

The Company School

Class 12 Fine Arts Chapter 7

CHAPTER MAP

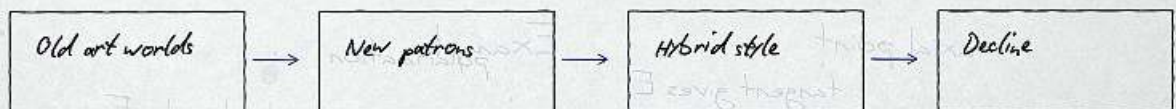
Company School painting grew when Indian artists worked for East India Company patrons.

The style mixed Indian miniature training with European close observation.

It is best revised through patron, purpose, style, examples and decline.

Remember:

- Old art worlds
- New patrons
- Hybrid style
- Decline



Before British Patronage

STARTING POINT

Indian art before the British lived in temples, manuscripts and village walls.

It served worship, storytelling and decoration more than outside documentation.

Painters followed memory, workshop rules and inherited visual formulas.

Remember:

- temple sculpture
- manuscript miniature
- village wall art
- memory based method

point 1	temple sculpture
point 2	manuscript miniature
point 3	village wall art
point 4	memory based method

Page 2: connect patron, purpose and style.

What English Officers Wanted

NEW DEMAND

English officers were charmed by Indian people, plants, animals and places.

They wanted images that recorded the world around them in clear detail.

This changed the purpose of painting from symbolic story to visual record.

Remember:

- manners and customs
- flora
- fauna
- local scenery

1

manners and customs

2

flora

3

fauna

4

local scenery

Page 3: correct patron, purpose and style.

Court Artists Move

CHANGE IN PATRONAGE

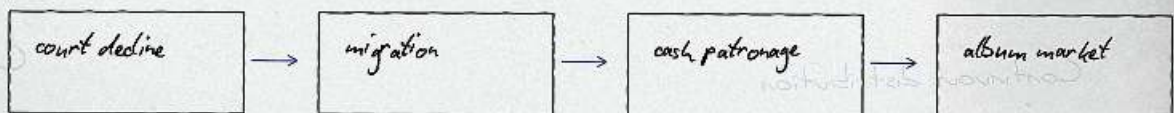
Many artists came from older courts such as Murshidabad, Lucknow and Delhi.

Old court support weakened, so painters looked for paying colonial patrons.

The artist changed customer, but kept fine brushwork and paper based practice.

Remember:

- court decline
- migration
- cash patronage
- album market



The Core Definition

*

LEARN THIS LINE

Company School means the mixture of traditional Indian and European styles of painting.

Indian training gave line, colour, paper and miniature discipline.

European taste added close observation, shading, scale and documentary purpose.

Remember:

- Indian hand
- European ~~hand~~ eye
- paper medium
- Hybrid result

point 1	Indian hand
point 2	European eye
point 3	paper medium
point 4	Hybrid result

Page 5: connect patron, purpose and style

Close Observation

WHY IT LOOKS DIFFERENT

Traditional painters often worked from memory and rule books.

Company patrons wanted birds, animals, costumes and buildings observed directly.

So forms became more natural, with attention to volume and detail.

Remember:

- memory: old method
- observation: new need
- detail: patron's demand
- record: final aim

1	memory: old method
2	observation: new need
3	detail: patron's demand
4	record: final aim

Album Culture

POPULARITY IN BRITAIN

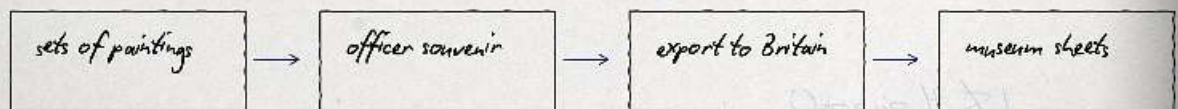
Paintings were often bought as sets and bound into albums.

These albums were popular among British officers in India and* families in Britain.

A single museum sheet today may once have belonged to a travel album.

