ART & CALLIGRAPHY *in the* CONSTITUTION OF INDIA





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Ministry of Culture
Government of India
सत्यमेव जयते

ललित कला अकादेमी
Lalit Kala Akademi
(National Academi of Art)

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Lalit Kala Akademi is deeply grateful to every institution and individual who has played a role in shaping this journey.

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भारत
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संविधान
सत्यमेव जयते

CONSTITUTION
OF
INDIA





INTRODUCTION

The art depicted in the Constitution of India is a tribute to India's rich and varied socio-cultural heritage. The hand painted illustrations project was entrusted to artist Nandalal Bose who was the Principal of Kala Bhavan the fine art college at Santiniketan and his team.

Nandalal Bose was one of the pioneers of modern Indian art. A pupil of Abanindranath Tagore, Bose was known for his Indian style of painting. He became the principal of Kala Bhavan, Santiniketan in 1921. He was a great admirer of Mahatma Gandhi. However, he did not come to know Gandhi personally until Gandhi sought Bose's help to install an art and craft exhibition at the Lucknow session of Congress. Eventually, Bose went on to build a team that would create artwork and installations for subsequent sessions in Indore, Faizpur, and finally Haripura.

Before this, Nandalal Bose was known amidst the elite art circles but with Gandhi's support and praise of his art, he became a household name. Soon, he was entrusted with other projects too, including the illustration of the Constitution and the design of Bharat Ratna & Padma Shri emblems.

The actual execution of the art project for the Constitution of India was done in a collaborative fashion with many artists involved, including the likes of Beohar Rammanohar Sinha, Dinanath Bhargava, Vinayak Shivram Masoji, Biswarup Bose, A Perumal, Nibedita Bose, Amala Sarkar, Gouri Bhanja, Jamuna Sen, Bani Patel Jagdish Mittal, Rajniti , Dhirendra Krishna Deb Barman, Kripal Singh Shekhawat, Sumitra Narayan and others. Other students at Kala Bhavan, Santiniketan too became a support for the project.

The artistic tribute spans across different periods covering the five thousand years of history of India till the freedom movement. All the illustrations are listed on the last page. They are categorised into twelve historical periods: Mohenjodaro Period, Vedic Period, Epic Period, Mahajanpada and Nanda Period, Mauryan Period, Gupta Period, Medieval Period, Muslim Period, British Period, India's Freedom Movement, Revolutionary movement for freedom and Natural Features.

The illustrations correspond to the original twenty-two parts of the Constitution apart from the Preamble and the National Emblem. The original document is bound in black & embossed with patterns of gold. The Constitution of India is unique in the fact that it was originally a handwritten document. It was calligraphed in English by Prem Behari Narayan Raizada and in Hindi by Vasant K. Vaidya.

KEY ARTISTS & CALLIGRAPHERS *involved in the making of the* CONSTITUTION OF INDIA

Nandalal Bose | *Beohar Rammanohar Sinha* | *Dinanath Bhargava*

Vinayak Sivaram Masoji | *Biswarup Bose* | *A. Perumal* | *Nibedita Bose*

Amala Sarkar | *Dhirendra Krishna Deb Barman* | *Gouri Bhanja* | *Jamuna Sen*

Jagdish Mittal | *Bani Patel* | *Rajniti* | *Kripal Singh Shekhwat*

Sumitra Narayan | *Prem Bihari Narayan Raizada* | *Vasant K. Vaidya*



ABOUT *the* ARTISTS



Beohar Rammanohar Sinha The preamble page, along with many other pages of the original Constitution of India, were designed and decorated by the renowned painter Beohar Rammanohar Sinha of Jabalpur in Madhya Pradesh. He grew up in a household frequented by famous freedom fighters and political figures and imbibed a patriotic spirit from an early age. Rammanohar carried out his graduation in fine arts from Kala Bhavan from 1946 to 1950. At the time the artwork project of the Constitution was being executed Acharya Nandalal Basu was already in his mid-sixties. He asked his senior most student Beohar Rammanohar Sinha to visit India and see the cultural and spiritual heritage of the country and then include them in his paintings.

His son Anurag Sinha writes in his blog, 'So that his art on the Indian Constitution represents the sum acumen of original Indian art in its unadulterated purity, Rammanohar took the Herculean-challenge and made exploratory trips to such places as Ajanta, Ellora, Bagh, Badami, Sanchi, Sarnath and Mahabalipuram. From these cradles of pure Indian art, he used such summary motifs as Padma, Nandi, Airavata, Vyaghra, Ashwa, Hans and Mayur to symbolically convey the essence of Indian Constitution pictorially.

Rammanohar initially refused to subscribe his signatures on his artworks in Indian Constitution but his mentor Nandalal Bose, who shouldered the responsibility of the overall project, saw things from historic perspectives and, therefore, strongly insisted that Rammanohar sign at least some of the pages "so that future generations are able to recognize, remember and celebrate the artist who ornamented the Constitution of India."

In fact, in addition to all the embellishments, most of the basic sketches, line-drawings [pictured] and designs for final illumination of the original manuscript of Constitution of India were executed by Rammanohar, who was the senior-most and favorite disciple of Nandalal Bose. On the original manuscript of Constitution of India, Rammanohar's artworks on page 1 [Harappan seal], 102 [Lanka], 104 [Vikramaditya and his coin/seal], 105 [Nalanda seal], 106 [Kalinga archer], 113 [Nataraja and Swastika], 160 [Subhas Chandra Bose], 167 [Landscape], 181 [Maritime Expedition motif], 231-232 [borders] bear testimony to his saintly refusal to sign his artworks as a mark of his altruistic contribution to the Nation.'



Dinanath Bhargava belonged to Betul town in Madhya Pradesh. He was a student at Santiniketan doing a 3-year Diploma in Fine Arts from Kala Bhavan. He was just a first-year student who joined Kala Bhavan in academic year 1949-50 batch whereas Nandalal Bose retired in 1950-51 at the age of 68 years.



Kripal Singh Shekhawat was a renowned artist and ceramist of India, known for reviving the art of the iconic Blue Pottery of Jaipur. He was born in Rajasthan and studied painting at Kala Bhavan, Santiniketan



Vinayak Shivaram Masoji completed his art education under the guidance of Nandlal Bose at Kala Bhavan in Santiniketan. He had a deep connect with Santiniketan and was also an art teacher at Kala Bhavan in later years. His painting of Gandhiji in 'The Midnight Arrest' was one of his most iconic work.



Bani Patel was one of the illustrators of the original Constitution of India. At 21 years of age at that time, she was one of the youngest member in the team. She was the daughter of Gouri Bhanja and the granddaughter of Nandalal Bose making her the 3rd generation in her family to be involved the making of the Constitution.



Amala Sarkar studied at the Patha Bhavan, Sangeet Bhavana and at Kala Bhavan in Santiniketan. In later years she became a teacher and was associated with Patha Bhavan and Kala Bhavan.



Nibedita Bose was one of the artists who contributed to the illustrations in the original manuscript of the Constitution of India. Nibedita's work drew inspiration from popular forms of art, such as woodblock prints, palm-leaf paintings, and alpona designs drawn in rice powder. She was married to Biswarup Bose, the son of Nandalal Bose, who was also involved in the making of illustrations for the Constitution. She also collaborated with Kripal Singh Shekhawat on an illustration.



A. Perumal joined Santiniketan when he was just eighteen years old. He belonged to Ammapatti, a small village in Tamil Nadu, He became well-known as the artist who took art to the people. He would go around the villages of Santiniketan and decorate the walls of the Santhal homes with nature themes full of animals, birds and trees. He lived and worked with great artists like Nandalal Bose for over four decades in Kala Bhavan of Santiniketan and was affectionately called 'Perumalda'.



Dhirendra Krishna Deb Barman was a member of the Tripura royal family. He was a renowned painter, sculptor and principal of Kala Bhavan, Visva-Bharati. The royal family of Tripura had close ties with Rabindranath Tagore and also helped him set up his dream project at Santiniketan. Dhirendrakrishna Deb Barman also accompanied the poet in his Far East tour and he was selected as one of the four artists of India engaged for the interior decoration [fresco painting] of the newly-built India House in London in 1929.



Rajniti was one of the artists who worked on the Constitution of India. Signature of Rajniti appears on the page depicting the life of Mahavir.



Jamuna Sen, the youngest daughter of Nandalal Bose, was an accomplished classical dancer and a student of Kala Bhawan. She was a collaborator on this illustration alongside Nandalal Bose. In her teen years she started experimenting with colors. Rabindranath Tagore brought the art of Java after his trip and handed over his travel collections to the fine art school. Jamuna started working with colors and wax and her goal was to create artwork of batik with paint brush and colors together with wax to reproduce authentic 'Java' art. Nandalal, watching then teen Jamuna's enthusiasm started teaching her designs and floor art called 'Alpona'. That's when the art of batik started in Kala Bhavan and then gradually became very popular. The other art she took interest in was embroidered fabric also called 'Kantha Stitch'. Jamuna was the one to give it a colorful beauty.



Biswarup Bose, the eldest son of Nandalal Bose was a skilled printmaker who learnt Japanese multi-colour woodcut technique during his visit to Japan in the mid thirties. After his return a new chapter was added to the printmaking history of Kala Bhavana. Biswarup Bose made colour reproductions of indigenous pictures in Japanese woodcut technique. He was married to Nibedita Bose and both husband and wife were involved in the making of the Constitution of India.



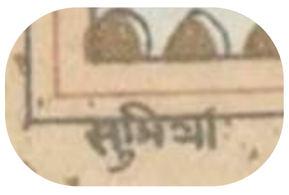
Jagdish Mittal belongs to Bulandshahr in Uttar Pradesh. He graduated from the prestigious Kala Bhavan in Santiniketan in 1945. As a student he worked on one of the borders of the Constitution. He worked as an art editor in the Hindi literary magazine, Kalpana. The Jagdish and Kamla Mittal Museum of Indian Art is a museum in Hyderabad, India. It contains the personal art collection of Jagdish Mittal, and his late wife Kamla Mittal.



Gouri Bhanja was the illustrious eldest daughter of Nandalal Bose. She and her sister Jamuna Sen were part of the 1st batch of female students at Kala Bhavan. Gouri followed her father's styles that were inspired from the Ajanta murals and Indian miniature painting traditions.

In addition to her work as an artist and educator, Gouri was an accomplished dancer. In 1926, Rabindranath Tagore invited her to be the lead actress in the first production of his original stage dance-drama Natir Puja. Bhanja also worked on other aspects of performance, designing and crafting costumes for early stage productions of Chitrangada and Tasher Desh.

From 1928 until her retirement in 1972, Gouri Bhanja taught at Kala Bhavana in some capacity. including teaching alpona techniques, courses in Javanese batik, Indian embroidery etc. In 1952, she led her students in the design and construction of Santiniketan's Republic Day Parade float.





Vasant K. Vaidaya was an Indian independence activist, journalist, and writer. Vaidya's elegant calligraphy adorned the original Constitution manuscript. He used the Devanagari script, employing traditional Indian calligraphic techniques.

Signature of Vasant K. Vaidya, calligrapher of the Hindi version of the Constitution of India.





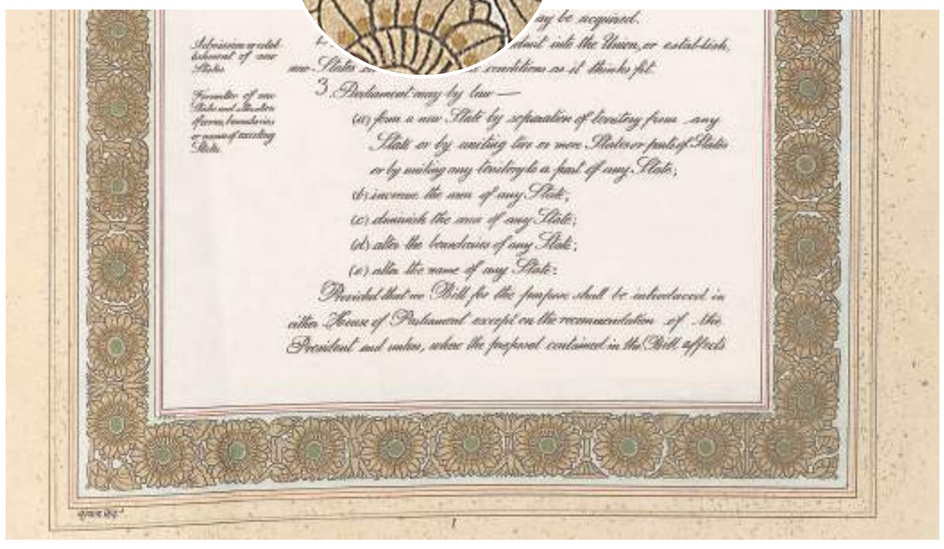
Sumitra Narayan studied in Kala Bhavan and was one of the founding members of Patha Bhavan school in Kolkata which was modelled on Patha Bhavan school in Santiniketan. She taught arts and crafts and alpona was one of her favourite art form. Her signature is visible on one of the borders in the Constitution.

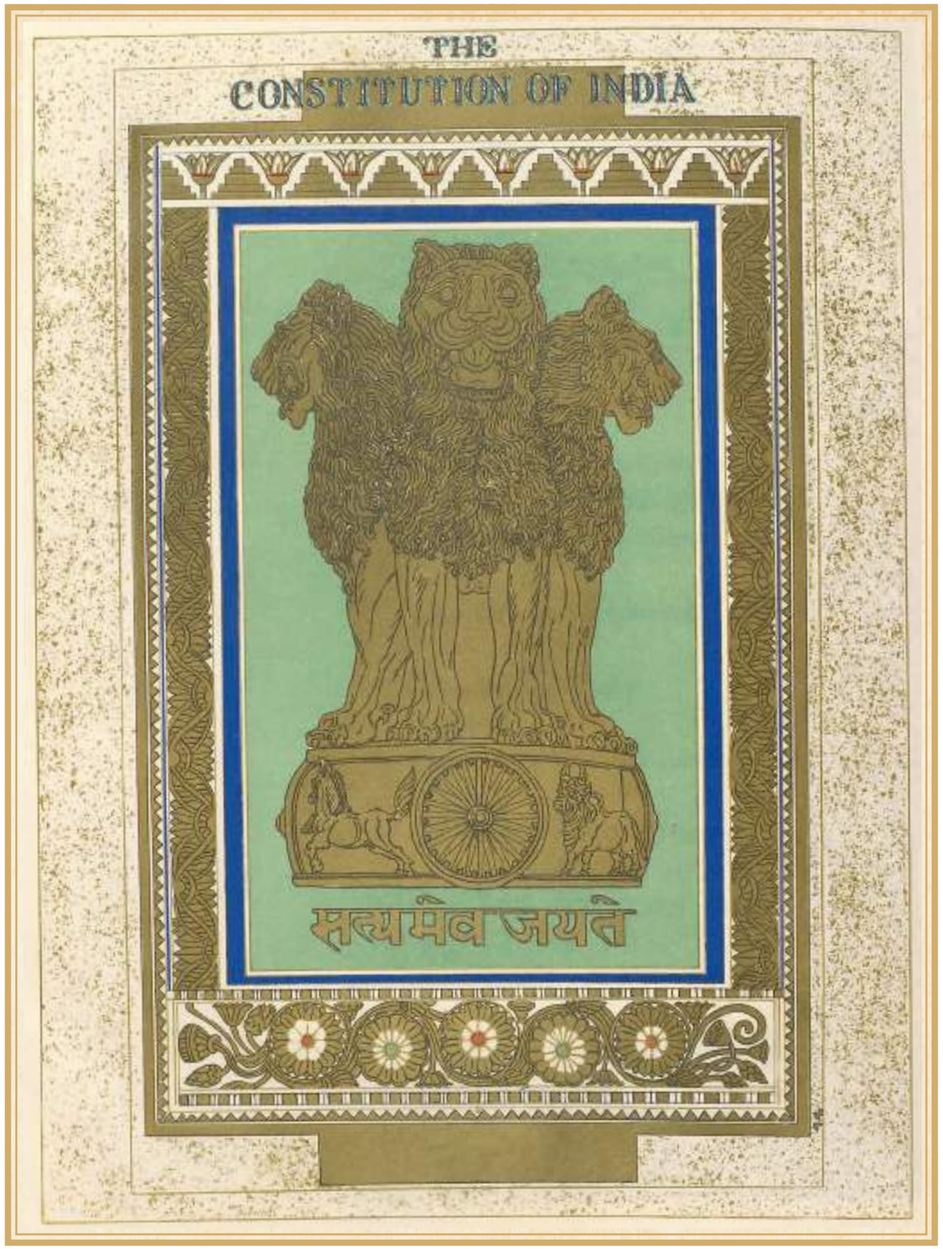


Prem Bihari Narayan Raizada
The original Constitution was written in a flowing italic style by Prem Bihari Narayan Raizada who learnt the art of calligraphy from his grandfather. Working in a room in the Constitution Hall [now known as the Constitution Club of India], he prepared the document over the course of six months. He used hundreds of pen nibs during his writing.

Signature of Prem Bihari Narayan Raizada [Prem], calligrapher of the English version of the Constitution of India appears on every page of the document. This was his only request to undertake this project of national importance







NATIONAL EMBLEM
and the slogan
'SATYAMEVA JAYATE'



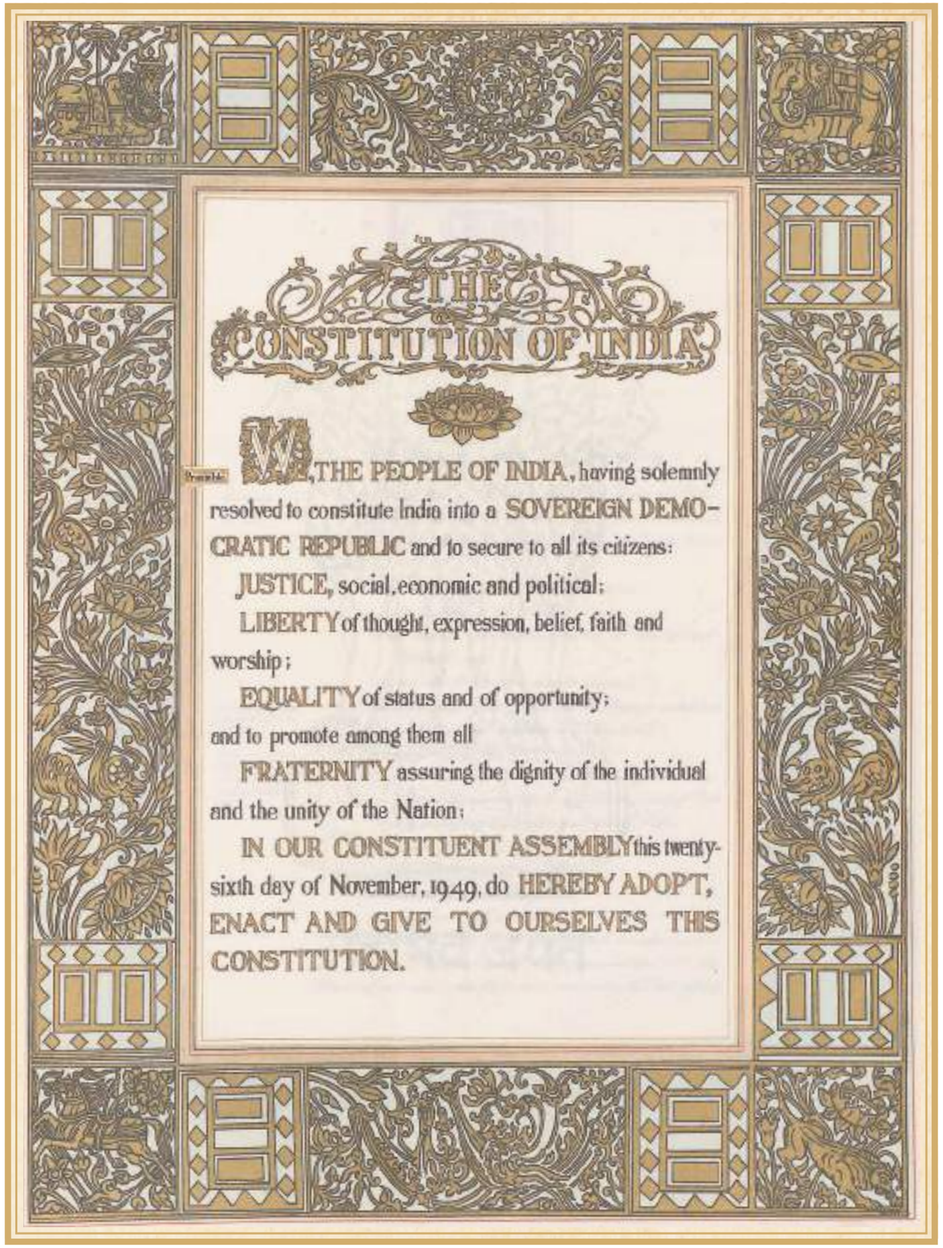
The Constitution commences with an illustration of our National Emblem and the slogan – 'Satyameva Jayate' or Truth Alone Triumphs. The National Emblem is a symbol of pride for every Indian. It represents the Lion Capital of Ashoka at Sarnath, preserved in the Sarnath Museum near Varanasi, India. In December 1947, a depiction of the Lion Capital of Ashoka was primarily adopted as the emblem of the Dominion of India. The four lions stand on a short cylindrical base that has four Ashok Chakras corresponding to each lion bust and reliefs of four more animals in between them – the lion, the bull, the elephant and the galloping horse. These four animals are also depicted in the artwork of the Preamble of India. Below the representation of the Lion Capital, the words Satyameva Jayate is written in Devnagari Script, which is also the National Motto of India.

