



PAINTINGS OF MOTHER IN THE EAST AND WEST

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Who give us birth and where we born and brought up both are very important that why we called her “Mother”. Of course, mother is undoubtedly an affectionate word of greatness in the society of each country. How painters have observed to her Mother in the West and East.

Fist of all I would like to salute my motherland where I live and also salute to my mother who gave me birth. An affection of a mother and patriotism are never forgeable. Alike others, I loved my mother and still love to my mother/land. I was unfortunate who lost my mother when I was studying in class sixth in the year 1971. How was she affectionate with me? I never forget her pat on me but always try to recollect her first pat on me. Besides, I remember lovely moments spent with her. Her absence still bites to me to get her togetherness.

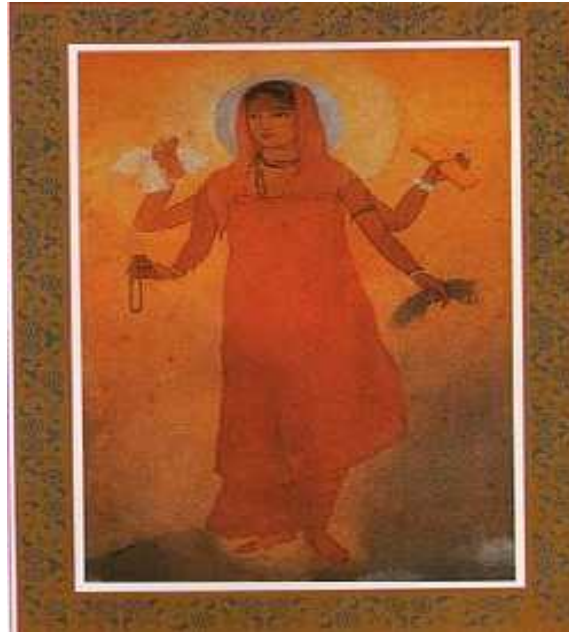


Mother's Pat to Baby, Nail & Acrylic, 50x60 cm, 2014

In 2014, I painted entitled ‘Mother’s Pat to Baby’ in Nail & Acrylic and dedicated to those who don’t have mother. Remembering her they usually sing a Hindi song- “*Tujhako nahi dekha hamne kabhi, Oh Maa*” It mean Oh mother, we never saw you. How was your love and affection? Rhythmic lines and warm colours of my painting reflect the warmth of mothers and her invisible pat. A baby always recognizes at first the face of his/her mother. The charm of mother is visible in the face as well as her bestowing love to baby. Mother is everything who gives all-time strength to her son/daughter with in her presence or absence. Artists have shown that feeling in their paintings.

The expression of Mother in art can be traced in the Indus Valley. “The plastic art of Indus valley culture includes a wide variety of terracotta figures as well. They are of both animal and human forms. By for the most numerous in this collection are the female images of what has been taken to be a mother-goddess.” (Shanti Swarup, 1968 pp 22-23.)

References related to Mother and Child is expressed in the Jain and Baudh manuscripts and painted. In India, ‘Bharat Mata’ painted by Abanindranath Tagore is the famous and inspiring work while the ‘Bharatmata’ (Motherland) remain



Bharat Mata / Banga Mata painted in water colour by Abnindranath Tagore.

controversial creation of M. F. Husain. Mother has been the frequent subject of Indian artists. In his paintings of 'Bharat Mata' series it seems that Husain depicted to Mother Teresa keeping in his mind to show her great work. Mother Teresa worked a lot for poor and need people. Nevertheless his work criticizes because of the depiction of lines somewhere with nudity in Bharat Mata and others painting of Goddess. In other work he drew his own mother putting on with full clothes with out any nudity.

'Yashoda Adorning Krishna' painted by Raja Ravi Verma is the great example of affection more than 'Mother and Child'. Bharat Mata of Abanindranath Tagore is representing to Lakshmi, the Goddess of Plenty, clad in the apparel of a Vaishnava nun. However, this image was encouraging to the people struggling for the India's freedom. Sister Nivedita, an admirer of the painting, opined that the picture was refined and imaginative, with Bharatmata standing on green earth and blue sky behind her; feet with four lotuses, four arms meaning divine power; white halo and sincere eyes; and gifts Shiksha-Diksha-Anna-Bastra of motherland to her children. [<http://en.wikipedia.org/>]

Mother Goddess or Devi is depicted in Indian Art and worshiped by Indian Hindu people too. They also worship the cow treating to her as mother called 'Go Mata'. The famous painting of renowned female artist of India Nalini Malini as depicted cow speaks the true believes and faith on mother. Hindu people say that Cow is our Mother. Gifting away of a cow we have to aware for cow-protection too.



Cow by Nalini Malini



In the Folk and Tribal art people depicts mother in their own ways. In Haryana, Sanjhi, Mother Goddess peasantries are painted on the wall. Besides, Lakshmi, Durga, Saraswati and Kali Ma with other names of Devi are painted by well known and unknown artists.

Several Paintings, having different thoughts / gestures / iconographies on Bharat Mata or Mother Land / Goddess in the book entitled “The Goddess and the Nation Mapping Mother India” written by Sumathi Ramaswamy are published by Duke University Press in 2010 is the best source to know our respectful mother in the east. ‘Mother feeding her Child’ painting depicted in Tempera by Nand Lal Bose is collected by NGMA. In another collection of NGMA “Mother and Child” is also kept and painted in Tempera by Jamini Roy. A mother is standing holding to child in her left west while her right hand is bend upwards are painted in flat Colours and thick bold lines. In the vertical composition, Protruding eyes of Mother and child having conventional features of the native folk are seen.