Remember:

- sets of paintings
- officer souvenir
- export to Britain
- museum sheets *



Murshidabad

EARLY CENTRE

Murshidabad painters had late Mughal training and found Company patrons early.

They painted people, occupations, court scenes and local life.

The line stayed Indian, while purpose shifted toward record and display.

Remember:

- late Mughal base
- local life
- occupations
- paper album

point 1	late Mughal base
point 2	local life
point 3	occupations
point 4	paper album

Page 8: connect patron, purpose and style.

Patna Kalam

BAZAAR AND EVERYDAY LIFE

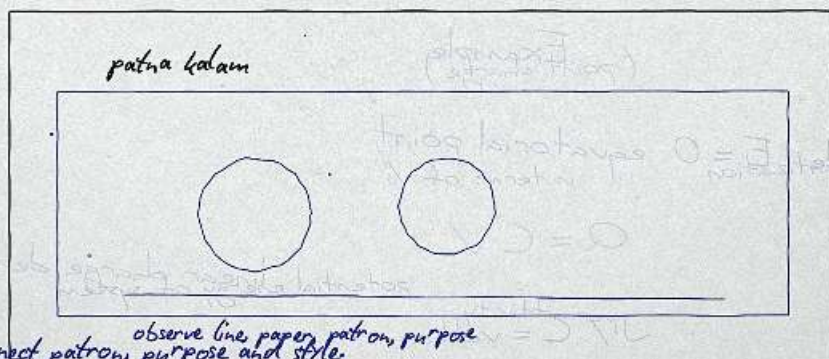
Patna became famous for paintings of craftsmen, traders and daily activities.

The pictures often used transparent watercolour and spare backgrounds.

They are useful examples when explaining Company art as social documentation.

Remember:

- craft workers
- market scenes
- watercolour
- plain background



Calcutta Natural History

BIRDS AND ANIMALS

Calcutta patrons commissioned accurate studies of birds, animals and plants.

Natural History images needed observation more than old symbolic rules.

This is why Company painting connects with science, catalogues and collecting.

Remember:

- birds *
- animals
- plants
- catalogue record

1	birds
2	animals
3	plants
4	catalogue record

Page 10: connect patron, purpose and style

The Impey Album

A KEY EXAMPLE

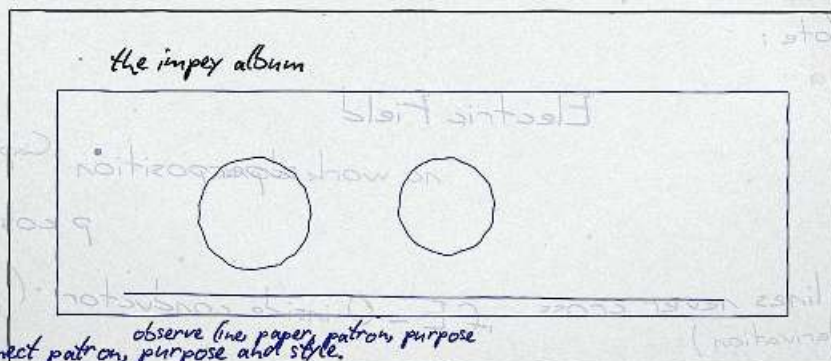
The Impey household commissioned Indian artists to paint birds and animals. *

Artists such as Shaikh Zain ud Din worked with fine detail and natural scale.

Use this example to show how Indian skill served European scientific interest.

Remember:

- Calcutta patron
- natural history
- Shaikh Zain ud Din
- careful detail



Page 11: connect patron, purpose and style.

Delhi and Lucknow

LATE MUGHAL LINKS

Delhi and Lucknow artists brought court portrait habits into Company work.

They painted rulers, nobles, architecture, processions and costume studies.

Their work shows how older court language survived under new buyers.

Remember:

- portrait habit
- architecture
- costume record
- court ~~ending~~ memory

point 1	* portrait habit
point 2	architecture
point 3	costume record
point 4	court memory

Page 12: connect patron, purpose and style.