Nandalal Bose was very particular about wanting the lions in the emblem to look exactly like the real lions with the correct movement and facial expressions and variations across age. Dinanath Bhargava visited the Kolkata Zoo for months to study lions for their expressions, body language and mannerisms. It was only after Nandalal Bose was satisfied with his initial sketches that he gave Bhargava the big task of designing the emblem for the first page of the Constitution. On 26 January 1950, India adopted Dinanath Bhargava's design, the Lion Capital of Ashoka, as the national emblem.



ARTIST

Dinanath Bhargava



PREAMBLE
HAND DRAWN BORDER
with
4 ANIMALS *on* 4 CORNERS

The Preamble is handwritten text encircled with a rectangular border. There are four animals depicted in the four corners of the border. On the left top corner is the bull and the right top is the elephant. The horse is featured on the left bottom and the tiger is depicted in the right bottom corner. The four animals depicted are taken from the base of the national emblem of India. The lotus motif features prominently in the border artwork.
The Preamble page was designed by Beohar Rammanohar Singa. Nandalal Bose endorsed Sinha's artwork for the Preamble without any alteration whatsoever. The page bears Sinha's short signature Ram in Devanagari in the lower-right corner.



TOP BORDER



Left Top
BULL



Right Top
ELEPHANT





Left Bottom
HORSE



Right Bottom
LION

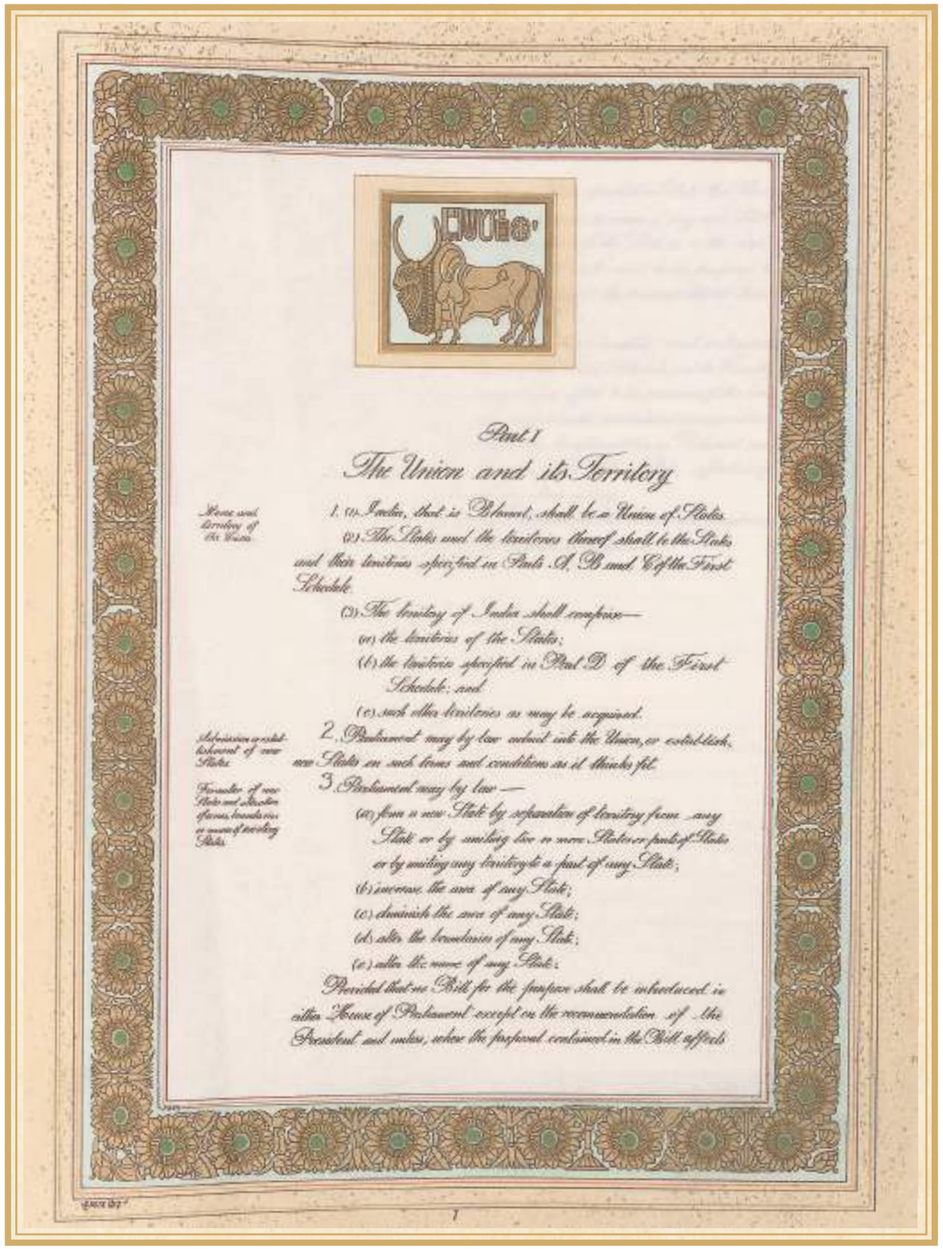


BOTTOM BORDER



ARTIST

Beohar Rammanohar Sinha



Part I

The Union and its Territory

Name and territory of the Union

1. (1) India, that is Bharat, shall be a Union of States.

(2) The States and the territories thereof shall be the States and their territories specified in Parts A, B and C of the First Schedule.

(3) The territory of India shall comprise—

(a) the territories of the States;

(b) the territories specified in Part D of the First Schedule; and

(c) such other territories as may be acquired.

Admission or establishment of new States

2. Parliament may by law admit into the Union, or establish, new States on such terms and conditions as it thinks fit.

Formation of new States and alteration of areas, boundaries or names of existing States

3. Parliament may by law—

(a) form a new State by separation of territory from any State or by uniting any territory to a part of any State;

(b) increase the area of any State;

(c) diminish the area of any State;

(d) alter the boundaries of any State;

(e) alter the name of any State:

Provided that no Bill for the purpose shall be introduced in either House of Parliament except on the recommendation of the President and unless, where the proposal contained in the Bill affects

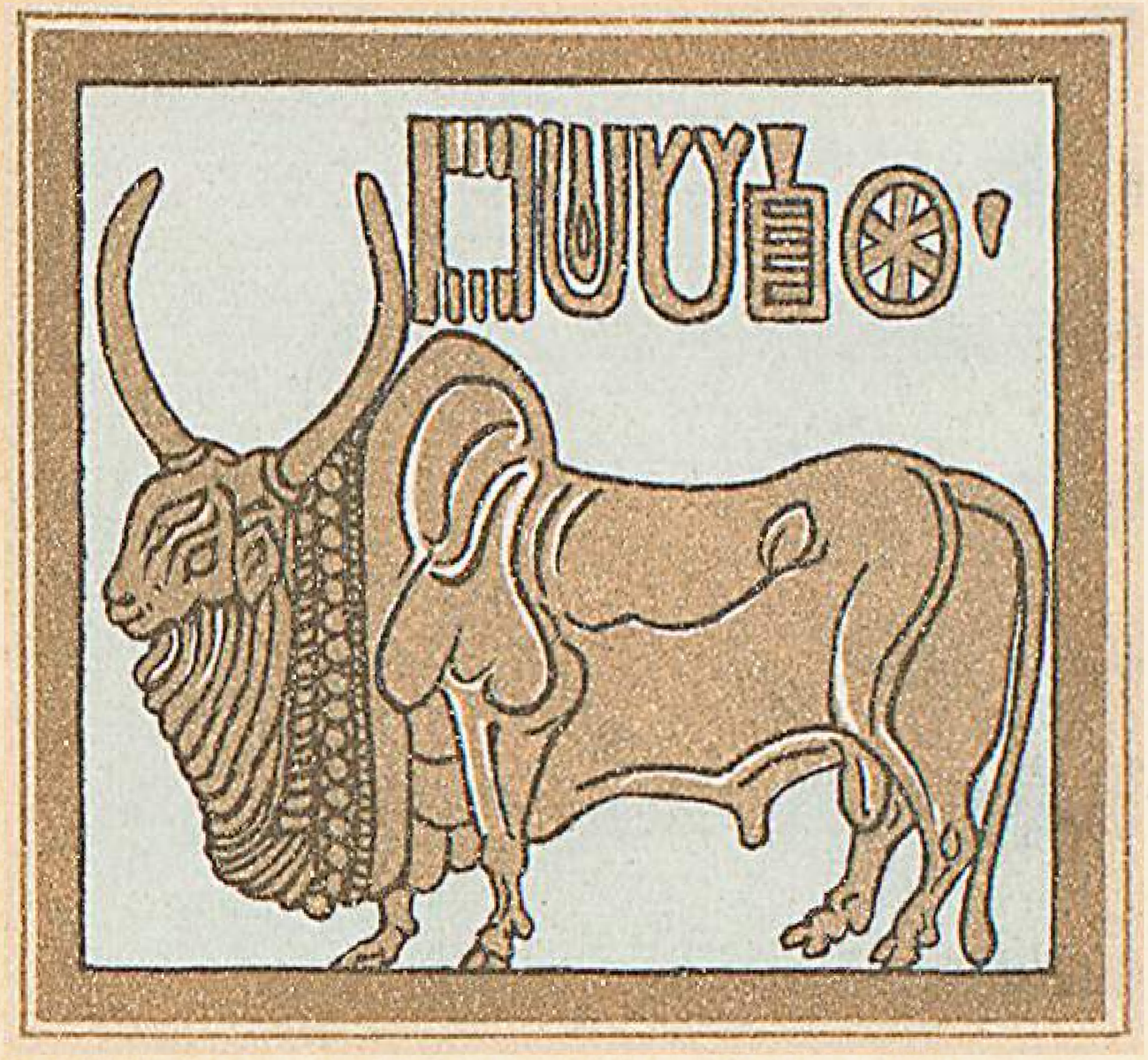
1

I

ARTWORK
Decoration with
MOHENJODARO SEAL

The first part of the constitution starts with a popular seal-mark, the bull from the Harappan civilization.
The bull seal is a recurrent motif in objects of the time.
Objects like this seal, validate the significance of the historical past, endorse the idea of trade and commerce and cue a sense of progress and evolution.
The placement of this motif at the start of the Constitution [Part 1- The Union and its Territory] appears to be a cue to connect the dots with India's ancient civilization connect, while also embodying the strength and leadership encoded in the symbolic usage of the bull motif.





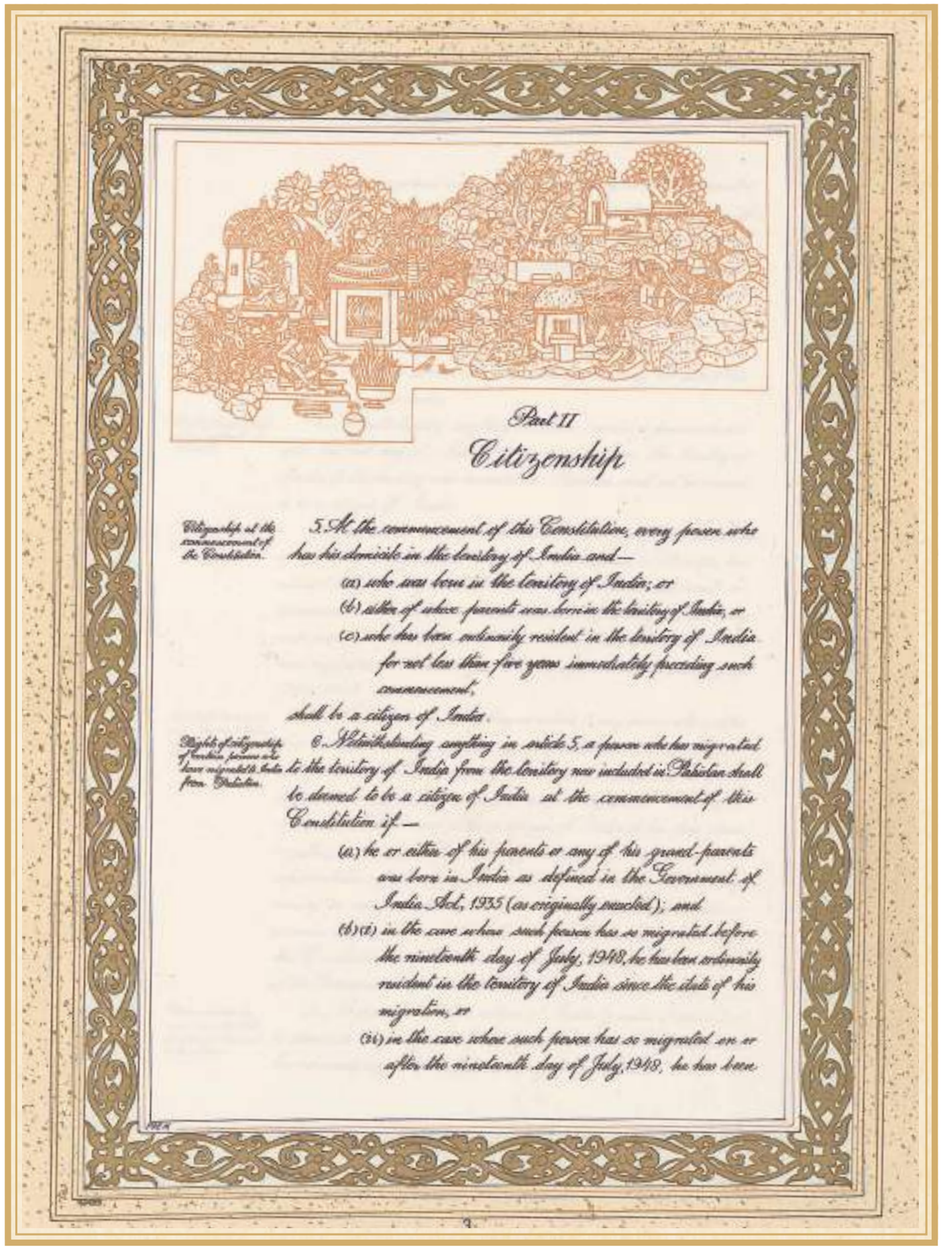


Decoration with
MOHENJODARO SEAL

This artwork is attributed to Beohar Rammanohar. Kripal Singh Shekhwat's signature appears on the left bottom corner of the border on this page reflecting the collaborative nature of the project.

ARTISTS

Kripal Singh Shekhawat | Beohar Rammanohar Sinha



Part II

Citizenship

Citizenship at the commencement of the Constitution.

5. At the commencement of this Constitution, every person who has his domicile in the territory of India and—

(a) who was born in the territory of India; or

(b) either of whose parents was born in the territory of India, or

(c) who has been ordinarily resident in the territory of India for not less than five years immediately preceding such commencement,

shall be a citizen of India.

Rights of citizenship of certain persons who have migrated to India from Pakistan.

6. Notwithstanding anything in article 5, a person who has migrated to the territory of India from the territory now included in Pakistan shall be deemed to be a citizen of India at the commencement of this Constitution if—

(a) he or either of his parents or any of his grand-parents was born in India as defined in the Government of India Act, 1935 (as originally enacted); and

(b)(i) in the case where such person has so migrated before the nineteenth day of July, 1948, he has been ordinarily resident in the territory of India since the date of his migration, or

(ii) in the case where such person has so migrated on or after the nineteenth day of July, 1948, he has been

II

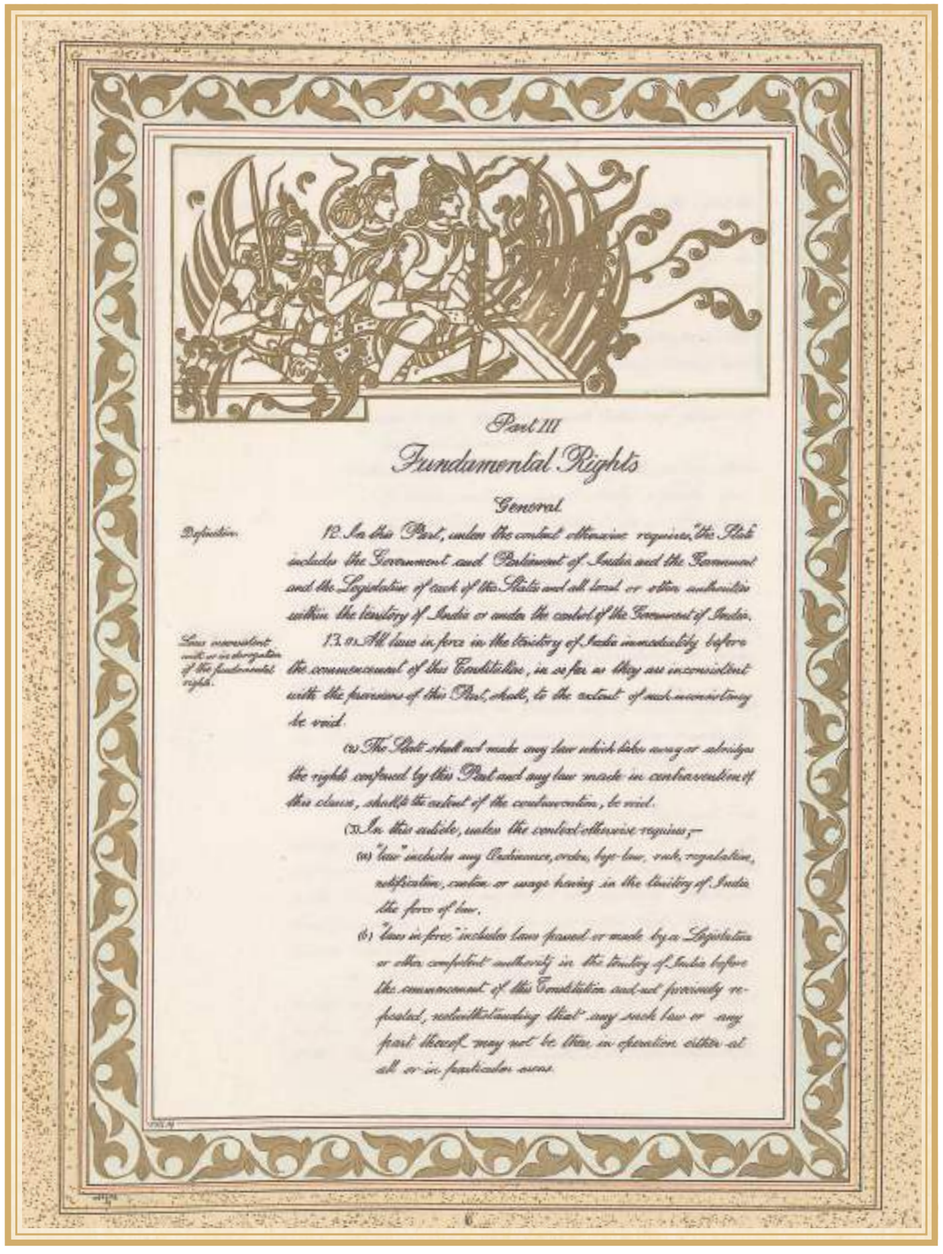
ARTWORK
Gurukul Scene from VEDIC ASHRAM

Part II of the Constitution, which deals with citizenship, opens with the illustration of an ashram with ascetic figures offering prayers and performing yajnas. The scene appears nestled in a verdant context with the presence of many trees. The presence of the image of a gurukul based ashram invokes the ideas of awareness, knowledge and over time wisdom into the context of the Constitution of India and the citizens of the country. The frame bears the signature of Amala Sarkar and Nandalal Bose's signature appears on the illustration.

Gurukul Scene from
VEDIC ASHRAM

ARTISTS

Amala Sarkar | Nandalal Bose



Part III

Fundamental Rights

General

Definition

12. In this Part, unless the context otherwise requires, "the State" includes the Government and Parliament of India and the Government and the Legislature of each of the States and all local or other authorities within the territory of India or under the control of the Government of India.

Laws inconsistent with or in derogation of the fundamental rights.

13. (1) All laws in force in the territory of India immediately before the commencement of this Constitution, in so far as they are inconsistent with the provisions of this Part, shall, to the extent of such inconsistency be void.

(2) The State shall not make any law which takes away or abridges the rights conferred by this Part and any law made in contravention of this clause, shall, to the extent of the contravention, be void.

