century Bengal, its gradual severance from a traditional literary past that include the *Charyapada*, Vaishnavite and Shakta literature, *Mangal Kabya* and the

¹³ Majumdar, Leela. *Abanindranath*. Kolkata: Visva-Bharti, 1995. p.47

¹⁴ Visva-Bhrti Quarterly V 1942

¹⁵ Majumder, Ujjalkumar. *Bangla Kabye Pashchatya Prabhab*. Kolkata: Dey’s Publishing, 2000. p.297

writings of Ishwar Gupta (1812-1859). I have shown how Abanindranath's attempt to associate art with a 'romanticised' notion of *shakh*(fancy) as opposed to *shikkha*(training)¹⁶ gets depicted when he says *I compose songs, rhymes, songs of folk theatre - and Rabi uncle composes songs of education, songs of movement.*¹⁷ A foray into the cultural ambience of Thakurbari and *Dakshiner Baranda* helps to understand how Abanindranath interpreted the European elements of Romanticism. I have used this insight to contextualise Abanindranath's reception of Goethe, Victor Hugo, Coleridge, Thomas Moore, Corot, Rodin, Beethoven among the many other European creative artists, along with the Indian ones especially Kalidas, Kabir and Bharat.

Centring my evaluation on the books mentioned, I have singled out the 'romantic' categories of i) Imagination, ii) Vision and childhood, iii) Truth and Beauty, iv) Self and the Universe. By placing European romantic ideals simultaneously with Abanindranath's cogitations on these categories, I have tried to explore the functioning of these categories in *Khiner Putul* (1895), *Rajkahini* (1909), *Bhutpatirir Desh* (1915), *Nalak* (1916), *Banglar Brata* (1919), *Khatanchir Khata* (1921), *Buro Angla* (1941), *Alor Phulki* (1947), and the 'pala'. My thesis includes extracts from these texts in their Bangla originals as well as my English translations of them.

I have begun the third chapter, dealing with Abanindranath's idea of 'nationalism' by referring to Sisir Kumar Das's notion of the coalescence of 'nationalism' and 'romanticism' in India.¹⁸ By trying to evaluate Abanindranath's idea of 'home' and the 'world', in *Buro Angla*, *Nalak Alor Phulki* and the like, I have tried to show that his rendition of home is

¹⁶ *Ghoroa*

¹⁷ “আমি গান বাঁধি, ছড়ার গান, যাত্রার গান,- আর রবিকা বাঁধেন পড়ার গান, নড়ার গান” Thakur, Probodhendunath. *Abanindra Charitam*. Kolkata: Rupa and Company, 1987. p. 124

¹⁸ ‘Both the phases, ('romantic' and 'nationalistic') however, coalesced in most of the languages and quite often indistinguishable History of Indian Literature. Das, Sisir Kumar. *A History of Indian Literature 1911-1956: Struggle for Freedom*. New Delhi: Sahitya Akademi, 1995. p. 183

something one feels nostalgic about. I have examined how each of these texts becomes narratives of 'return' and concretises the idea of home as the smallest unit of a nation. Here I have focused on Abanindranath's bent on conceiving the 'nation as mother'.¹⁹ I have tried to understand Abanindranath's undermining of the colonial construct of 'nation' through his disapproval of 'maps' and 'newspapers': things that Benedict Anderson considers the agencies for the European construct of 'nationalism'.²⁰ While dealing with *Rajkahini*, I have disagreed with what Brajendranath Seal has to say of nineteenth century Bengal as a domain of the rise of a 'Neo-Hinduism'.²¹ Abnegating the essence of a Hindu-Muslim divide in James Tod's (1782-1835) *Annals and Antiquities of Rajasthan*, Abanindranath chooses to acknowledge a world of harmonious coexistence.

This acknowledgement of coexistence also manifests itself through a plurality of voices brought in by 'individuals' like Chacha and Mair, in *Rajkahini*, who question the 'grand narrative' for its role in muting the 'small voice of history'.²² I have referred to Ashin Dasgupta's theory of the threefold dimension of time—one that is 'big' (the societal realm), another 'small' (the realm of localised manifestations of social diversities), and the other an 'individual' one (the personal space of experiencing)²³ in understanding history in *Rajkahini* as anecdotes of individual voices.

¹⁹ "When Abanindranath painted Bharatmata, he had in mind his daughter's face. It was the coming together of human intimacy and divine inspiration that gave us not just the picture but the idea of the nation as mother its overpowering appeal". Bose, Sugata. *The Nation as Mother: and Other Visions of Nationhood*. Gurgaon: Penguin Random House India Pvt. Ltd., 2017. p. 9.