Thanjavur and South India

REGIONAL VARIATION

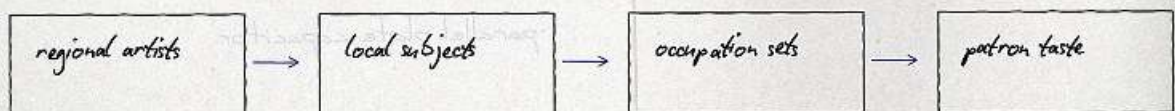
Company painting was not only a north Indian style.

In the south, artists painted castes, occupations, festivals and local rulers.

Every region changed the style according to local training and patron taste.

Remember

- regional artists
- local subjects
- occupation sets
- patron taste



Ghulam Ali Khan

GROUP OF COURTESANS

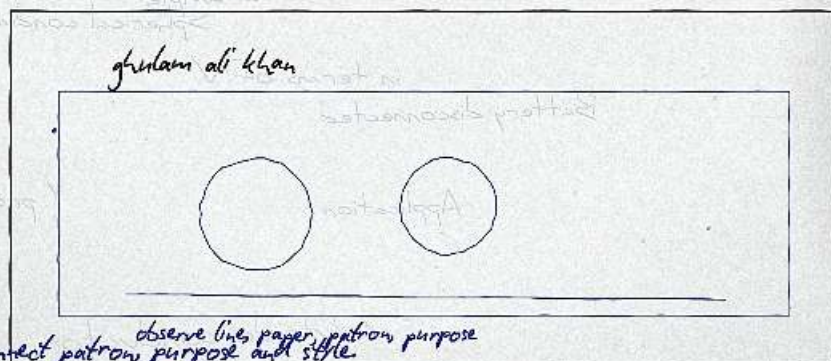
The NCERT plate Group of Courtesans is linked with Ghulam Ali Khan.

It shows Company taste through local figures, costume, paper and observation.

Mention artist, title, date range and collection whenever the plate appears.

Remember:

- Ghulam Ali Khan
- Group of Courtesans
- 1800 to 1825
- Company painting



Page 14: connect patron purpose and style

Reading the Plate

WHAT TO NOTICE

Look at posture, clothing, jewellery, grouping and empty space around figures.

The subject is Indian social life, but the record like purpose is colonial.

A picture question should connect visible detail with the hybrid style.

Remember:

- costume
- grouping
- paper support
- observed detail

point 1	costume
point 2	grouping
point 3	paper support
point 4	observed detail

Page 15: connect patron purpose and style.

Traditional vs Company

COMPARISON TABLE

Traditional painting used memory, inherited rules and symbolic space.

Company painting used observation, documentary purpose and European patronage.

The best answer compares patron, purpose, method and look.

Remember:

- Patron: temple or court
- Patron: Company officer
- Method: memory
- Method: observation

Patron	temple or court
Patron	Company officer
Method	memory
Method	observation

Photography Arrives

DECLINE OF COMPANY STYLE

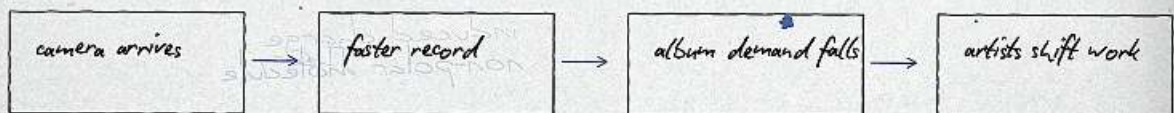
Photography entered India in the mid nineteenth century.

It recorded people, places and natural details faster than a painter could.

The documentary role of Company painting therefore lost its main market.

*
Remember:

- camera arrives
- faster ~~painting~~ record
- album demand falls
- artists shift work.



Academic Oil Painting

NEXT COLONIAL STYLE

After Company painting declined, British art schools promoted academic oil painting.

This style used European medium and method to show Indian subjects.

Raja Ravi Varma became the strongest example outside formal art schools.