(3) In this article, unless the context otherwise requires,—

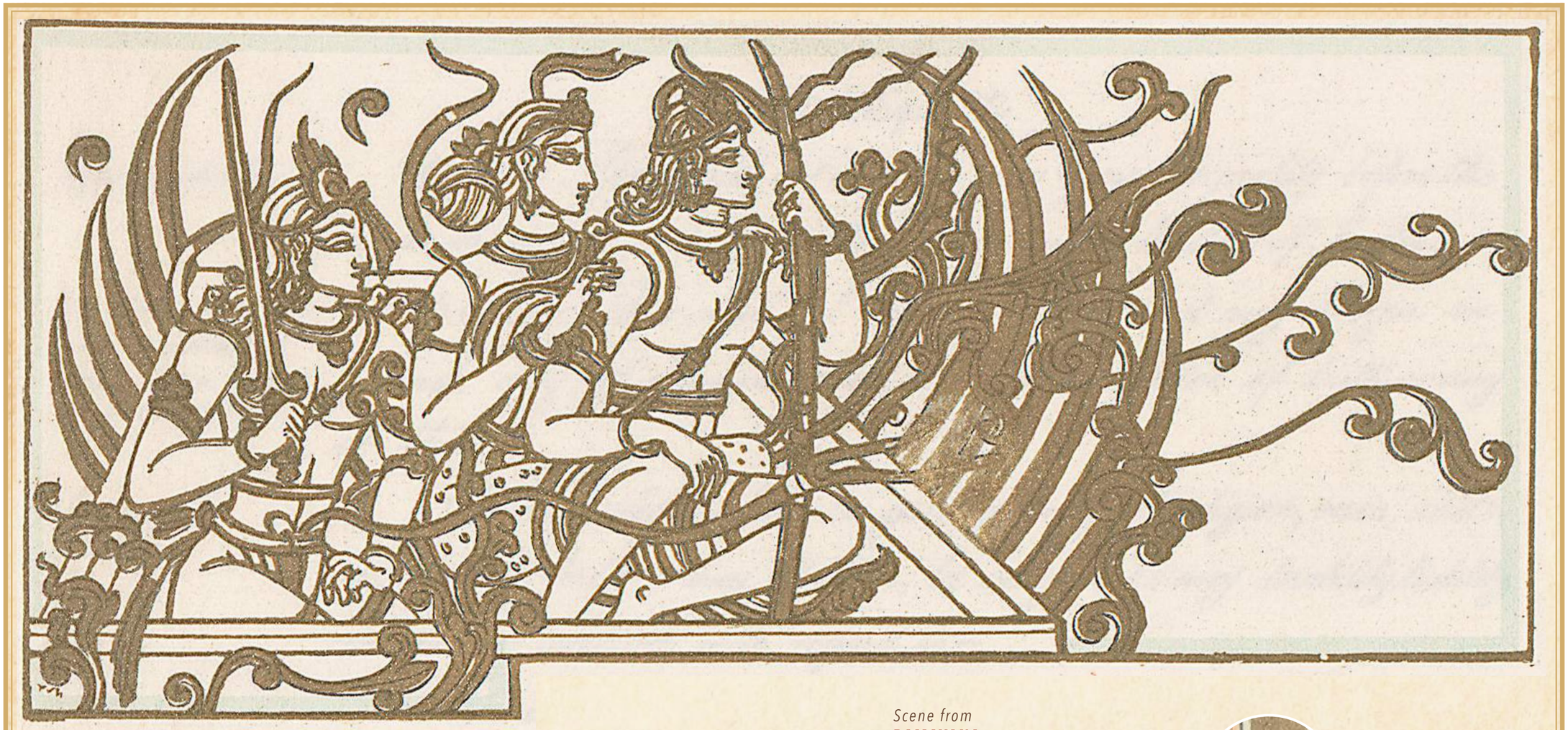
(a) "law" includes any Ordinance, order, bye-law, rule, regulation, notification, custom or usage having in the territory of India the force of law;

(b) "laws in force" includes laws passed or made by a Legislature or other competent authority in the territory of India before the commencement of this Constitution and not previously repealed, notwithstanding that any such law or any part thereof may not be then in operation either at all or in particular areas.

III

ARTWORK
Scene from RAMAYANA

Shri Ram, Sita Mata and Shri Lakshman symbolizing the victory of dharma over adharma are depicted in a scene from the Ramayana in Part III of the Indian Constitution that deals with the critical component of Fundamental Rights. In the epic tale of Ramayana Shri Ram defeats Ravan symbolizing the victory of good over evil. Jamuna Sen's name written as Jamuna in Bangla appears in the border of this page.



Scene from
RAMAYANA

ARTIST

Jamuna Sen





Part IV

Directive Principles of State Policy

Definition. 36. In this Part, unless the context otherwise requires, "the State" has the same meaning as in Part III.

Application of the principles contained in this Part. 37. The provisions contained in this Part shall not be enforceable by any court, but the principles therein laid down are nevertheless fundamental in the governance of the country and it shall be the duty of the State to apply these principles in making laws.

State to secure a social order for the promotion of welfare of the people. 38. The State shall strive to promote the welfare of the people by securing and protecting as effectively as it may a social order in which justice, social, economic and political, shall inform all the institutions of the national life.

Certain principles of policy to be followed by the State. 39. The State shall, in particular, direct its policy towards securing—

(a) that the citizens, men and women equally, have the right to an adequate means of livelihood;

(b) that the ownership and control of the material resources of the community are so distributed as best to subserve the common good;

(c) that the operation of the economic system does not result in the concentration of wealth and means of production to the common detriment;

(d) that there is equal pay for equal work for both men

11

IV

ARTWORK
Scene from MAHABHARATA

The Directive Principles of State Policy [DPSP] are a set of guidelines that the Indian government must follow when formulating laws and policies. Part IV of the Constitution which details the Directive Principles of State Policy depicts an illustration of Shri Krishna propounding the infinite ocean of wisdom of the Bhagavat Gita to Arjuna before the start of the battle of Mahabharat at Kurukshetra.



Scene from
MAHABHARATA

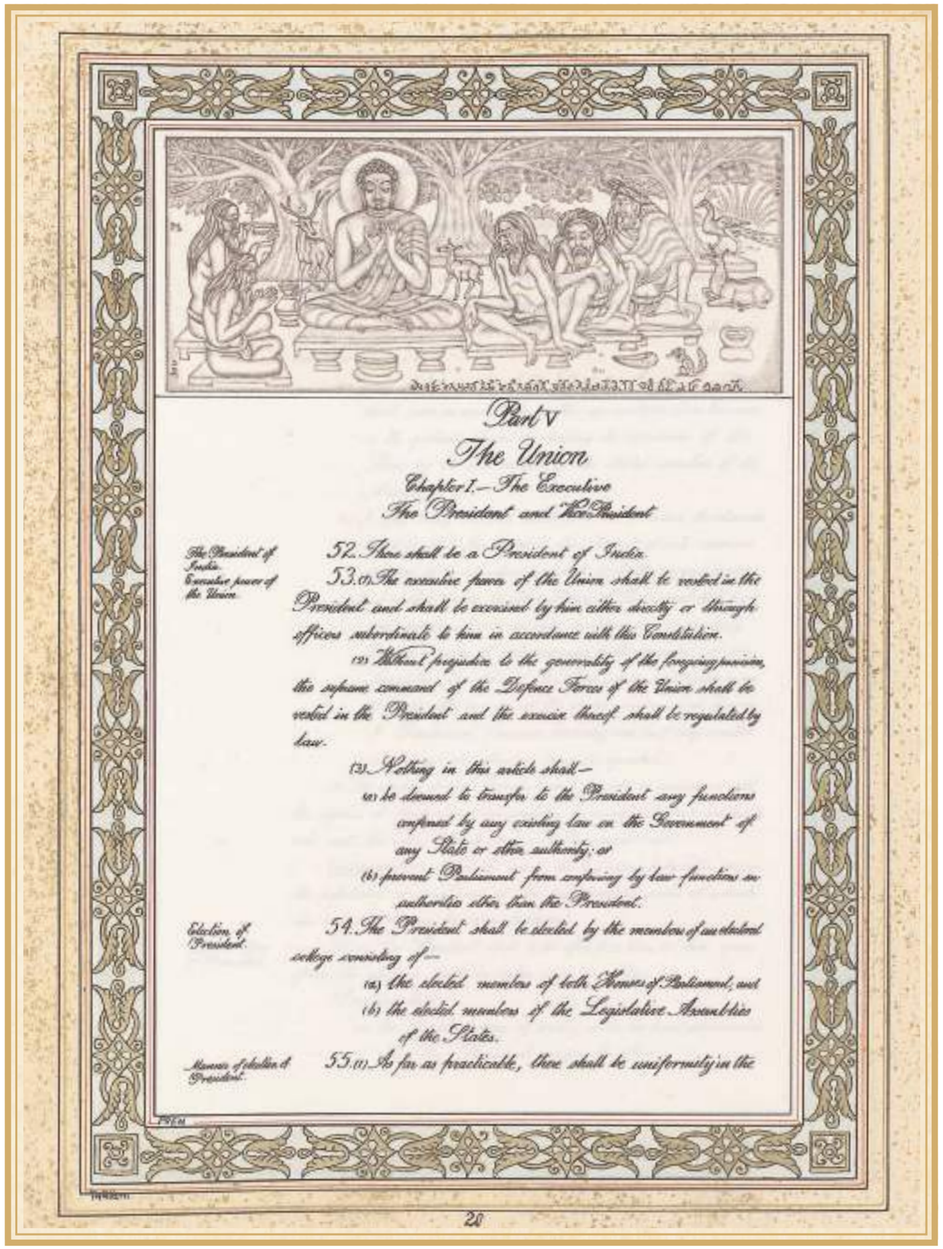
The names of Bani Patel and Nandalal Bose appear on the illustration at the right bottom and Vinayak Sivaram Masoji's name appear on the left corner of the border.

ARTISTS

Bani Patel | **Nandalal Bose** | **Vinayak Shivaram Masoji**







Part V

The Union

Chapter I.—The Executive

The President and Vice-President

The President of India. Executive power of the Union.

52. There shall be a President of India.

53. (1) The executive power of the Union shall be vested in the President and shall be exercised by him either directly or through officers subordinate to him in accordance with this Constitution.

(2) Without prejudice to the generality of the foregoing provision, the supreme command of the Defence Forces of the Union shall be vested in the President and the exercise thereof shall be regulated by law.

(3) Nothing in this article shall—

(a) be deemed to transfer to the President any functions conferred by any existing law on the Government of any State or other authority; or

(b) prevent Parliament from conferring by law functions on authorities other than the President.

Election of President.

54. The President shall be elected by the members of an electoral college consisting of—

(a) the elected members of both Houses of Parliament; and

(b) the elected members of the Legislative Assemblies of the States.

Manner of election of President.

55. (1) As far as practicable, there shall be uniformity in the

20

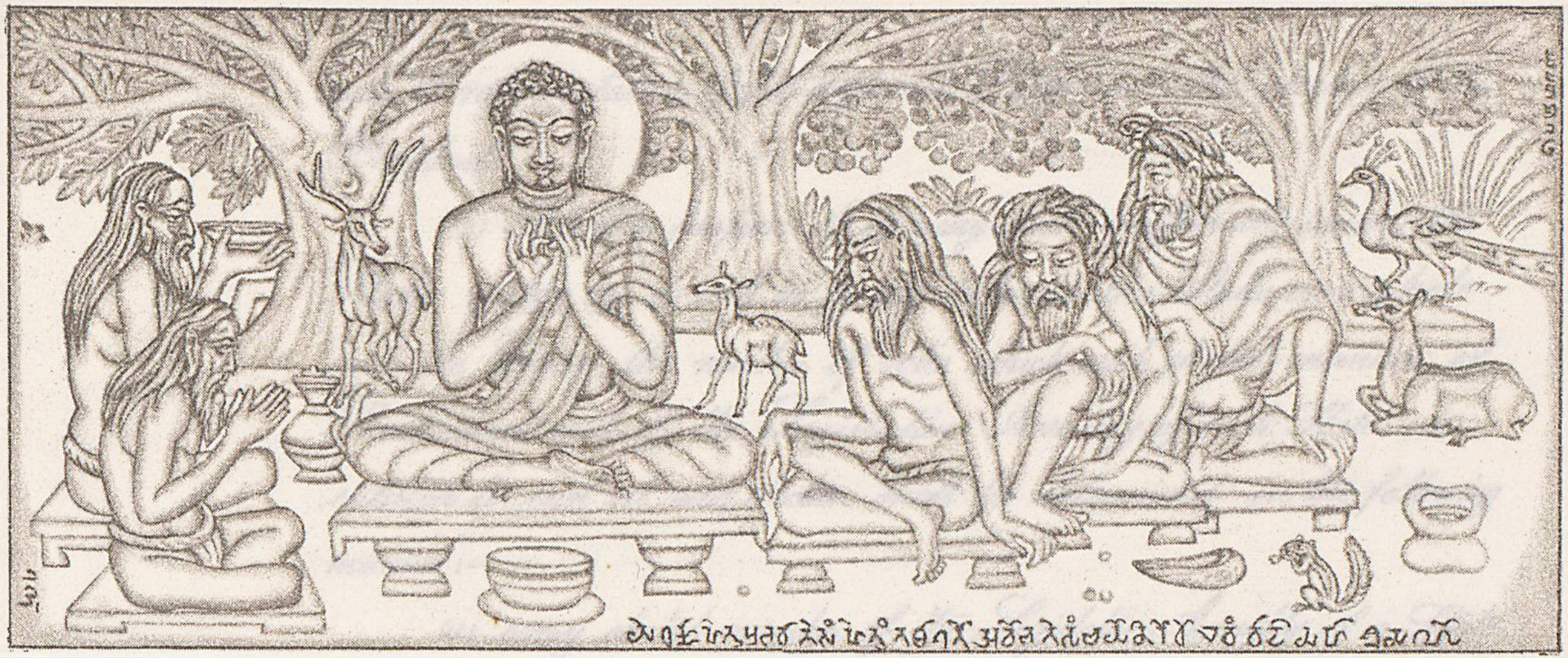
V

ARTWORK

Scene from the life of BUDDHA

An illustration of the Buddha delivering his first sermon, the Dharmachakra Pravartana Sutra, is featured in Part V of the Constitution. The Dharmachakra Pravartana Sutra is also known as the Setting in Motion of the Wheel of the Dhamma Sutta. It is considered as a record of the first sermon given by Gautama Buddha, also known as the Buddha, after he attained enlightenment. The sermon took place in a deer sanctuary in Isipatana, seven weeks after the Buddha's enlightenment. The main topic of the sermon was the Four Noble Truths, which are central to Buddhist thought.









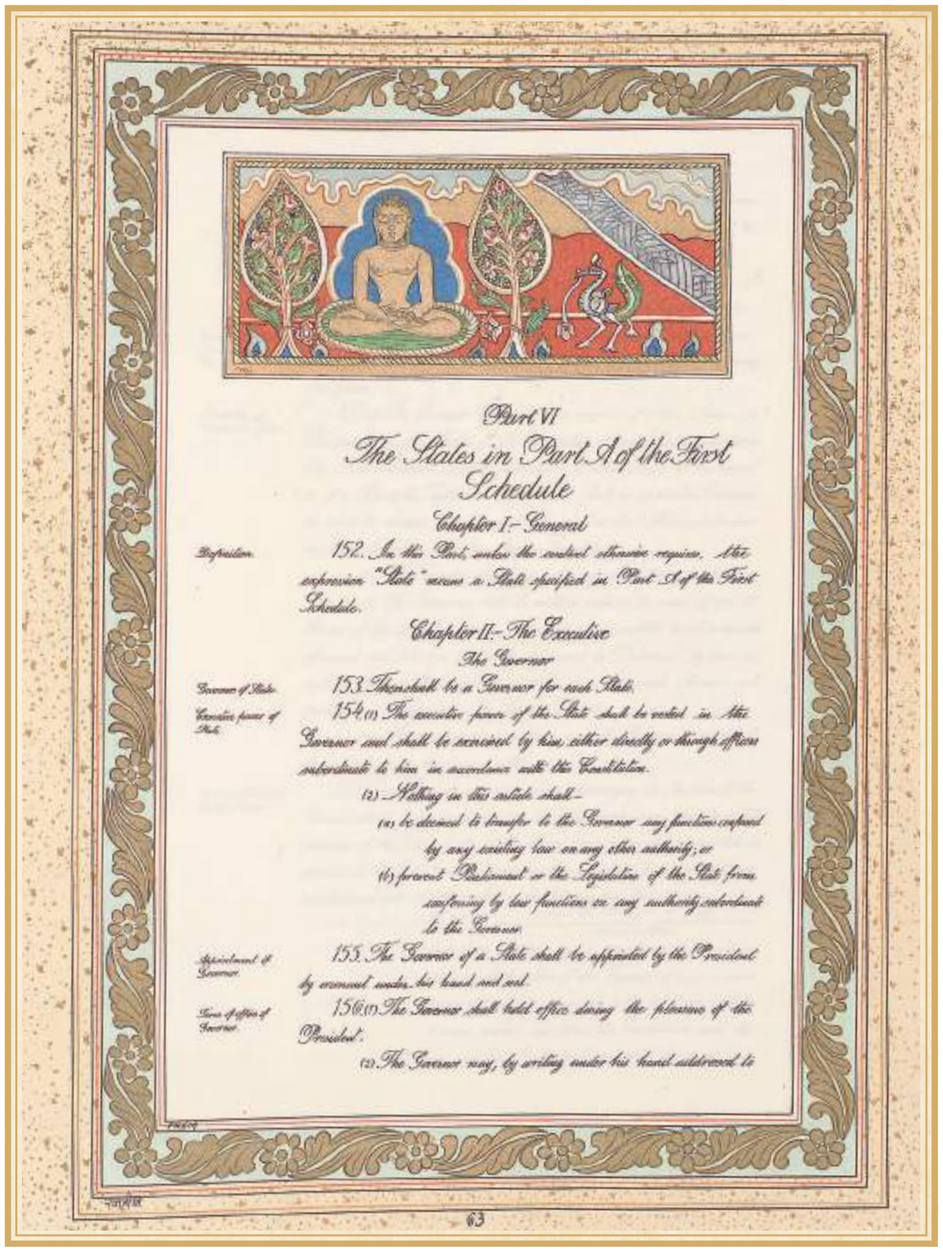
Scene from the life of
BUDDHA

The illustration on this page was executed by Nibedita Bose, A Perumal and Nandalal Bose. Nibedita's signature appears on the lower part of the left border. Nandalal Bose's sign is visible on the lower left corner of the illustration and A. Perumal leaves his sign on the right top of the illustration.

ARTISTS

Nivedita Bose | A. Perumal | Nandalal Bose





Part VI

The States in Part A of the First Schedule

Chapter I.–General

Definition

152. In this Part, unless the context otherwise requires, the expression "State" means a State specified in Part A of the First Schedule.

Chapter II.–The Executive

The Governor

Governor of State

153. There shall be a Governor for each State:

Executive power of State

154. (1) The executive power of the State shall be vested in the Governor and shall be exercised by him either directly or through officers subordinate to him in accordance with this Constitution.

(2) Nothing in this article shall–

(a) be deemed to transfer to the Governor any functions conferred by any existing law on any other authority; or

(b) prevent Parliament or the Legislature of the State from conferring by law functions on any authority subordinate to the Governor.

Appointment of Governor

155. The Governor of a State shall be appointed by the President by warrant under his hand and seal.

Term of office of Governor

156. (1) The Governor shall hold office during the pleasure of the President.