Either East or the West in the both regions, artists have chosen the title of Mother for his/her painting to the land/country in which they live. They painted the similar related titles of the stories and festivals which are associated with her. “Queen Mother of the West”, “Golden Mother of the Shining Lake” and “The Peach Festival of the Queen Mother of the West” are the best examples of these titles. Mother is painted with entitled “Ma or Maya” on religious/meditation basis because there are innumerable manifestations of this play of *Maya* as the World Mother.

The paintings on “Queen Mother of the West” are very important from the ancient times in China as worshiped initially in the northern and western parts. The old name was Xi Wangmu (Hsi Wang Mu). This Goddess is known for prosperity, longevity, and eternal bliss. Her official literary name is “Golden Mother of the Shining Lake” as called “Yaochi Jinmu” by Taoist and “Yao-chih Chin-mu” in Chinese. However, “Tang dynasty referred to her more simply as *Queen Mother, Divine Mother* or by the ancient, familiar expression for “mother” or “nanny”, *Amah*.” [http://en.wikipedia.org/wiki/Xi_Wangmu]



Xi Wangmu as depicted on a painting (detail) by Xie Wenli



The Peach Festival of the Queen Mother of the West



“Queen Mother” dwelt in the Kunlun Mountains, located south of the Takla Makan desert in western China; she was one of the most important goddesses of the traditional Chinese pantheon. The painting entitles “Peach Festival” shows various groups assembling to celebrate the Queen Mother's birthday. Several palace women and young boys can be seen harvesting ripe peaches at the right end of the displayed section, as an imperial figure and attendant courtiers promenade on a terrace overlooking the small grove. Artist of this painting is Fang Chunnian, who served in the imperial painting academy of the Southern Song dynasty and was praised for his depictions of Daoist immortals and Buddhist deities in landscape settings. [<http://www.asia.si.edu/>].

Donna Marie Giancola, Suffolk University in her abstract entitled “Justice and the Face of the Great Mother (East and West)” draw out comparative points between the ancient Greek and Indian conceptions by discussing the Vedic and early Buddhist notion of Justice as dharma/karma, as a living-ethical Force inherent in the structure and creation of the universe. I also examine how in the Eastern schools of Non-dualism, Maya is understood as the "Mother of all Life energy." In all of this, special attention is given to the nature of Justice as the embodiment of the Great Mother manifested as creative energy and as the discernor and judge of all Being.

As Zimmer explains "*Maya* from the root *ma*, 'to measure, to form, to build.'" In *Maya*, we find the image of the World-Mother as the cosmic "second" which conceals and reveals all divine experience. As the "Mother of all Life energy," she is the discernor and judge as to whether the one seeking enlightenment is deserving of the full truth. There are innumerable manifestations of this play of *Maya* as the World Mother. She is the "second" and, as such, expresses "the mode of divine dualistic experience." She is the triple goddess *Shakti-Maya-Devi*, mythically recognized and understood as the "mother of all Life Energy." Our present state of ignorance and bondage is due to the illusion of *Maya's* creative energy, and yet, as Zimmer rightly points, "were this not the case we would not be individuals at all." [<https://www.bu.edu/>].

In the western art there are several names those who have created Madonna in their visuals. These names are Duccio, Leonardo da Vinci, Michelangelo, Raphael, Giovanni, Rubens, Salvador Dali and Henry Moore etc. Madonna is a representation of Mary either alone or with a child. These images are mainly seen in the churches. It is often applied to the same work of art alternately with the title "Virgin". An image in which Mary is depicted with the Christ Child, may be called a "Madonna and Child", but is often loosely referred to as a "Madonna". Some of the famous and remarkable work as recorded is being listed along with some of them including visuals in the following.

1. The Virgin and Child or The Madonna of the Book by Sandro Botticelli, 1480





2. Madonna and Child by Filippo Lippi



3. Icon of the enthroned Virgin and Child with saints and angles, and the Hand of God, 6th Century, Saint Catherine's Monastery, perhaps the earliest iconic image of the subject to survive



4. Madonna with Child in the Italo-Byzantine style of the 13th Century

5. The Madonna on a Crescent Moon in Hortus Conclusus by an anonymous painter



6. Our Mother of Perpetual Help, Icon of the Virgin Mary, 16th century. St. Catherine's Monastery in the Sinai

7. *The Rest on The Flight into Egypt*, c. 1510 by Gerard David depicts a close, intimate moment of tenderness where she only has eyes for the Child.



8. *Madonna and Angels Duccio*, 1282
9. *Madonna in the rose-garden*, by Stefan Lochner 1448
10. *Our Mother of Perpetual Help*, probably an early Cretan work, 13th or 14th century
11. Lorenzo Monaco, Florence, c.1410
12. Leonardo da Vinci, a study of the Head of Madonna, c. 1484 AD.



13. *Virgin of the Lilies*, Bouguereau, 1899



14. *Black Madonna of Cz stochowa*, Poland.
15. *The Madonna of the Pinks*, Raphael, probably before 1507
16. *Madonna del Granduca*, Raphael, 1505
17. *Virgin and Child with Angels and Saints*, Felice Torelli, 17th century

Finally, we can conclude the greatness of Mother that was affectionately inspiring to all the artists from the very beginning. The feeling of protection has shown in the artistic visuals of Madonna or Mother. They reflect the grace and greatness of God and Goddess bestowing love, affection and care for their children. We viewers are still remembering our childhood keeping in mind these too. Mother has been feeder, protector and provider for our survival in this global land from east to west and north to south. Artists pay homage to his/her Madonna or Mother and Motherland expressing with gratification.

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