²⁰ Benedict Anderson notes that for the European colonisers in South-East Asia, the necessity to reconstruct their property-history of their new possessions became an area of major concern. "Hence the appearance, late in the nineteenth century especially, of 'historical maps,' designed to demonstrate, in the new cartographic discourse, the antiquity of specific, tightly bound territorial units. Through chronologically arranged sequences of such maps, a sort of political-biographical narrative of the realm came into being, sometimes with vast historical depth". Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Jaipur: Rawat Publications, 2015. p.175

²¹ 'The Neo-Romantic Movement in Bengali Literature' in Dasgupta, Subha Chakraborty. *Romantic Texts in Bengali Periodicals' in Romanticism in Bengal Essays and Studies XII* ed. Malini Bhattacharya. Kolkata: Jadavpur University, 1998.

²² Guha, Ranajit *The Small Voice of History*, Partha Chatterjee ed. Kolkata: Orient Blackswan, 2010.

²³ Dasgupta, Ashin. *Prabandha Samagra*, Uma Dasgupta ed. Kolkata: Ananda Publishers Pvt. Ltd., 2016. p.57.

The space for multiple voices can also be found in Abanindranath's '*pala*', the '*rohstoff*' of which the author-artist derives from *The Ramayana* and *The Mahabharata*. As Leela Majumdar notes, in these '*pala*' characters from 'lower ranks' occupy a much larger domain with the epical Ram having less to speak: *Ogres and Ogresses only were the heroes and heroines of the books of Chnaiburo, Sri Ramachandra did not interfere much in that.*²⁴ Besides looking into the strategies of the representation of the 'subaltern', through the employment of a '*heteroglossia*', the section on Abanindranath's handling of the '*pala*', originally a native form, as a means to look back at tradition also discusses his 'nationalistic' spirit of conversing with the traditional past and the modern present. *The Past and the Present will unite to create newness, the past will progress with the rhythm of the present towards the success of the future –anything else is dangerous*²⁵ in a culture-specific mode which Partha Chattopadhyay talks of in his seminal essay '*Amader Adhunikata*'.²⁶

The discussion of Abanindranath's art and sculpture, in the next chapter, begins with the notion of the universal nature of all arts. Abanindranath, in his search for a 'common language' of aesthetics, rejects the division of art into forms, and echoes Picasso (1881-1973) who said, "After all, the arts are all the same; you can write a picture in words just as you can paint sensations in a poem".²⁷ Abstract art, becomes to him, as absurd as 'milk of magnesia' as the abstract of 'milk', 'surrealism' becomes *It's like a turtle's dream of flying*.²⁸ In doing away with the Renaissance emphasis on 'perspective' as an equivalent of the 'laws of existence', Abanindranath's romantic approach in defining art, becomes a 'modernist one'

²⁴ "রাফস- রাফসীরাই চাঁইবুড়োর পুঁথির নায়ক-নায়িকা, শ্রীরামচন্দ্র এর মধ্যে খুব বেশি মাথা গলান না" Abanindranath.

²⁵ সেকাল একালের মধ্যে মিলে নবীনতার সৃজন করবে সেকাল এগিয়ে চলবে একালের ক্রিয়ার ছন্দ ধরে ভবিষ্যৎকালের সফলতার দিকে, -এ না হলেই বিপদ" Bagiswari Shilpa Prabandhabali p.121

²⁶ Chatterjee, Partha. *Itihasar Uttaradhiakar*. Kolkata: Ananda Publishers Pvt. Ltd., 2000.

²⁷ Dore, Ashton. *Picasso on Art*. Thames and Hudson, London: 1972., p.131

²⁸ 'কচ্ছপের ওড়ার কল্পনা করার মত' Bagiswari Shilpa Prabandhabali p. 85

with its depiction of a 'non-existence' and a 'void'. The study void or makes one enter a domain where Abanindranath feels and looks for a solace in the world of *katum-kutum*.