(2) The Governor may, by writing under his hand addressed to

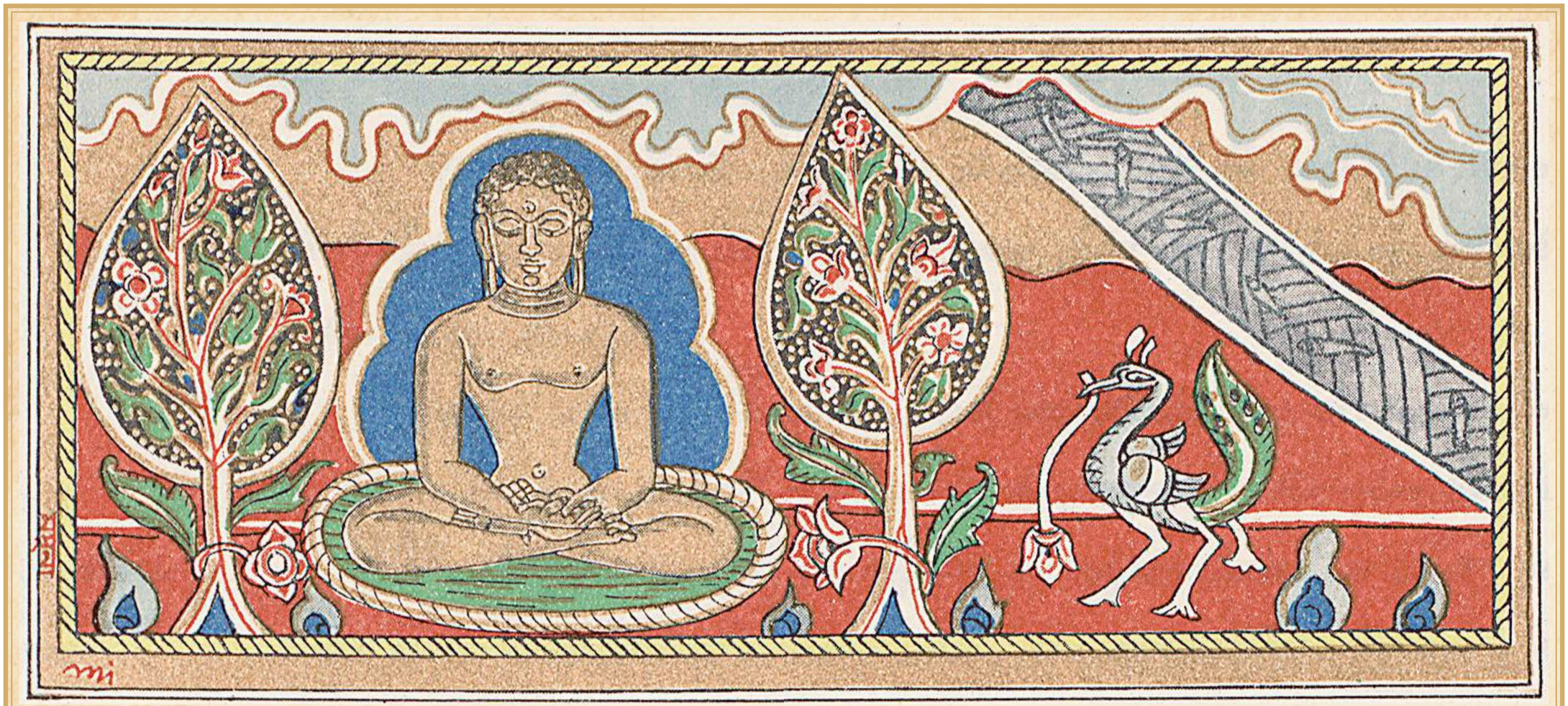
63

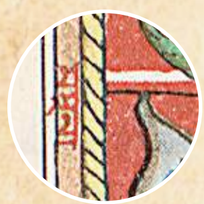
VI

ARTWORK
Scene from
MAHAVIR'S LIFE

Part VI of the Constitution, which deals with The States in Part A of the First Schedule, commences with a richly colored piece of art of the meditating Mahavir also known as Vardhamana. Mahavir was the twenty fourth and last Tirthankara of the Jain religion of this era. Mahavira is depicted in a meditation pose, seated cross-legged with his eyes closed and palms resting on each other. There are two trees in bloom, one on each side of Mahavir and a peacock is also visible in the frame indicating a harmonious coexistence in a natural setting. This is one of the few colored images in the original constitution. The different hues of red, green and blue make the illustration colorful while the setting and pose lend it a calm outlook.









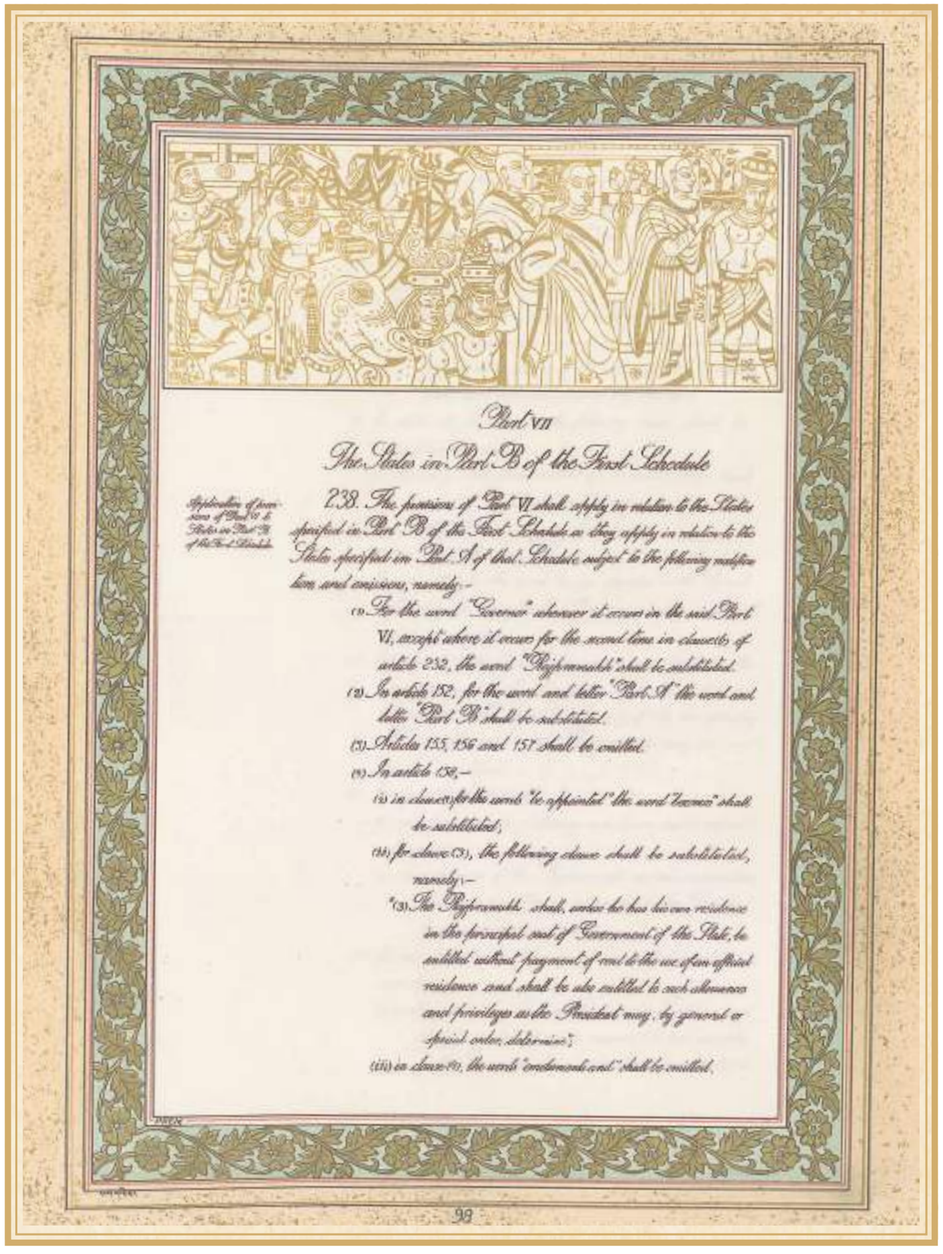
Scene from
MAHAVIR'S LIFE

The colorful illustration bears the signatures of Jamuna Sen and Nandalal Bose. The border design on this page bears the signature of artist named Rajniti.

ARTISTS

Jamuna Sen | Rajniti | Nandalal Bose





Part VII

The States in Part B of the First Schedule

Application of provisions of Part VI to States in Part B of the First Schedule

238. The provisions of Part VI shall apply in relation to the States specified in Part B of the First Schedule as they apply in relation to the States specified in Part A of that Schedule subject to the following modification and omissions, namely:—

(1) For the word "Governor" wherever it occurs in the said Part VI, except where it occurs for the second time in clause (b) of article 252, the word "Rajpramukh" shall be substituted.

(2) In article 152, for the word and letter "Part A" the word and letter "Part B" shall be substituted.

(3) Articles 155, 156 and 157 shall be omitted.

(4) In article 158,—

(i) in clause (3) for the words "be appointed" the word "become" shall be substituted;

(ii) for clause (3), the following clause shall be substituted, namely:—

"(3) The Rajpramukh shall, unless he has his own residence in the principal seat of Government of the State, be entitled without payment of rent to the use of an official residence and shall be also entitled to such allowances and privileges as the President may, by general or special order, determine";

(iii) in clause (4), the words "emoluments and" shall be omitted.

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VII

ARTWORK

Scene depicting the SPREAD OF BUDDHISM *by Emperor Asoka in* INDIA AND ABROAD

Part 7 of the Constitution deals with the 'The States in Part B in the First Schedule'. The illustration at the start of this segment depicts the spread of Buddhism by Emperor Ashoka. He is shown riding an elephant which is decorated with all the finery and is surrounded by Buddhist monks.









The illustration is in the style of Ajanta, with the monks depicted with bare chests and jewelry. This illustration was done by Nandalal Bose, whose work was deeply influenced by the artistic traditions found in the Ajanta frescoes. A Perumal's name is also visible on the lower left of the illustration.

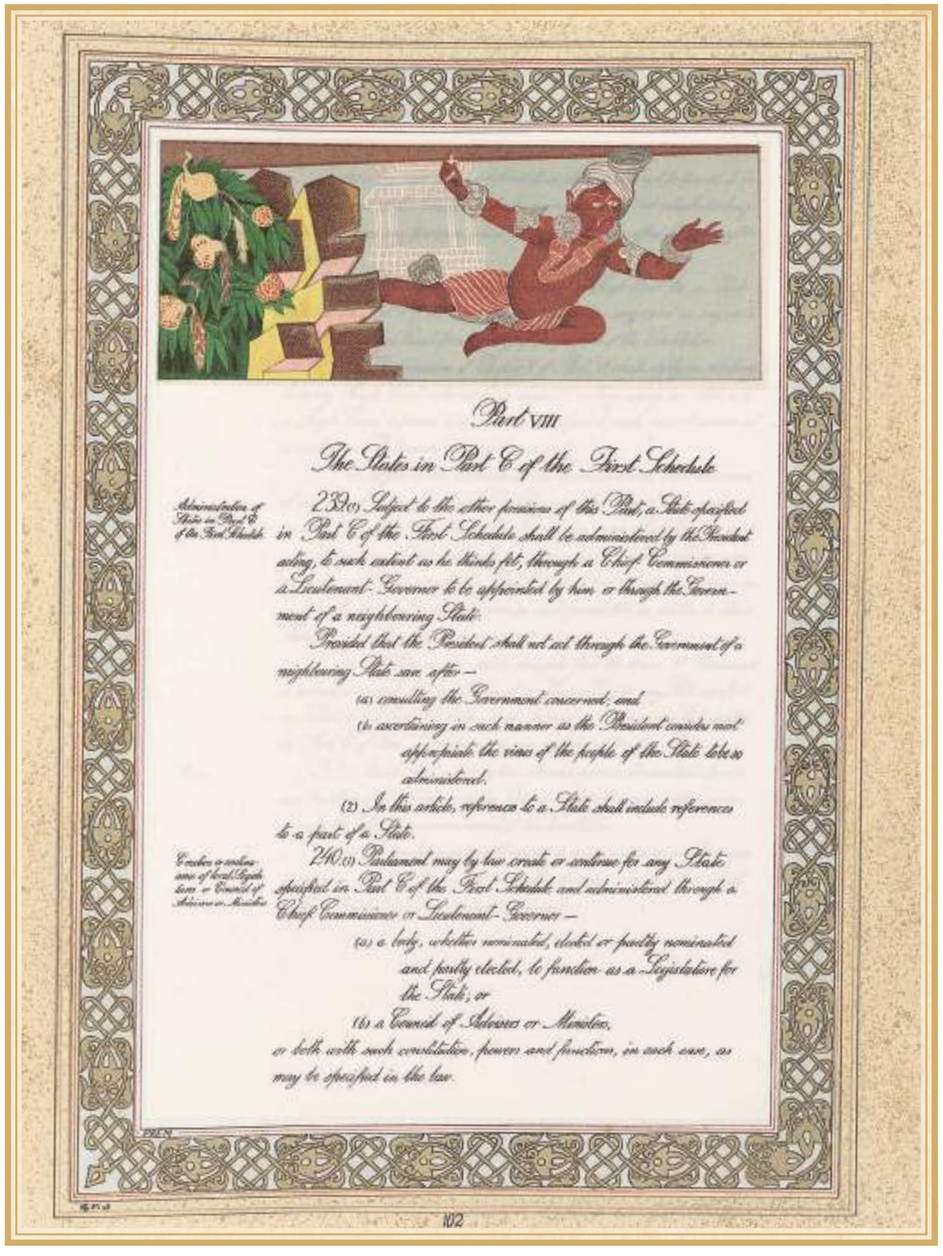
Scene depicting the **SPREAD OF BUDDHISM** *by Emperor Asoka in* **INDIA AND ABROAD**

The border design carries the signature of Beohar Rammanohar Sinha who also designed the Preamble and many other pages. Here he signs as Rammanohar in Hindi.



ARTISTS

Nandalal Bose | **A Perumal** | **Beohar Rammanohar Sinha**



Part VIII

The States in Part C of the First Schedule

Administration of States in Part C of the First Schedule

239. (1) Subject to the other provisions of this Part, a State specified in Part C of the First Schedule shall be administered by the President acting, to such extent as he thinks fit, through a Chief Commissioner or a Lieutenant-Governor to be appointed by him or through the Government of a neighbouring State:

Provided that the President shall not act through the Government of a neighbouring State save after—

(a) consulting the Government concerned; and

(b) ascertaining in such manner as the President considers most effectual the views of the people of the State to be administered.

(2) In this article, reference to a State shall include reference to a part of a State.

Creation of certain some of local Legislature or Council of Advisers or Ministers

240. (1) Parliament may by law create or continue for any State specified in Part C of the First Schedule and administered through a Chief Commissioner or Lieutenant-Governor—

(a) a body, whether nominated, elected or partly nominated and partly elected, to function as a Legislature for the State; or

(b) a Council of Advisers or Ministers,

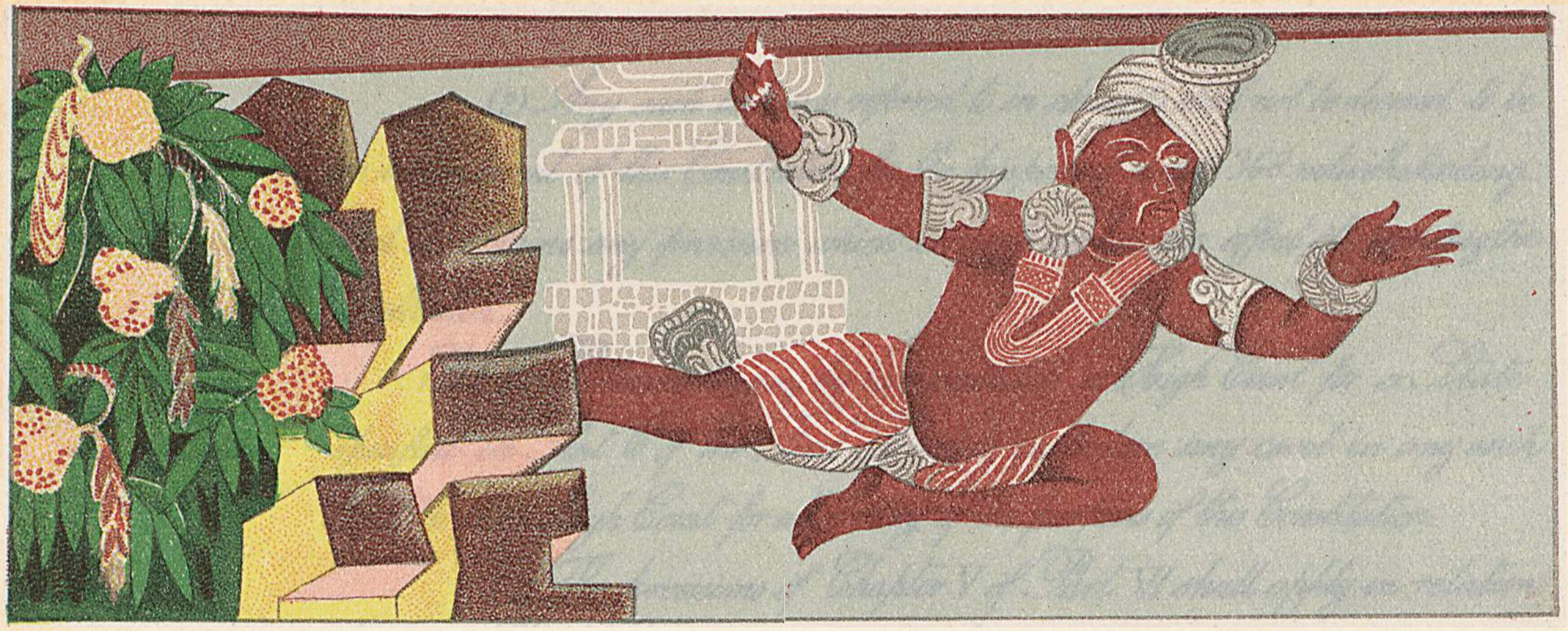
or both with such constitution, powers and functions, in each case, as may be specified in the law.

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VIII

ARTWORK
Scene from
GUPTA ART

The Indian Constitution features a bejewelled Gandharva at the start of Part VIII, marking the beginning of that section. Gandharvas are celestial beings in Hindu mythology who are associated with music and are often depicted as messengers between humans and gods. This section of the Constitution deals with 'The States in Part C of the First Schedule.' Apart from the celestial being the illustration also depicts trees in bloom.



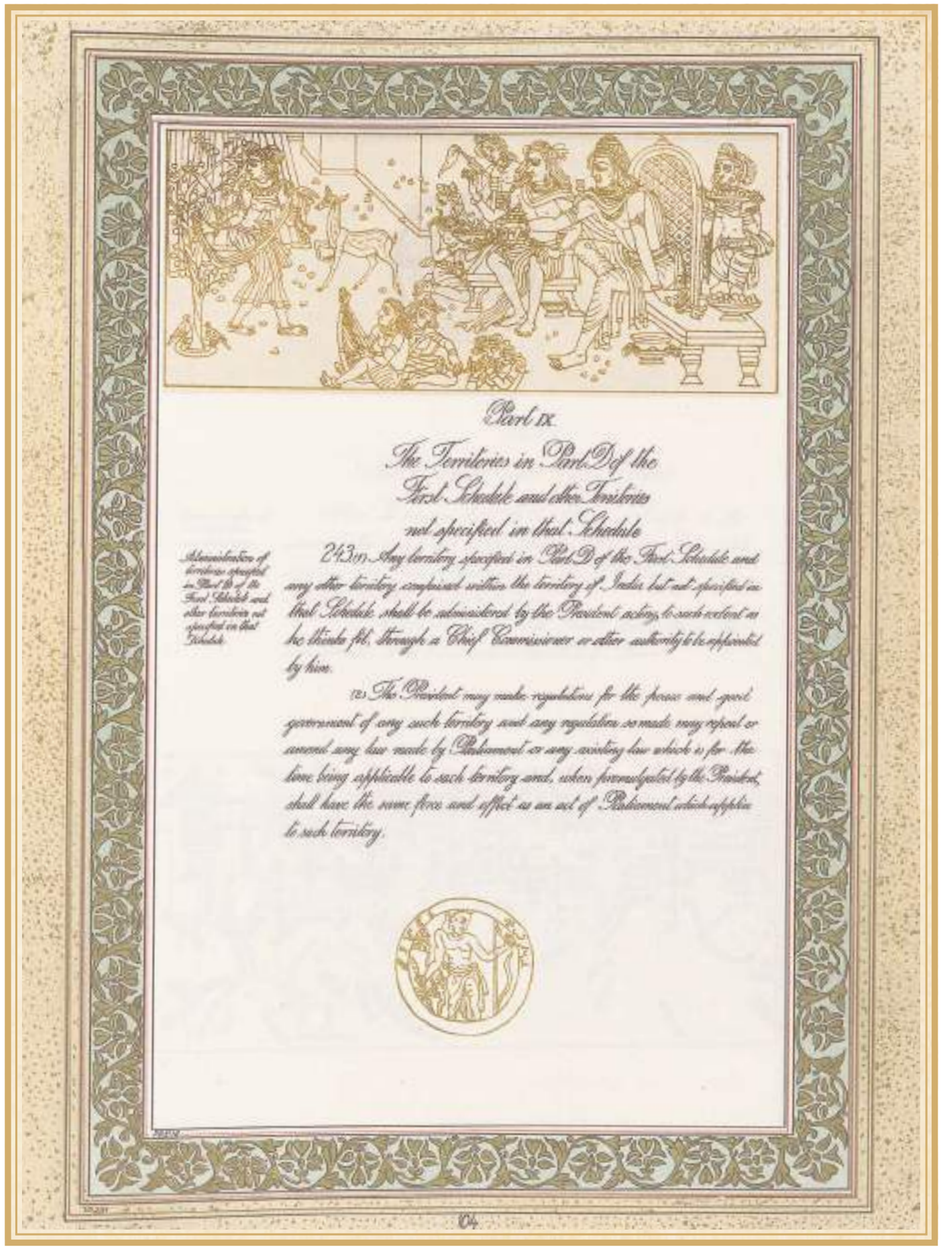
Scene from
GUPTA ART

The illustration is one of the images attributed to Beohar Rammanohar Sinha, but does not bear his signature since he believed this was work done for the nation and undertook the whole project in that spirit. Kripal Singh Shekhwat's signature in Devnagari is visible on the border of this page

ARTIST

Kripal Singh Shekhawat





Part IX.