Remember:

- oil medium
- European realism
- Indian subject
- Ravi Varma

- | | |
|----------------------------|------------------|
| ☐ 1 | oil medium |
| ☐ 2 | European realism |
| ☐ 3 | Indian subject |
| ☐ 4 | Ravi Varma |

Bengal School Reaction

WHY CHAPTER MOVES ON

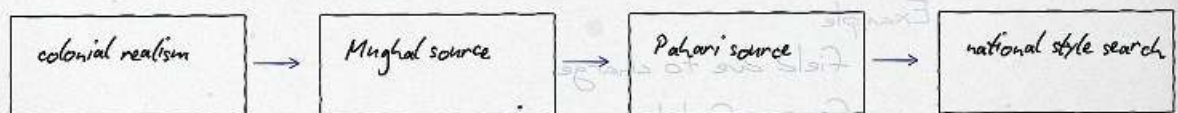
Later, Bengal School artists rejected colonial academic realism.

Abanindranath Tagore and E B Havell preferred Mughal and Pahari miniature sources.

So Company School becomes the contrast before cultural nationalism.

Remember:

- colonial realism
- Mughal source
- Pahari source
- national style search



Answer Frame

WRITE A 5 MARK ANSWER

Start with a definition of Company School as a hybrid style.

Then explain the patron: British officers and Company families.

Add features, examples, albums and decline through photography.

Remember:

- define style
- name patron
- give features
- add example
- end decline

- | | |
|---|---------------|
| 1 | define style |
| 2 | name patron |
| 3 | give features |
| 4 | add example |
| 5 | end decline |

Picture Question Plan

FOR PLATE BASED QUESTIONS

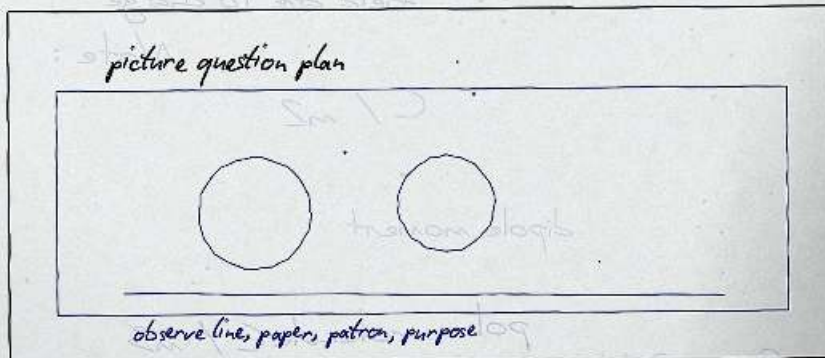
Identify title and artist first if the plate is Group of Courtesans.

Describe subject, costume, grouping and observed detail.

End by connecting the image with Company School purpose and patronage.

Remember:

- title and artist
- visual description
- hybrid style
- patron purpose



Common Mistakes

AVOID THESE

Do not write that British painters made all Company pictures.

Do not call the style purely European or purely Mughal.

Do not forget photography when asked why the style declined.

Remember:

- British painters only
- pure ~~British~~ European style
- no Indian training
- decline without camera

point 1	British painters only
point 2	pure European style
point 3	no Indian training
point 4	decline without camera

Fast Revision

ONE PAGE RECALL

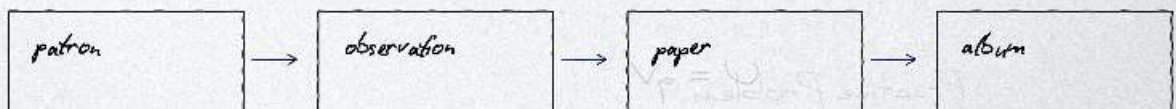
Remember the chapter through five words: patron, observation, paper, album, camera.

The definition is mixture, the patron is Company officer, the decline is photography.

For examples, keep Patna, Calcutta natural history and Ghulam Ali Khan ready.

Remember:

- patron
- observation
- paper
- album
- camera



Page 23: connect patron, purpose and style.