In deciphering the sense of romantic alienation in Abanindranath, we understand the author-artist's passage to a second order of vision like the one that Frank Kermode mentions in *The Romantic Image*: "To be cut off from life and action, in one way or another, is necessary as a preparation for the 'vision'."²⁹ Kermode writes, 'the power of joy being possible only to a profound 'organic sensibility', a man who experiences it will also suffer exceptionally-he is exempt from the normal human orientation towards action and to intuit those images which are truth, in defiance of the triumphant claim of merely intellectual disciplines'.³⁰ Kermode sees the development of these images (romantic images as he terms these) at the same time as the modern industrial state and modern middle class. The 'seer' in Abanindranath, located in the realm of a 'middle-class', the *Bhadrolok*, a colonial byproduct, with a different status of the *pirali* Brahmin, was also perhaps suffering from 'a sense of difference and precarious communication'. Debashish Banerjee notes a pervasive sense of alienation in Abanindranath's painting, *Tear Drop on Lotus Leaf* (1912 or 1913). Banerjee writes, 'The painting...is perhaps the clearest statement of the pain of subjection to colonialism and modernity as an alienated order of time and the transcendence of this pain'.³¹ Thereafter Abanindranath 'transcended this pain', like Yeats (the self-declared last-romantic *Coole Park And Ballylee, 1931*)), 'had surrendered to the chief temptation of the artist, creation without toil'.³² These are areas of convergences of the 'romantic' and the 'modern' in Abanindranath's art and these have been read in the context of the growing tendencies of defining an 'Indian-ness' in art, especially by oriental enthusiasts like E. B. Havell(1861-

²⁹ Kermode, Frank. *The Romantic Image*. London and New York: Routledge, 1957. p. 9

³⁰ Ibid. p. 9

³¹ *The Alternate Nation of Abanindranath Tagore*. p. 44

³² *The Romantic Image*. p. 24

1934), Kakuzo Okakura(1863-1913) (in his trying to locate a pan-Asianism), Ananda Coomaraswamy(1877-1947) and Sister Nivedita(1867-1911).

Abanindranath's 'romantic' 'journey to silence'³³ proceeds through sets of symbols and imageries, while celebrating a 'motion', '*gatatati*', as he writes. This motion exhibits itself in Abanindranath's identity as a Baudelairean '*flaneur*'. This is where we find Abanindranath's love for the cityscape of Calcutta, as observed from the 'observatory' *dakshiner baranda*, becomes similar to that of the post-impressionists. These tropes of 'seeing' and 'motion' in Abanindranath's oeuvre, thus also get used in the author-artist's response to the colonial world of the 'panopticon'. In contrast to the construct of a colony, which the coloniser 'sees' the colonised as lacking knowledge, Abanindranath makes Ridoy or Nalak 'experience' the world through the act of 'seeing'. Such experiencing and 'becoming' of the 'self', for Nietzsche "is not moral but an aesthetic phenomenon"³⁴. This 'morality', differs from the Kantian formulation of a 'moral' order. Abanindranath, in fact, sets to destabilise the very notions of 'morality', of the 'good' and the 'bad' that leads to a conflict, *dwanda*, as Shibaji Bandopadhyay notes in '*Gopal Rakhal Dwanda Samas*'. A study of Abanindranath's strategy of representation hence forms an important part of the thesis.

I conclude my thesis by trying to comprehend Abanindranath's use of the romantic imagery of the Japanese *ukiyo-e*, 'floating world pictures', (the wash technique too) to depict a 'contact zone' in a colony that gives rise to a 'creole', the language that is 'commonly regarded as chaotic, barbarous, lacking in structure'.³⁵ The possibility of interpreting the 'romantic '*kalpanar hystiria*', (a hysteria of imagination)³⁶ of Abanindranath as the language

³³ "...what the work cannot say is important, because there the elaboration of the utterance is carried out, in a sort of journey to silence"(https://jan.ucc.nau.edu/~sj6/Spivak%20CanTheSubalternSpeak.pdf).

³⁴ Kaufmann, Walter. *The Portable Nietzsche*. New York: The Viking Press, 1968. p. 113

³⁵ Louise, Mary. *Imperial Eyes: Travel Writing and Transculturation*. New York: Routledge, 2008.p. 7

³⁶ It is to be noted here that Edmund Gosse found in Joseph Warton's *The Enthusiast* (1740) the first clear sign of "the great romantic movement...for the first time we find unwaveringly emphasised and repeated what was

of a ‘literature of contact’, in the conclusion, opens up roads to future researches on the author-artist. In considering Abanindranath’s employment of ‘romantic’ aesthetics as an avenue to a number of other aspects, I have tried to reaffirm Northrop Frye’s observation- “Our art has passed beyond Romanticism, but our criticism is still largely in it”.³⁷

Candidate:

Dated:

Supervisor:

Dated:

entirely new literature, the essence of romantic hysteria”. Cited from ‘Two Pioneers of Romanticism’ in Proceedings of British Academy, Lovejoy, 1915 p.237

³⁷ Frye, Northrop. *Fearful Symmetries*. Princeton: Princeton University Press, 1947. p.412