The Territories in Part D of the First Schedule and other Territories not specified in that Schedule

Administration of territories specified in Part D of the First Schedule and other territories not specified in that Schedule.

243H. Any territory specified in Part D of the First Schedule and any other territory comprised within the territory of India but not specified in that Schedule shall be administered by the President acting to such extent as he thinks fit, through a Chief Commissioner or other authority to be appointed by him.

(2) The President may make regulations for the peace and good government of any such territory and any regulation so made may repeal or amend any law made by Parliament or any existing law which is for the time being applicable to such territory and, when promulgated by the President, shall have the same force and effect as an act of Parliament which applies to such territory.

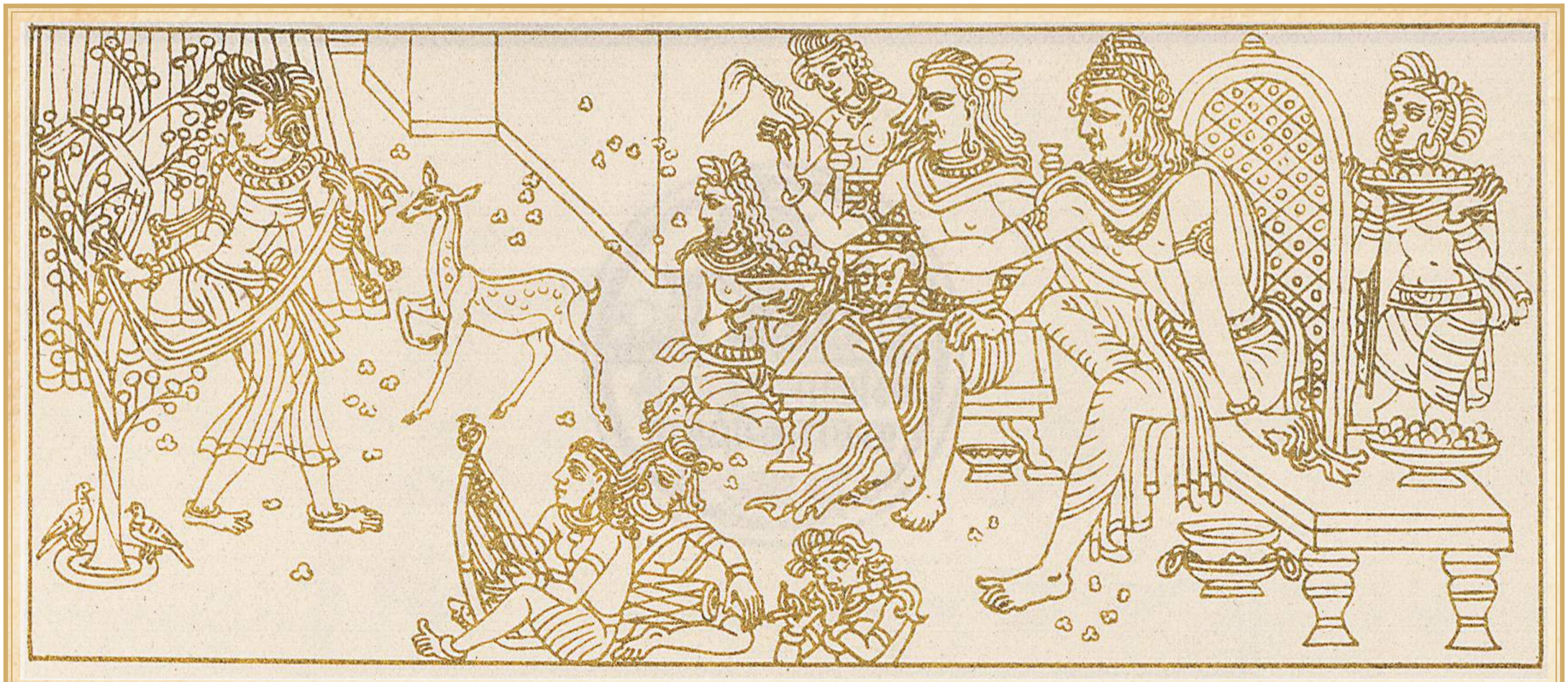
IX

ARTWORK

Scene from the Court of KING VIKRAMADITYA

Vikramaditya was a legendary king in ancient India with supposed linkages to Ujjain. 'Vikramaditya' is formed from two words, vikrama [valour] and aditya [sun]. In ancient times it was also common title adopted by several kings thus adding to the regal narrative attributed to King Vikramaditya. The artwork at the beginning of Part 9 of the Constitution which deals with 'The Territories in the Part D of the First Schedule' depicts a scene from court of King Vikramaditya wherein he and other courtiers appear to be enjoying a performance. According to legend, Vikramditya was a great patron of art, music and deeply invested in culture. Jamuna Sen's signature is visible on the left bottom corner of the page.



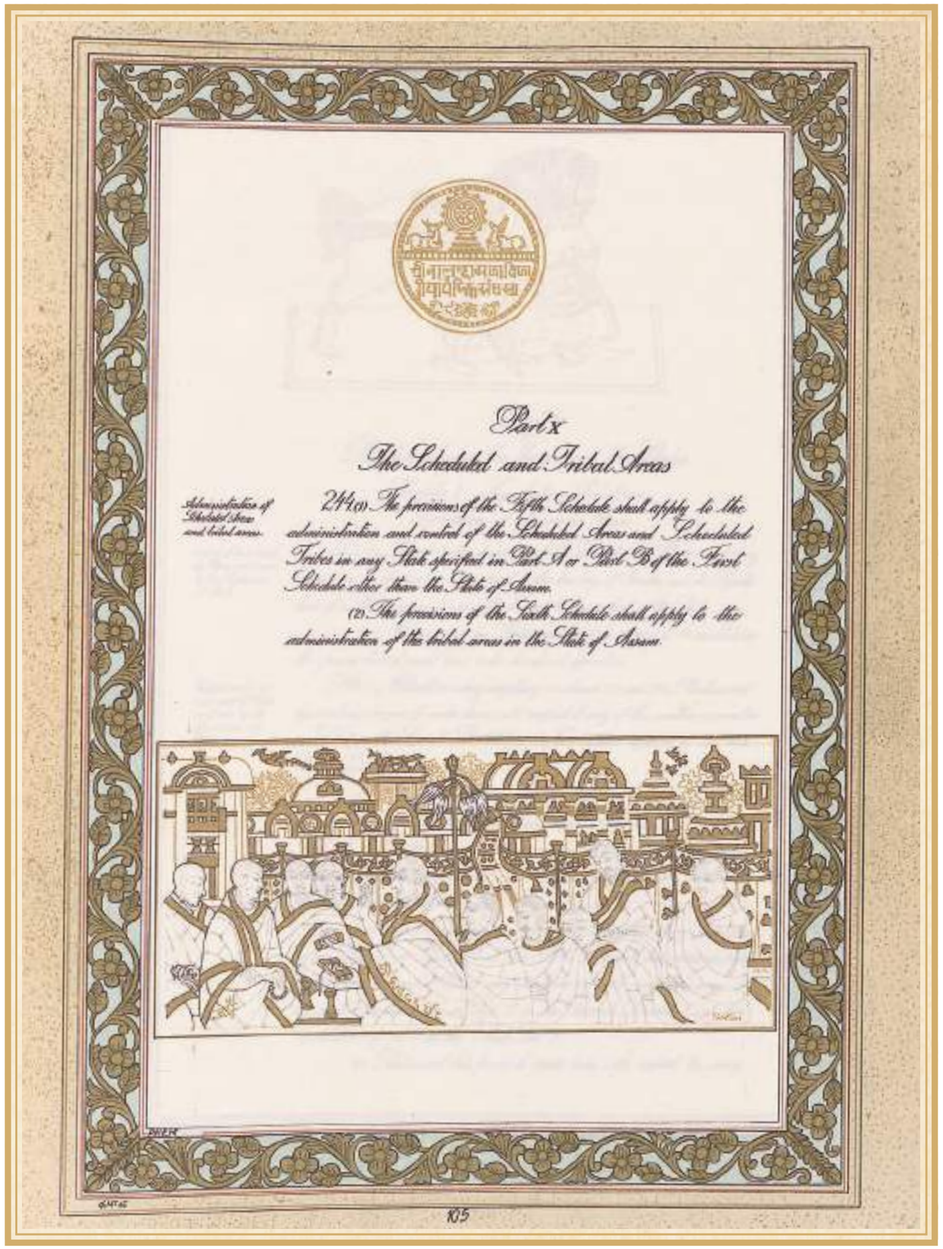


Scene from the Court of
KING VIKRAMADITYA



ARTIST

Jamuna Sen



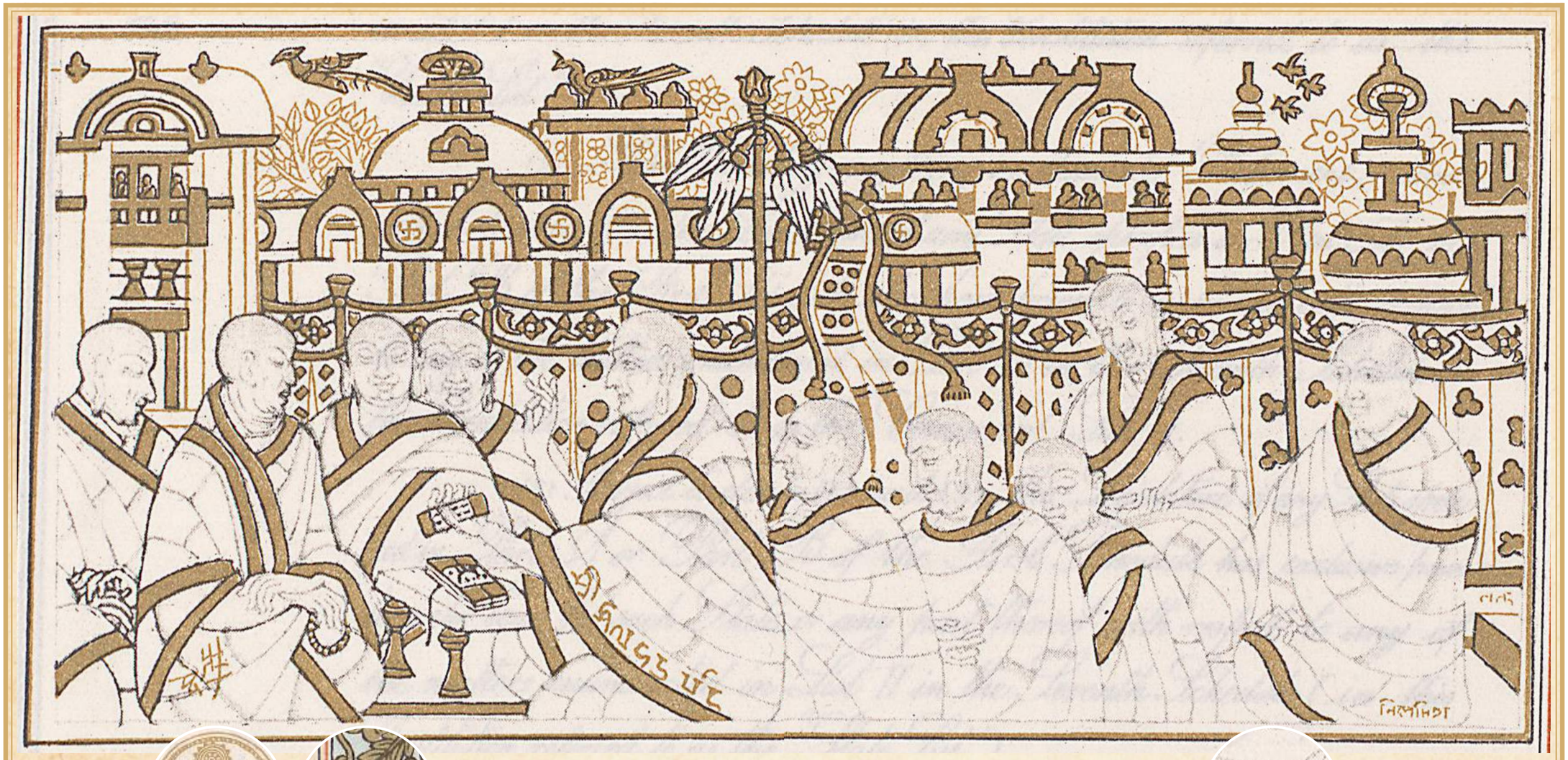
X

ARTWORK

Scene depicting one of the ANCIENT UNIVERSITIES {NALANDA}

Part X of the Constitution deals with 'The Scheduled and Tribal Areas' and bears two images at the start of the section. On the top part of the page is a seal that shows the 'Dharma Chakra' with two sitting cows, one on each side. Beneath this visual we see the lettering which cues Shri Nalanda.

One of ancient India's most famous universities the Nalanda Mahavihara was a global centre of education and learning for over 800 years and is now also a UNESCO inscribed World Heritage Site. There is a second image on this page that appears to cue a setting of study and learning against the backdrop of a group of buildings which appear to depict the setting of Nalanda University.







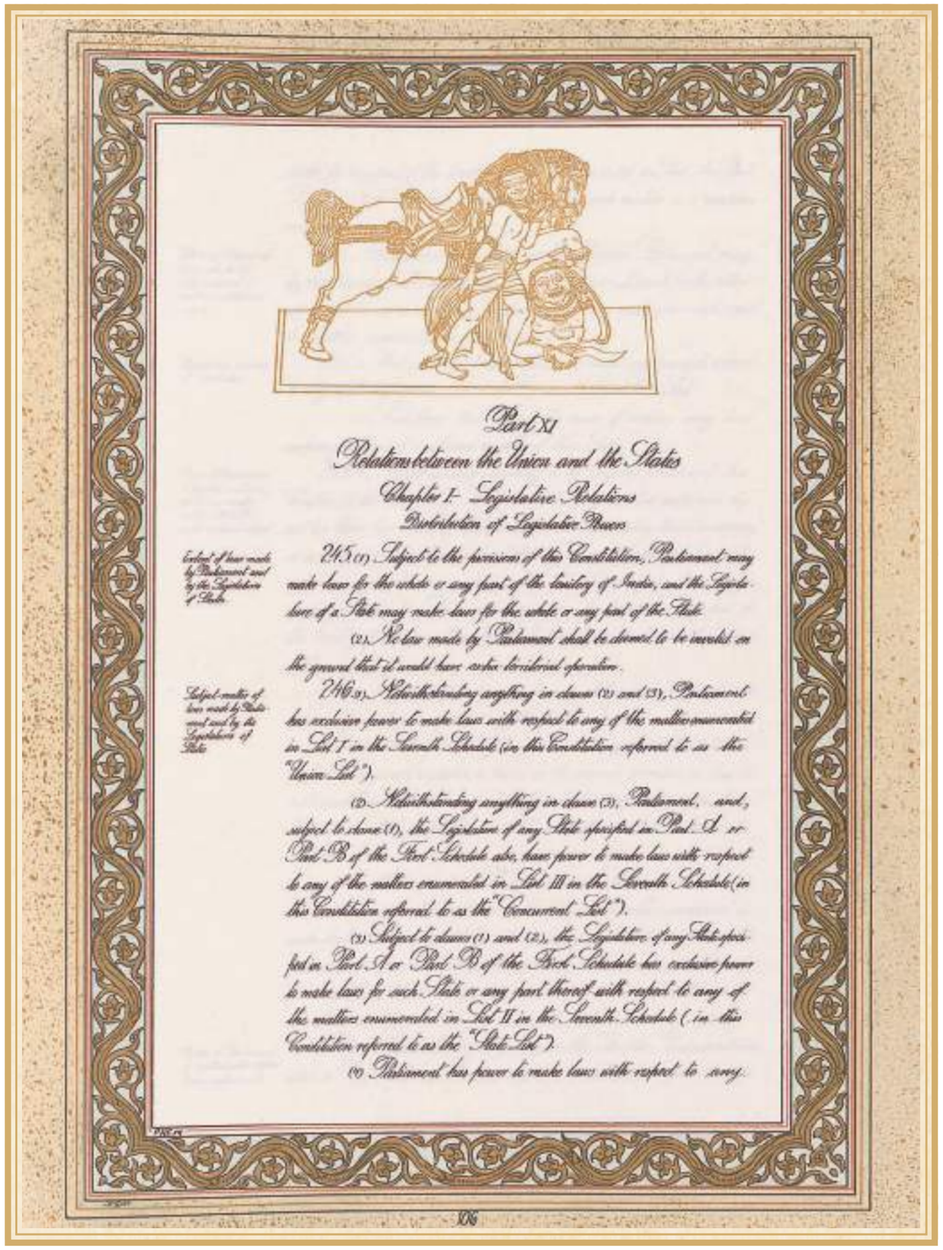
The illustration carries the signature of Nibedita Bose and Kripal Singh Shekhawat's signature is visible on the left bottom corner.

Scene depicting one of the
ANCIENT UNIVERSITIES {NALANDA}

ARTISTS

Nibedita Bose | Kripal Singh Shekhwat





Part XI

Relations between the Union and the States

Chapter I- Legislative Relations

Distribution of Legislative Powers

Extent of laws made by Parliament and by the Legislature of States

245. (1) Subject to the provisions of this Constitution, Parliament may make laws for the whole or any part of the territory of India, and the Legislature of a State may make laws for the whole or any part of the State.

(2) No law made by Parliament shall be deemed to be invalid on the ground that it would have extra-territorial operation.

Subject matter of laws made by Parliament and by the Legislatures of States

246. (1) Notwithstanding anything in clauses (2) and (3), Parliament has exclusive power to make laws with respect to any of the matters enumerated in List I in the Seventh Schedule (in this Constitution referred to as the "Union List").

(2) Notwithstanding anything in clause (3), Parliament, and, subject to clause (1), the Legislature of any State specified in Part A or Part B of the First Schedule also, have power to make laws with respect to any of the matters enumerated in List III in the Seventh Schedule (in this Constitution referred to as the "Concurrent List").

(3) Subject to clauses (1) and (2), the Legislature of any State specified in Part A or Part B of the First Schedule has exclusive power to make laws for such State or any part thereof with respect to any of the matters enumerated in List II in the Seventh Schedule (in this Constitution referred to as the "State List").

(4) Parliament has power to make laws with respect to any

XI

ARTWORK
Scene from
ORISSAN SCULPTURES

Part 11 of the Constitution of India deals with the 'Relations between the Union and the States' and features an illustration inspired by the war horse sculpture at Konark Sun Temple in Odisha.

The original sculpture depicts a warrior standing alongside a warhorse. Now headless, he sports a scabbard down his back, while a quiver full of arrows is seen tied to the saddle. The horse is seen crushing one figure holding a sword under his hoofs, while another lies below his body.
The horse has intricately carved details.







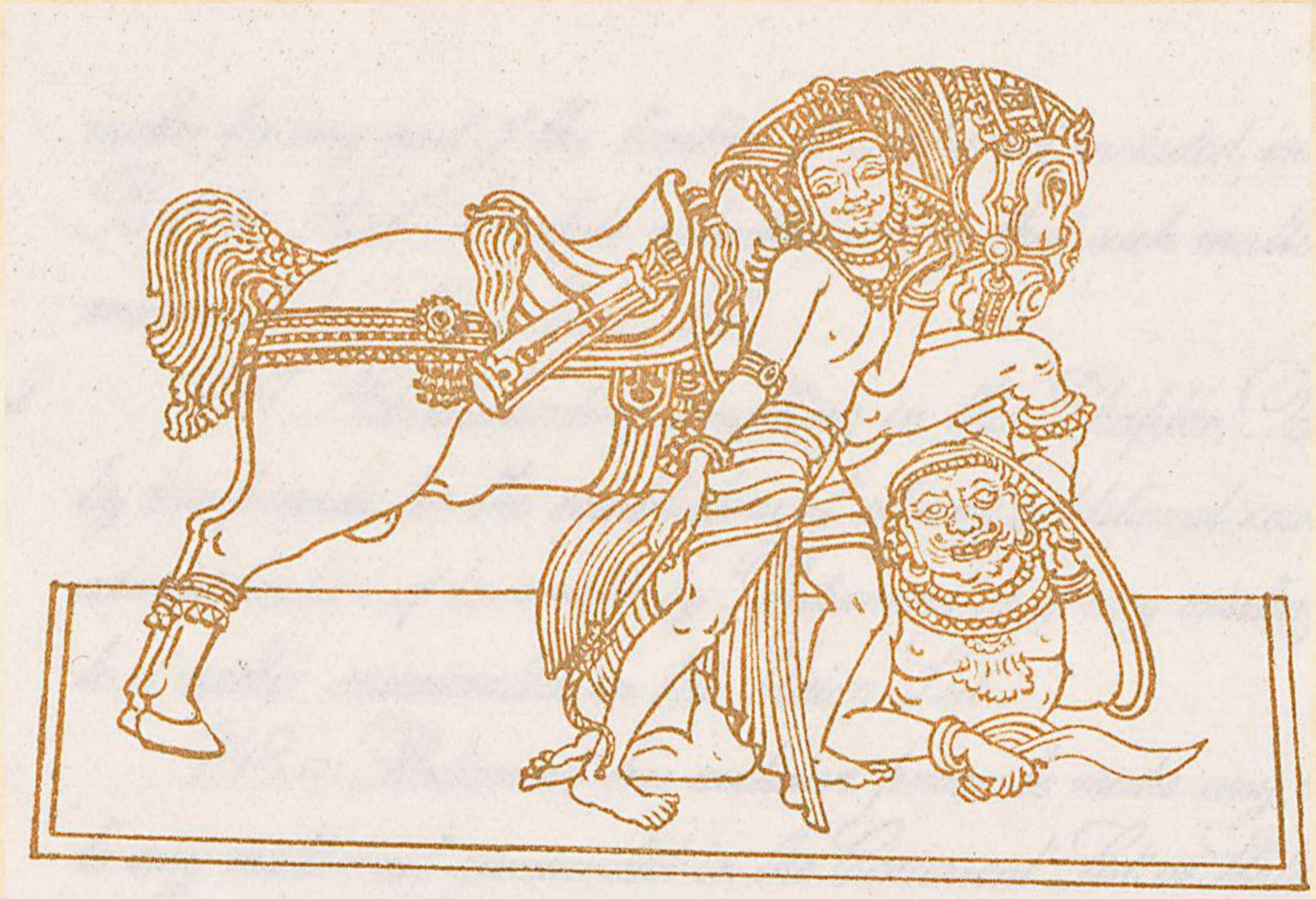
Scene from
ORISSAN SCULPTURES

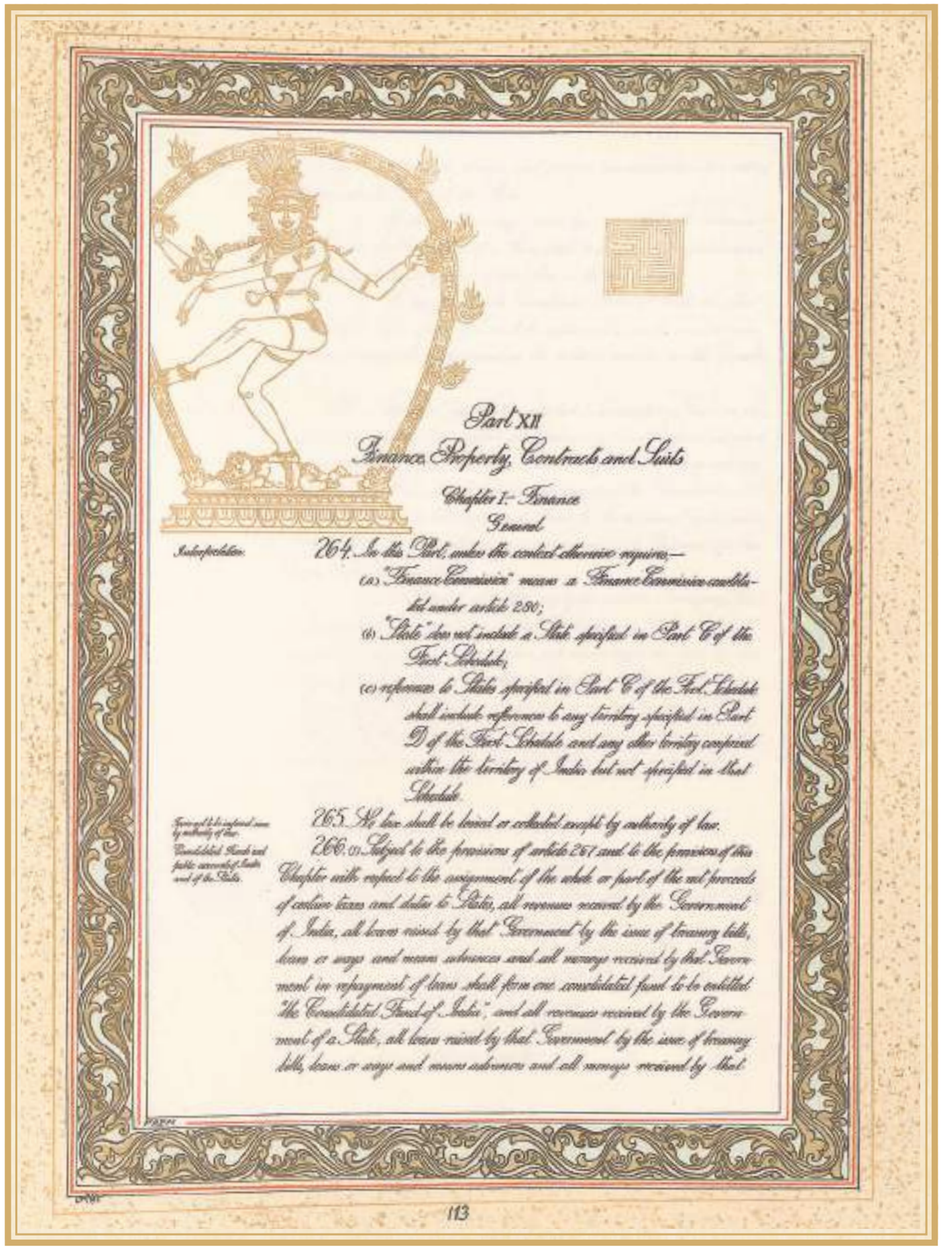


Artist Jamuna Sen worked on this illustration. The border artwork was done by Amala Sarkar. The original sculpture also inspired the State Emblem of Odisha.

ARTISTS

Jamuna Sen | **Amala Sarkar**





Part XII

Finance, Property, Contracts and Suits

Chapter I.- Finance

General

Interpretation. 264. In this Part, unless the context otherwise requires,—

(a) "finance Commission" means a Finance Commission constituted under article 280;

(b) "State" does not include a State specified in Part C of the First Schedule;

(c) references to States specified in Part C of the First Schedule shall include references to any territory specified in Part D of the First Schedule and any other territory comprised within the territory of India but not specified in that Schedule.

Levy and collection of taxes by authority of law. Consolidated Funds and public accounts of India and of the States.

265. No tax shall be levied or collected except by authority of law.

266. (1) Subject to the provisions of article 267 and to the provisions of this Chapter with respect to the assignment of the whole or part of the net proceeds of certain taxes and duties to States, all revenues received by the Government of India, all loans raised by that Government by the issue of treasury bills, loans or ways and means advances and all moneys received by that Government in repayment of loans shall form one consolidated fund to be entitled "the Consolidated Fund of India", and all revenues received by the Government of a State, all loans raised by that Government by the issue of treasury bills, loans or ways and means advances and all moneys received by that

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XII

ARTWORK
LORD SHIVA
depicted in the
NATARAJ POSE

The Chola Bronze Nataraja was illustrated by Gouri Bhanja as per the instructions of the Shilpa-Shastras at the beginning of Part 12 of the Constitution which deals with Finance, Properties, Contracts and Suits. In the Nataraja sculpture, Shiva is shown as the source of all movement. His dance of creation is said to have been performed in Chidambaram, which is an important Shaiva center in South India, a place that is identified with both the centre of the universe and the human heart.

The gestures of the dance represent Shiva's five activities [panchakritya] involving creation symbolized by the drum, protection depicted by the abhaya mudra pose of the hand, destruction shown by the fire, grounding or embodiment cued by the foot planted on the ground and release depicted by the foot held aloft. The abhayamudra represents protection, peace, benevolence and the dispelling of fear. Gouri Bhanja worked on the artwork. Her signature appears on the left bottom corner of the page.



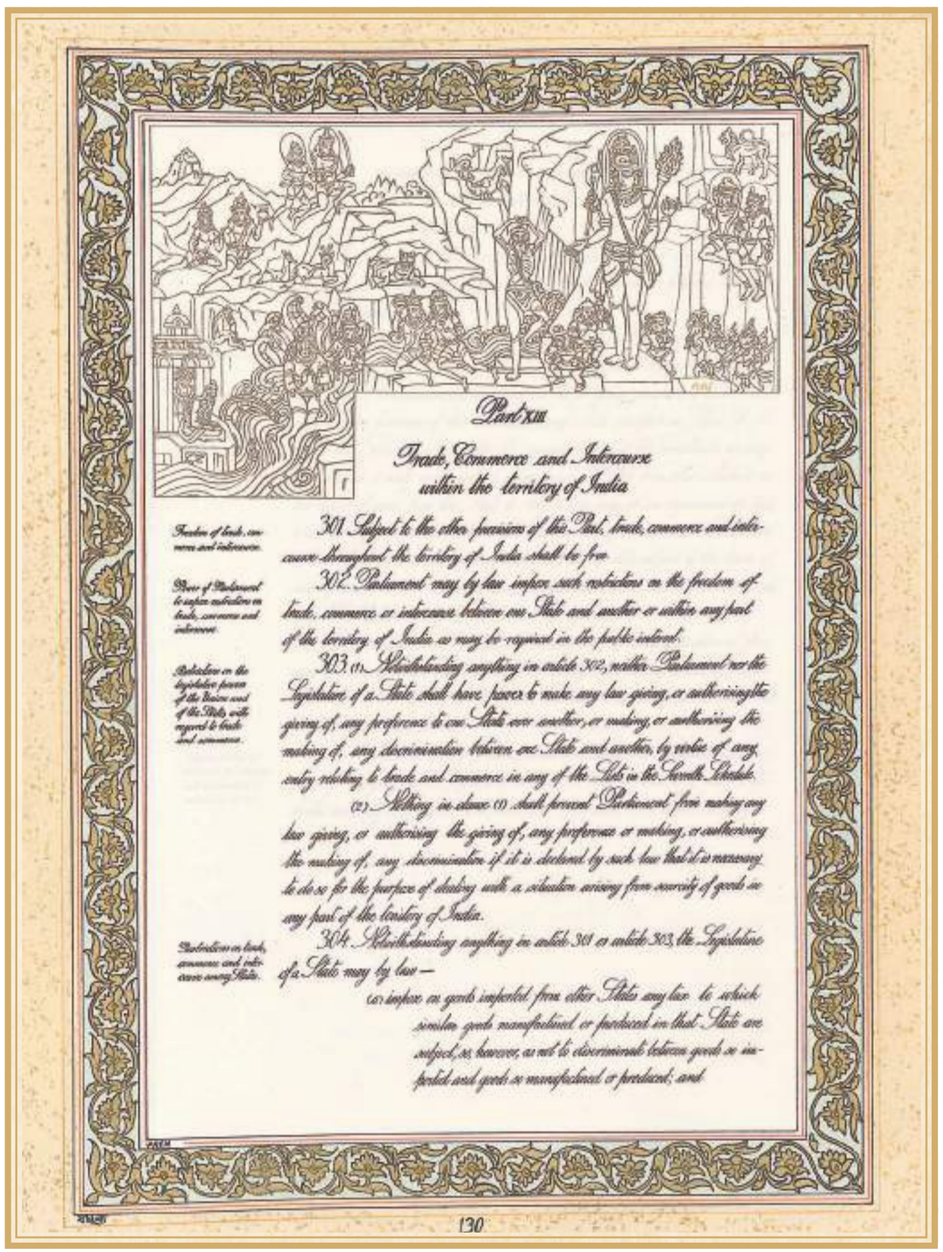




LORD SHIVA *depicted in the*
NATARAJ POSE

ARTIST

Gouri Bhanja



Part XIII

Trade, Commerce and Intercourse within the territory of India

Freedom of trade, commerce and intercourse.

301. Subject to the other provisions of this Part, trade, commerce and intercourse throughout the territory of India shall be free.

Power of Parliament to impose restrictions on trade, commerce and intercourse.

302. Parliament may by law impose such restrictions on the freedom of trade, commerce or intercourse between one State and another or within any part of the territory of India as may be required in the public interest.

Restrictions on the legislative powers of the Union and of the States with regard to trade and commerce.

303. (1) Notwithstanding anything in article 302, neither Parliament nor the Legislature of a State shall have power to make any law giving, or authorising the giving of, any preference to one State over another, or making, or authorising the making of, any discrimination between one State and another, by virtue of any entry relating to trade and commerce in any of the Lists in the Seventh Schedule.

(2) Nothing in clause (1) shall prevent Parliament from making any law giving, or authorising the giving of, any preference or making, or authorising the making of, any discrimination if it is declared by such law that it is necessary to do so for the purpose of dealing with a situation arising from scarcity of goods in any part of the territory of India.

Restrictions on trade, commerce and intercourse among States.

304. Notwithstanding anything in article 301 or article 303, the Legislature of a State may by law—

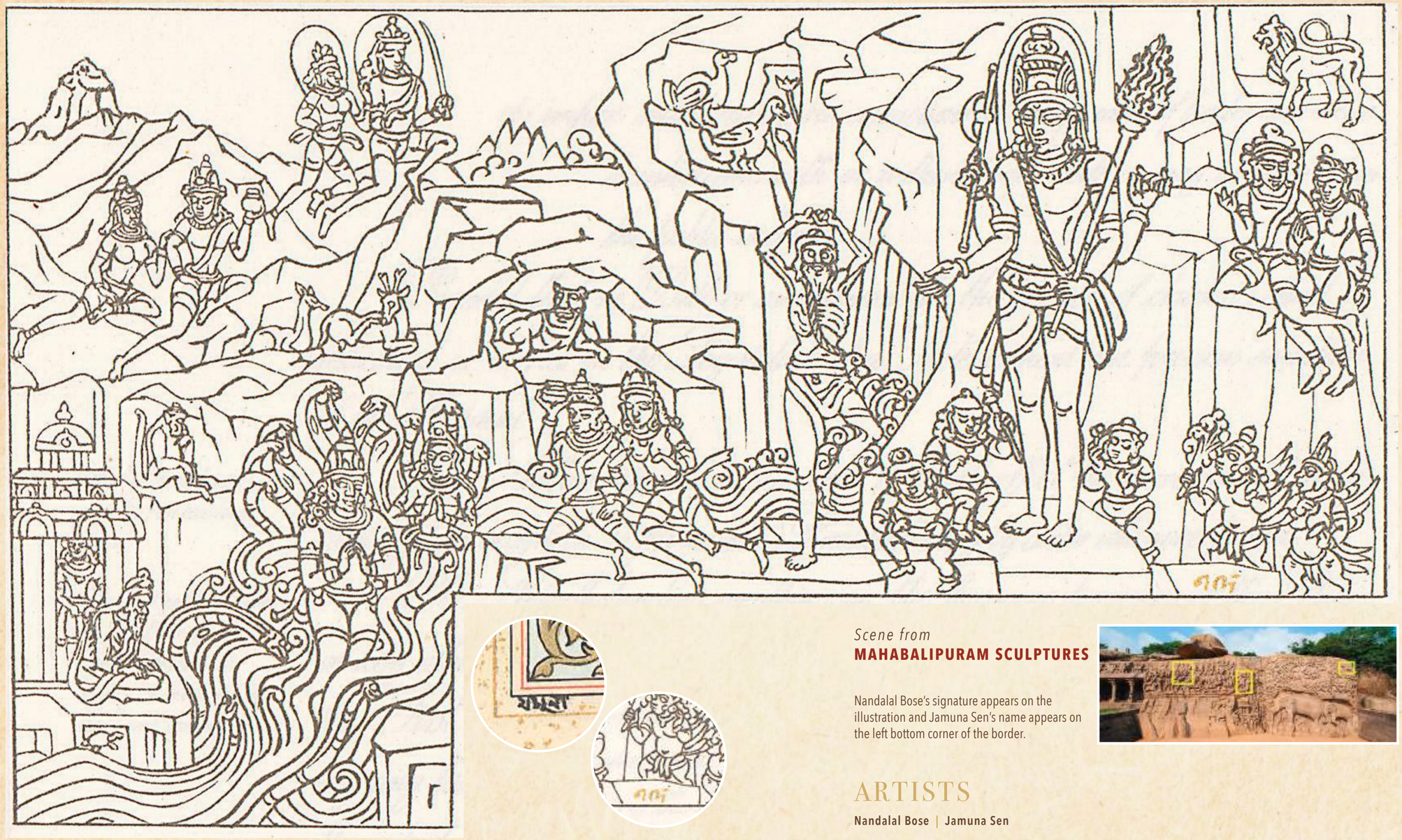
(a) impose on goods imported from other States any tax to which similar goods manufactured or produced in that State are subject, so however as not to discriminate between goods so imported and goods so manufactured or produced; and

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XIII

ARTWORK
Scene from MAHABALIPURAM SCULPTURES

Part 13 of the Constitution of India deals with 'Trade, Commerce and Intercourse within the Territory of India' The illustration on this page is a scene taken from bas relief forms which is part of the Group of Monuments at Mahabilapuram or Mamallapuram, an UNESCO inscribed World Heritage Site. 'Descent of the Ganges' refers to a large, open-air rock relief sculpture that depicts in stone the Hindu myth of the Ganges River descending from heaven to earth. Shiva's presence is denoted through the idea of him catching the river in his hair to take on the negative forces.

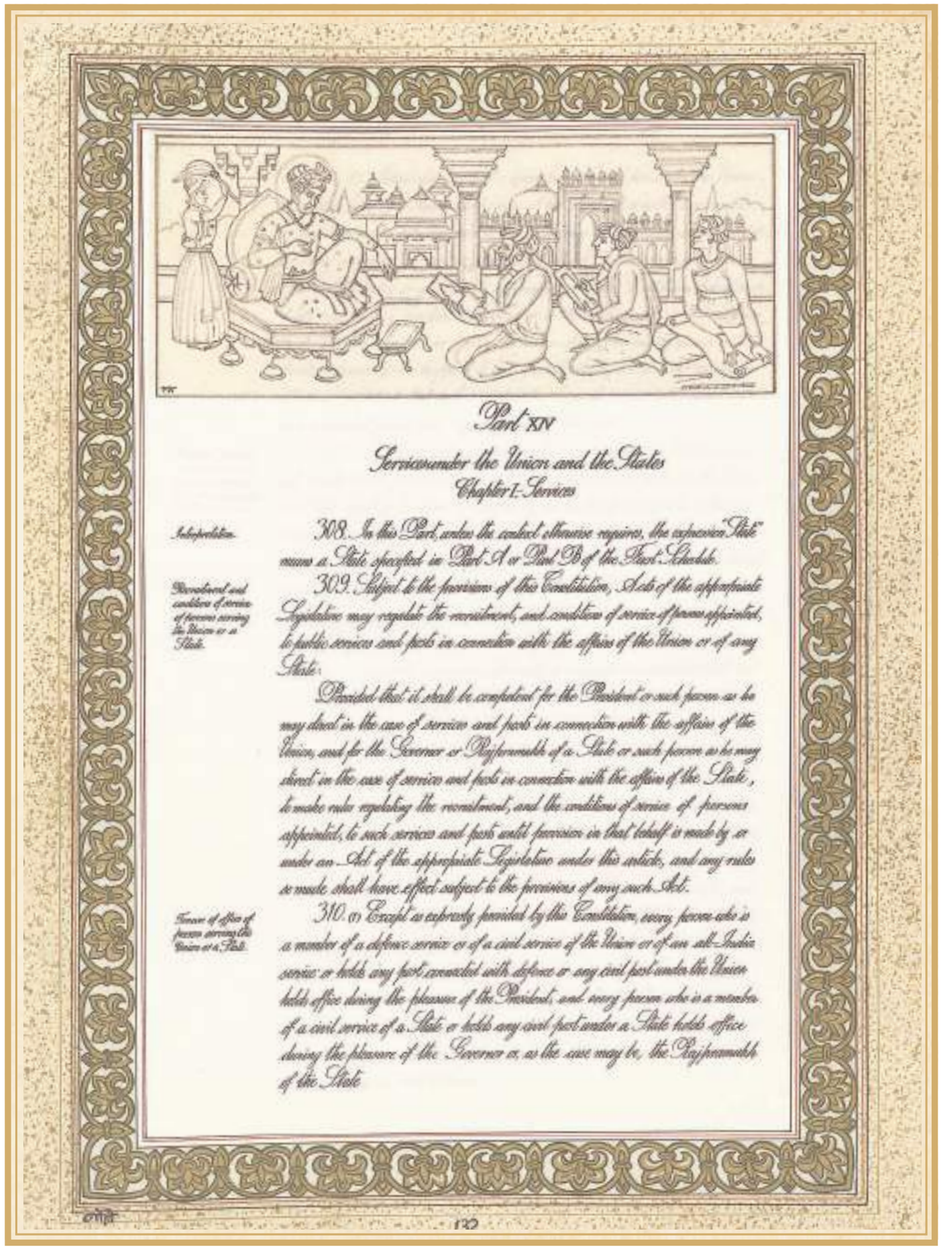


Scene from
MAHABALIPURAM SCULPTURES

Nandalal Bose's signature appears on the illustration and Jamuna Sen's name appears on the left bottom corner of the border.

ARTISTS

Nandalal Bose | **Jamuna Sen**



Part XIV

Services under the Union and the States

Chapter I. Services

Interpretation

308. In this Part, unless the context otherwise requires, the expression "State" means a State specified in Part A or Part B of the First Schedule.

Recruitment and conditions of service of persons serving the Union or a State.

309. Subject to the provisions of this Constitution, Acts of the appropriate Legislature may regulate the recruitment, and conditions of service of persons appointed, to public services and posts in connection with the affairs of the Union or of any State:

Provided that it shall be competent for the President or such person as he may direct in the case of services and posts in connection with the affairs of the Union, and for the Governor or Rajpramukh of a State or such person as he may direct in the case of services and posts in connection with the affairs of the State, to make rules regulating the recruitment, and the conditions of service of persons appointed, to such services and posts until provision in that behalf is made by or under an Act of the appropriate Legislature under this article, and any rules so made shall have effect subject to the provisions of any such Act.

Tenure of office of persons serving the Union or a State.

310. (1) Except as expressly provided by the Constitution, every person who is a member of a defence service or of a civil service of the Union or of an all-India service or holds any post connected with defence or any civil post under the Union holds office during the pleasure of the President, and every person who is a member of a civil service of a State or holds any civil post under a State holds office during the pleasure of the Governor or, as the case may be, the Rajpramukh of the State

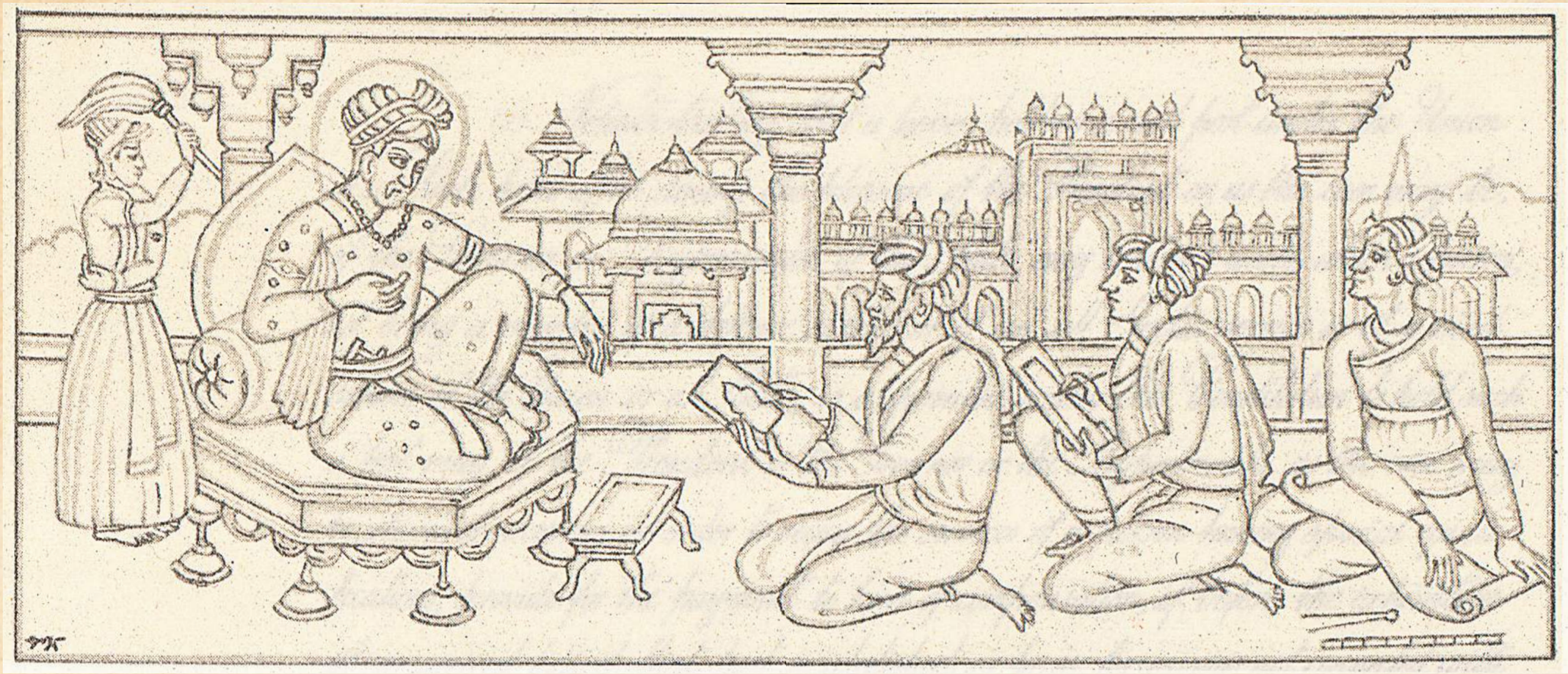
XIV

ARTWORK

Scene from court of EMPEROR AKBAR

Part 14 of the Constitution of India focuses upon Services under the Union and the States. The illustration on this page depicts a scene from the court of Emperor Akbar. Akbar's court was a center of art and literature, and many poets were drawn to it.

The backdrop of the illustration depicts motifs consistent with Mughal architecture with decorative arches, bulb domes, minarets, large gateways etc. visible in the frame.



Scene from court of
EMPEROR AKBAR

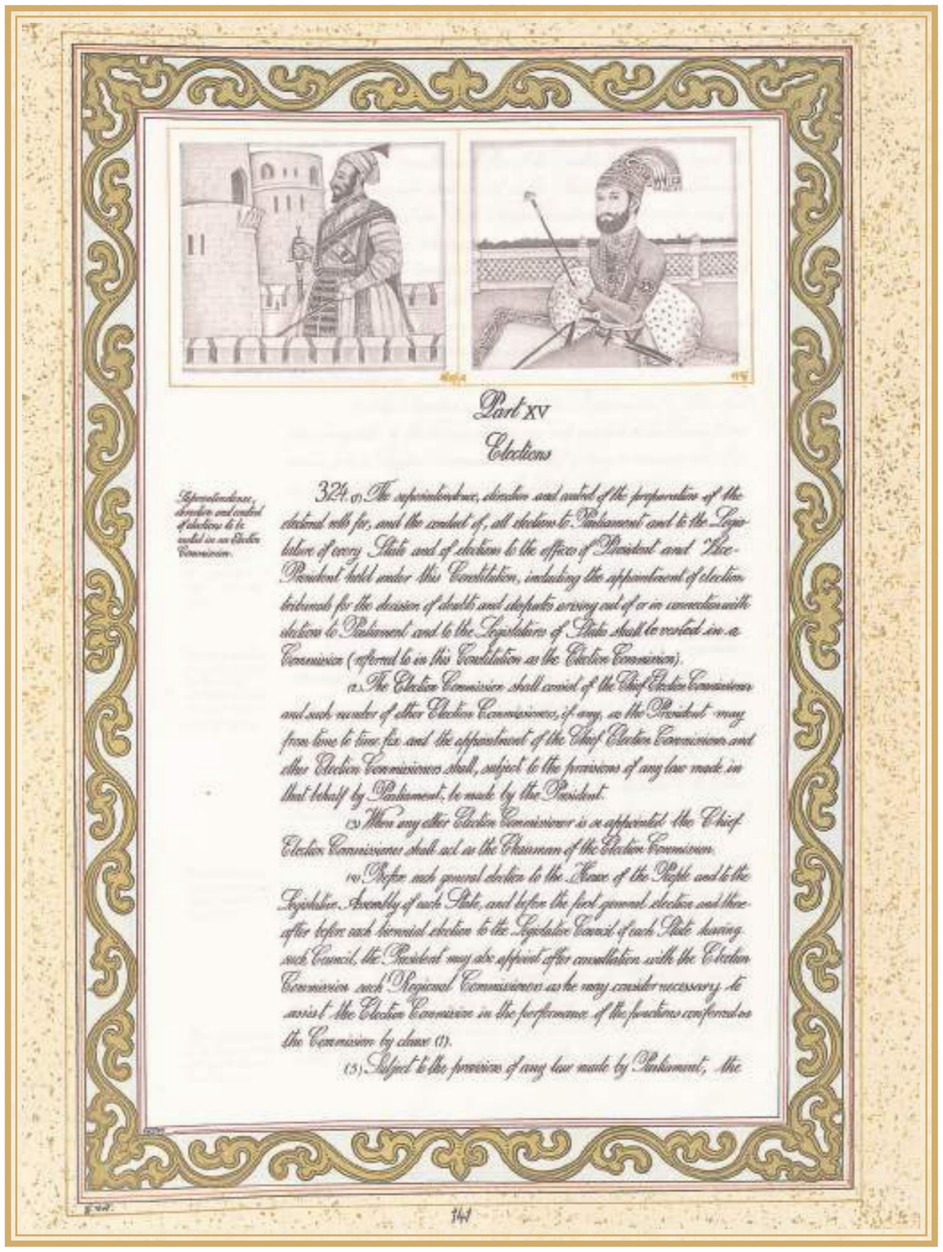
Gouri Bhanja's signature is visible on the border and Nandalal Bose's signature features on the illustration.

ARTISTS

Nandalal Bose | **Gouri Bhanja**







Part XV

Elections

Superintendence, direction and control of elections to be vested in an Election Commission.

324. (1) The superintendence, direction and control of the preparation of the electoral rolls for, and the conduct of, all elections to Parliament and to the Legislature of every State and of elections to the offices of President and Vice-President held under this Constitution, including the appointment of election tribunals for the decision of doubts and disputes arising out of or in connection with elections to Parliament and to the Legislatures of State shall be vested in a Commission (referred to in this Constitution as the Election Commission).

(2) The Election Commission shall consist of the Chief Election Commissioner and such number of other Election Commissioners, if any, as the President may from time to time fix and the appointment of the Chief Election Commissioner and other Election Commissioners shall, subject to the provisions of any law made in that behalf by Parliament, be made by the President.

(3) When any other Election Commissioner is so appointed the Chief Election Commissioner shall act as the Chairman of the Election Commission.

(4) Before each general election to the House of the People and to the Legislative Assembly of each State, and before the first general election and thereafter before each biennial election to the Legislative Council of each State having such Council, the President may also appoint after consultation with the Election Commission such Regional Commissioners as he may consider necessary to assist the Election Commission in the performance of the functions conferred on the Commission by clause (1).

(5) Subject to the provision of any law made by Parliament, the

141

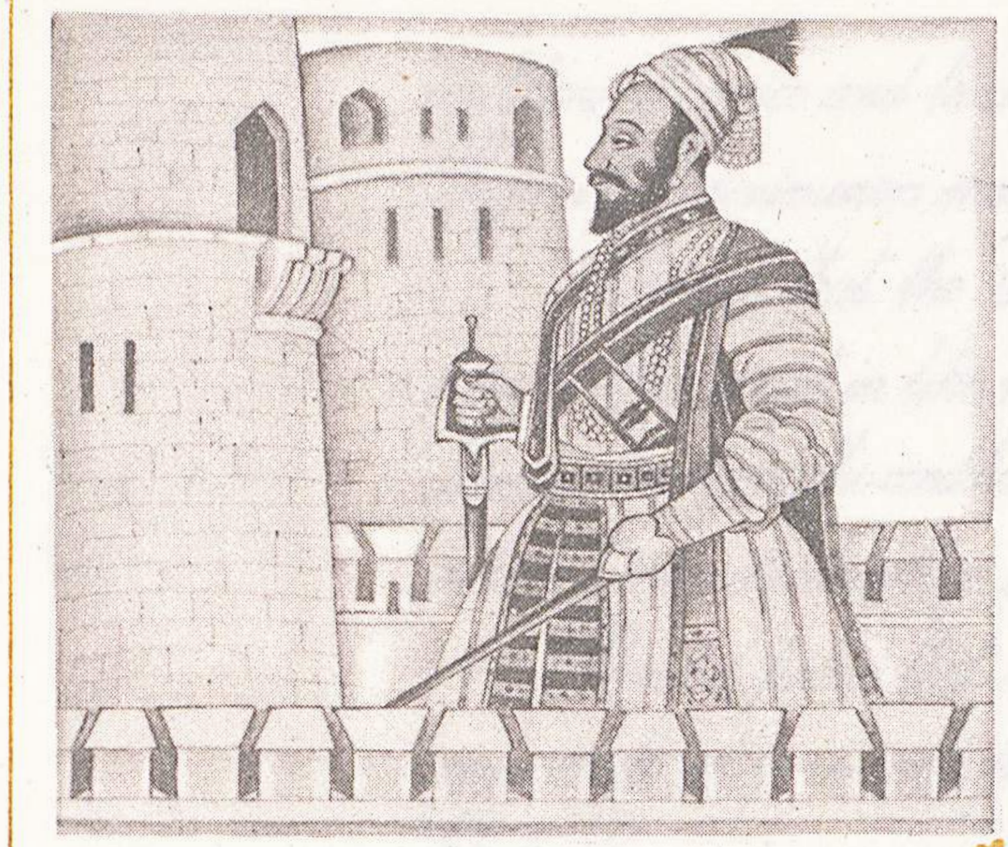
XV

ARTWORK

Chhatrapati Shivaji Maharaj and GURU GOBIND SINGH

Part 15 of the Constitution of India focuses on Elections. The illustrations on this page feature two brave sons of India, Chhatrapati Shivaji Maharaj and Guru Govind Singh. Chhatrapati Shivaji was a legendary Maratha warrior and the founder of the Maratha Empire in western India. Shivaji's administration was marked by progressive policies and efficient governance.

Guru Gobind Singh was the 10th Sikh Guru. He established the Khalsa Panth, a spiritual brotherhood of Sikh warriors and introduced the Five Ks [Kesh, Kangha, Kara, Kirpan, and Kachera] as symbols of Sikh identity. Both these brave sons of Mother India inspired generations with their bravery and perseverance. The illustrations on this page has been done by Dhrirendra Krishna Deb Burman and Nandalal Bose and the border design carries the signature of Kripal Singh Shekhawat.







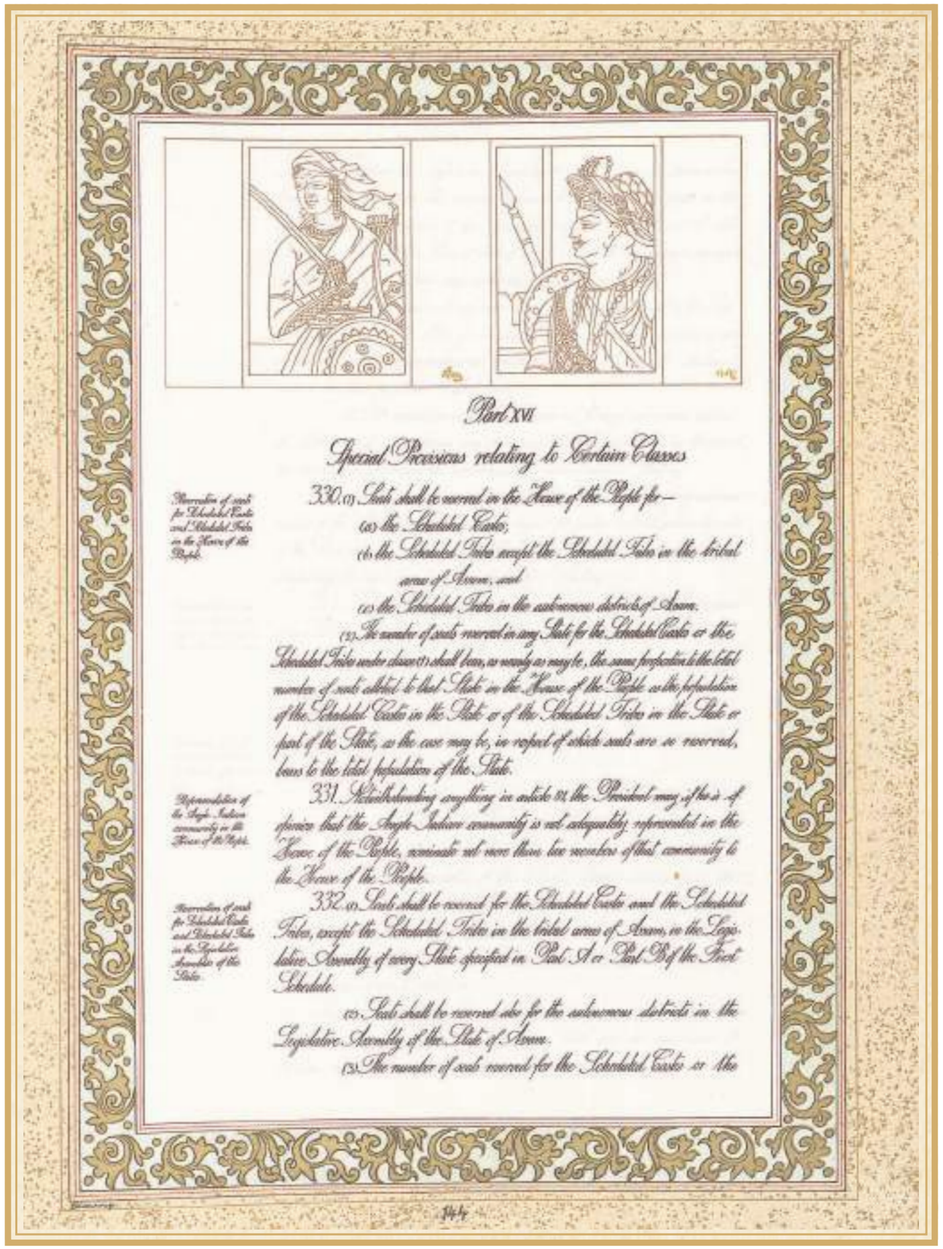


Chhatrapati Shivaji Maharaj
and
GURU GOBIND SINGH

ARTISTS

Dhirendra Krishna Deb Barman | Nandalal Bose | Kripal Singh Shekhwat





Part XVI

Special Provisions relating to Certain Classes

Reservation of seats for Scheduled Castes and Scheduled Tribes in the House of the People.

330. (1) Seats shall be reserved in the House of the People for—

(a) the Scheduled Castes;

(b) the Scheduled Tribes except the Scheduled Tribes in the tribal areas of Assam; and

(c) the Scheduled Tribes in the autonomous districts of Assam.

(2) The number of seats reserved in any State for the Scheduled Castes or the Scheduled Tribes under clause (1) shall bear, as nearly as may be, the same proportion to the total number of seats allotted to that State in the House of the People as the population of the Scheduled Castes in the State or of the Scheduled Tribes in the State or part of the State, as the case may be, in respect of which seats are so reserved, bears to the total population of the State.

Representation of the Anglo-Indian community in the House of the People.

331. Notwithstanding anything in article 81, the President may if he is of opinion that the Anglo-Indian community is not adequately represented in the House of the People, nominate not more than two members of that community to the House of the People.

Reservation of seats for Scheduled Castes and Scheduled Tribes in the Legislative Assemblies of the States.

332. (1) Seats shall be reserved for the Scheduled Castes and the Scheduled Tribes, except the Scheduled Tribes in the tribal areas of Assam, in the Legislative Assembly of every State specified in Part A or Part B of the First Schedule.

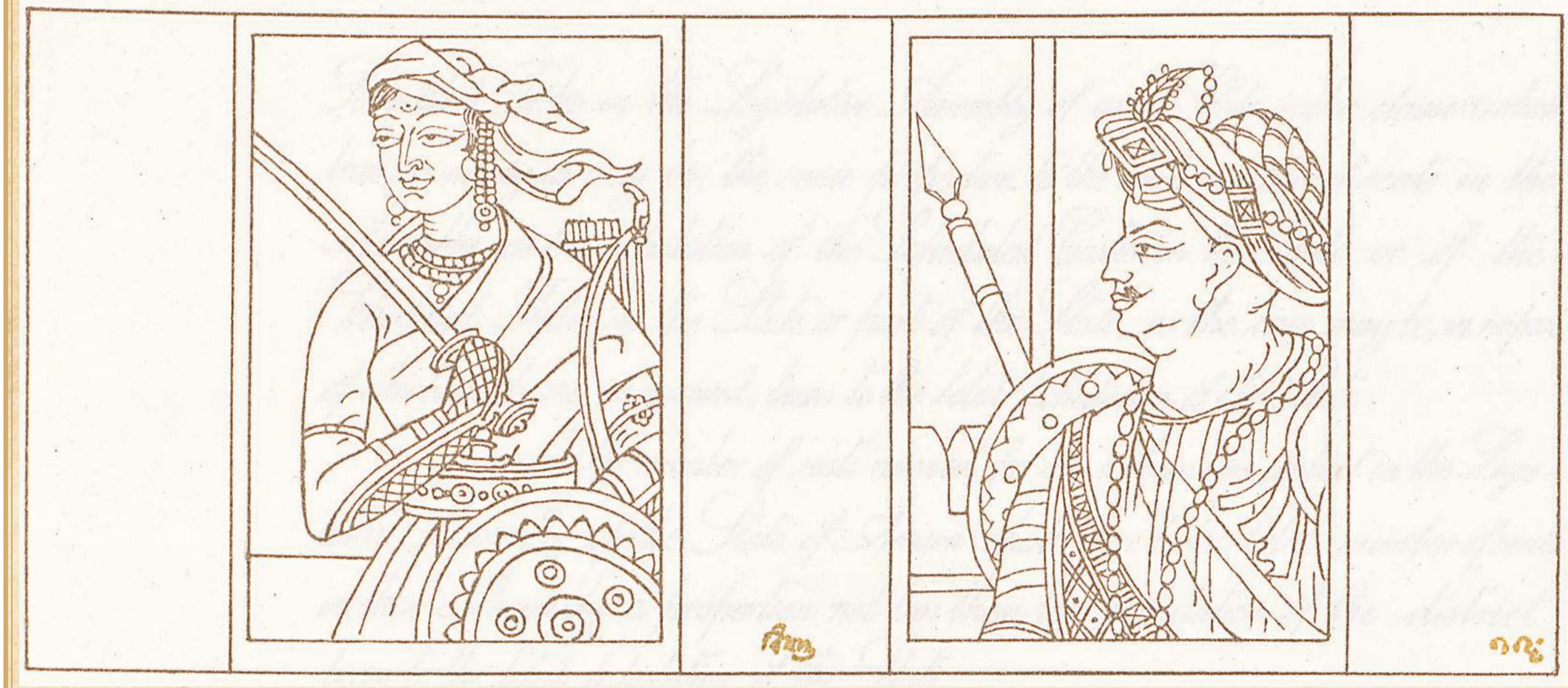
(2) Seats shall be reserved also for the autonomous districts in the Legislative Assembly of the State of Assam.

(3) The number of seats reserved for the Scheduled Castes or the

XVI

ARTWORK
Portraits of
RANI LAKSHMIBAI
and
TIPU SULTAN

Part 16 of the Constitution deals with 'Special Provisions for Certain Classes. The start of the sections carries two illustrations which are an ode to the people who were involved in some of the earliest revolts against the British. The illustration of Lakshmi Bai, the brave warrior queen of Jhansi whose name is synonymous with the 'Uprising of 1857' appears on the left and the Sher-E- Mysore or Tiger of Mysore Tipu Sultan appears on the right.. The illustrations on this page carries the signature of Nandalal Bose and his eldest son Biswarup Bose.





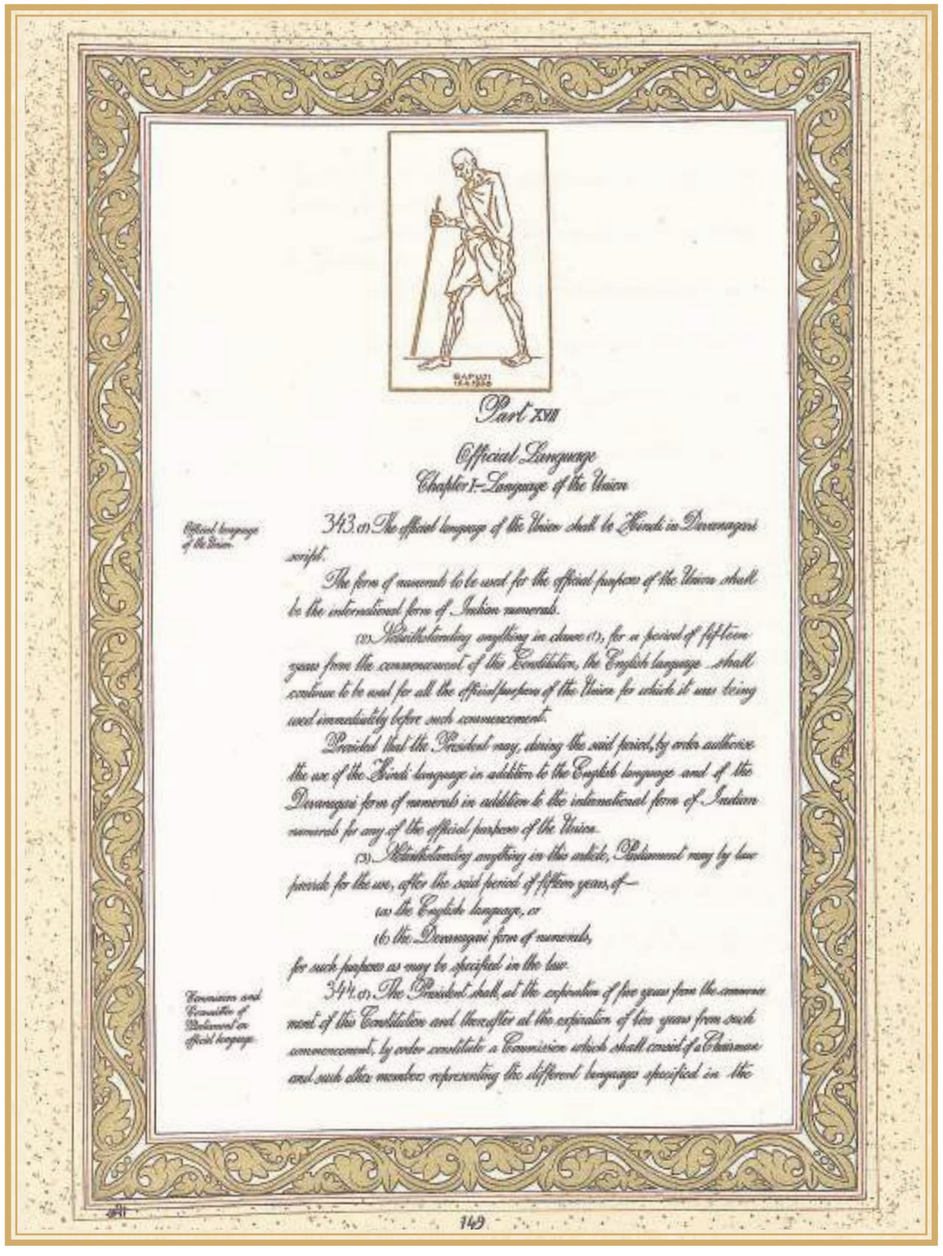


PORTRAITS *of* **RANI LAKSHMIBAI** *and* **TIPU SULTAN**

ARTISTS

Nandalal Bose | **Biswarup Bose**





Part XVII

Official Language

Chapter I—Language of the Union

Official language of the Union

343. (1) The official language of the Union shall be Hindi in Devanagari script.

The form of numerals to be used for the official purposes of the Union shall be the international form of Indian numerals.

(2) Notwithstanding anything in clause (1), for a period of fifteen years from the commencement of this Constitution, the English language shall continue to be used for all the official purposes of the Union for which it was being used immediately before such commencement:

Provided that the President may, during the said period, by order authorise the use of the Hindi language in addition to the English language and of the Devanagari form of numerals in addition to the international form of Indian numerals for any of the official purposes of the Union.

(3) Notwithstanding anything in this article, Parliament may by law provide for the use, after the said period of fifteen years, of—

(a) the English language, or

(b) the Devanagari form of numerals,

for such purposes as may be specified in the law.

Commission and Committee of Parliament on official language

344. (1) The President shall, at the expiration of five years from the commencement of this Constitution and thereafter at the expiration of ten years from such commencement, by order constitute a Commission which shall consist of a Chairman and such other members representing the different languages specified in the

XVII

ARTWORK

Portrait of the FATHER OF THE NATION {Dandi March}

The march to the Dandi coast undertaken by Mahatma Gandhi and seventy-nine of his followers was a momentous event in the history of the Indian freedom struggle. The march was undertaken with the intent to defy the government's salt monopoly, and thus mark the beginning of the Civil Disobedience Movement in India, with the aim of attaining Poorna Swaraj. Nandalal Bose was greatly influenced by Mahatma Gandhi's ideas and was especially moved by the photographs being published at the time, which showed Mahatma Gandhi intently marching to the Gujarat coast. Inspired by his fearless act, Bose decided to commemorate the event through a linocut artwork entitled Bapuji.

Created within just six days of the conclusion of the Dandi March, Bapuji depicts Gandhi in his trademark dhoti and chadar, holding a walking stick in his right hand, and moving his right foot forward. His head is bent down and his face bears an expression of intense concentration.





Portrait of the
FATHER OF THE NATION
{Dandi March}

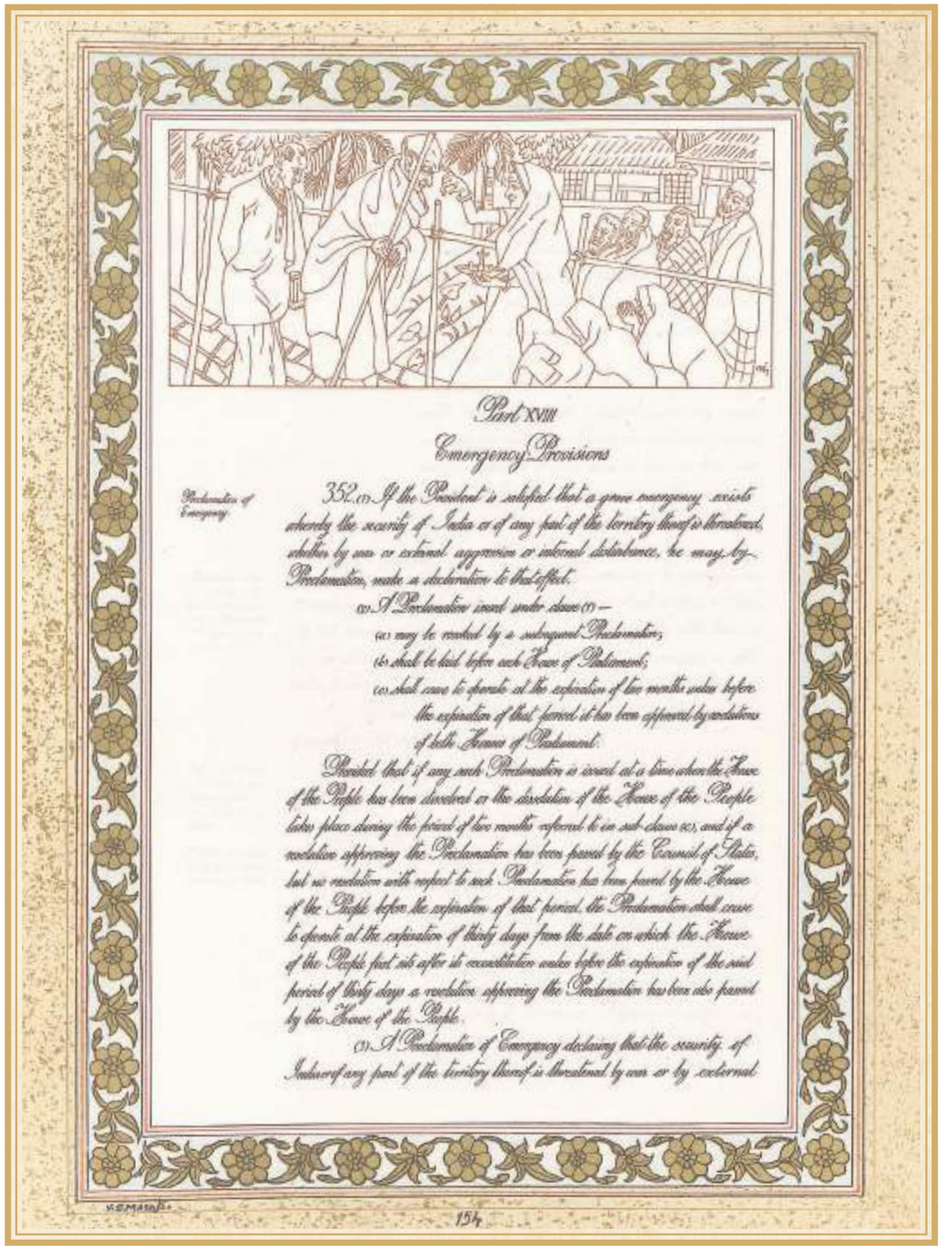




The artwork truly embodies Mahatma Gandhi's indomitable spirit and single-minded devotion to the task of gaining swaraj. Bapuji became one of the most iconic works of art of the twentieth century. Part 17 of the Constitution deals with Official Languages and features an illustration of Mahatma Gandhi as embodied in the Bapuji artwork. The border design on this page has the signature of Bani Patel.

ARTISTS

Nandalal Bose | **Bani Patel**



Part XVIII

Emergency Provisions

Proclamation of Emergency

352.(1) If the President is satisfied that a grave emergency exists whereby the security of India or of any part of the territory thereof is threatened, whether by war or external aggression or internal disturbance, he may by Proclamation, make a declaration to that effect.

(2) A Proclamation issued under clause (1) —

(a) may be revoked by a subsequent Proclamation;

(b) shall be laid before each House of Parliament;

(c) shall cease to operate at the expiration of two months unless before the expiration of that period it has been approved by resolutions of both Houses of Parliament:

Provided that if any such Proclamation is issued at a time when the House of the People has been dissolved or the dissolution of the House of the People takes place during the period of two months referred to in sub-clause (c), and if a resolution approving the Proclamation has been passed by the Council of States, but no resolution with respect to such Proclamation has been passed by the House of the People before the expiration of that period, the Proclamation shall cease to operate at the expiration of thirty days from the date on which the House of the People first sits after its reconstitution unless before the expiration of the said period of thirty days a resolution approving the Proclamation has been also passed by the House of the People.

(3) A Proclamation of Emergency declaring that the security of India or any part of the territory thereof is threatened by war or by external

V.G.MASOJI

154

XVIII

ARTWORK

Bapuji

THE PEACE MAKER

Gandhiji visited villages, counselled people and brought a humane touch to the situation on the ground in the aftermath of violent and disruptive events. Part 18 of the Constitution dealing with Emergency Provisions depicts an image from Gandhiji's time at Noakhali in West Bengal. Nandalal Bose has illustrated this image and V. Masoji's name appears on the border design.



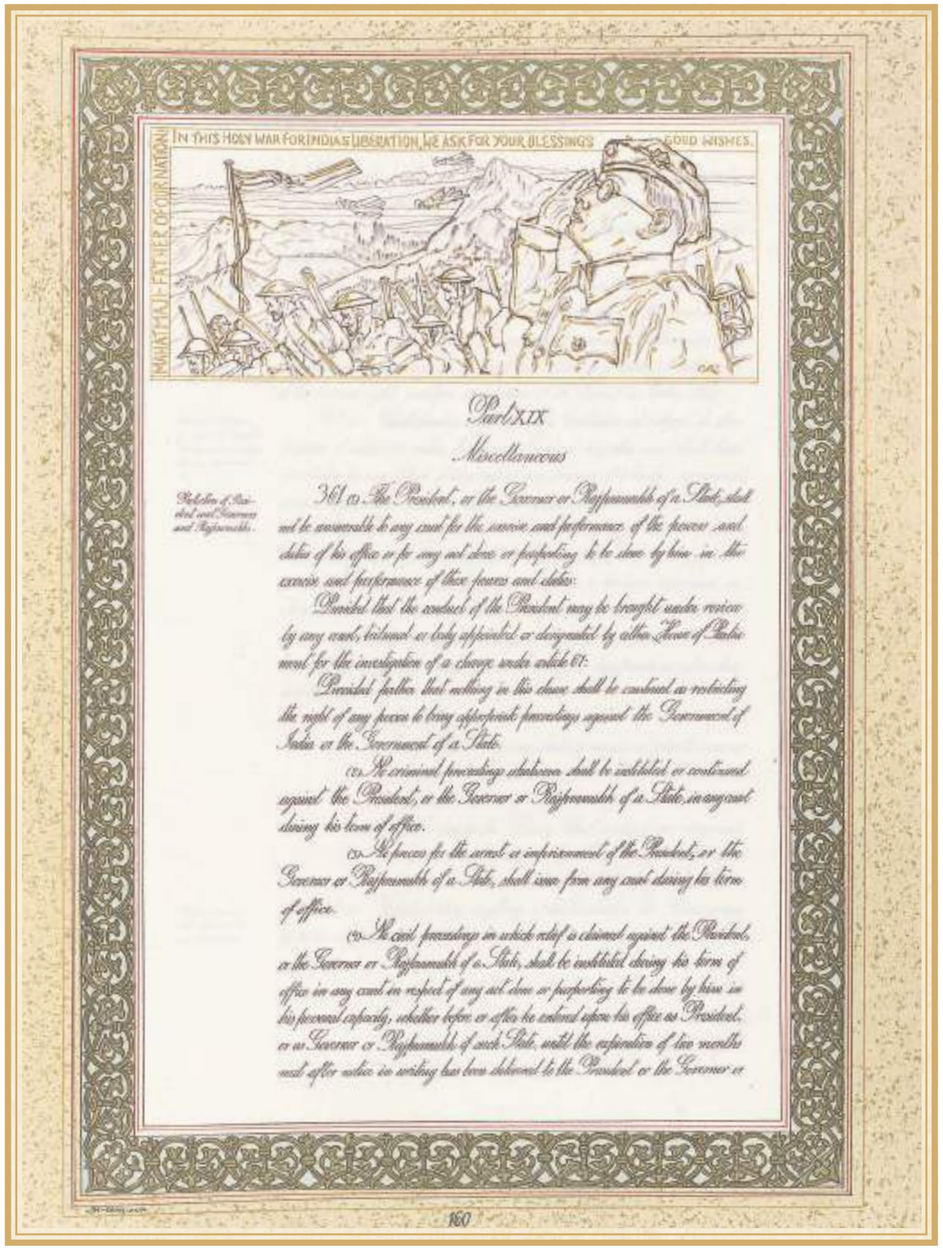


Bapuji
THE PEACE MAKER



ARTISTS

Nandalal Bose | Vinayak Shivaram Masoji



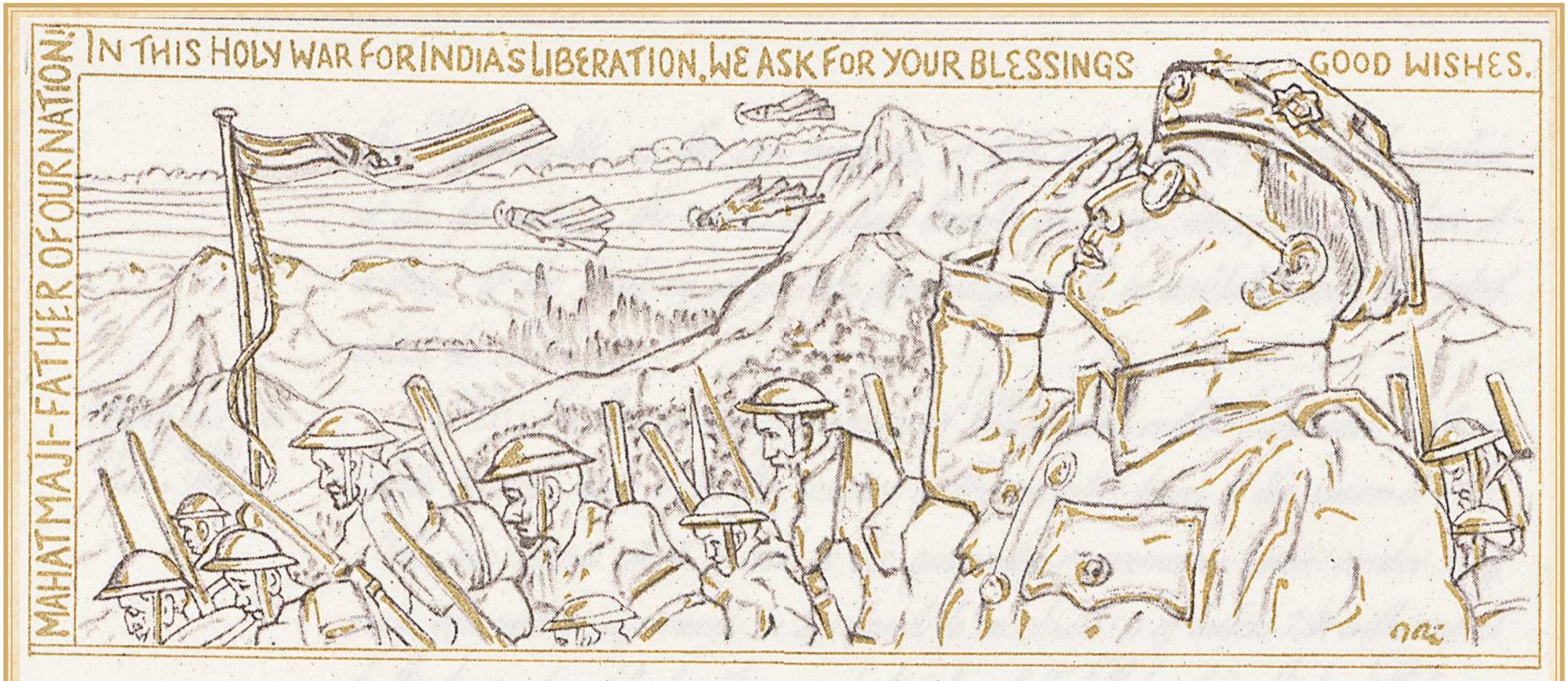
XIX

ARTWORK
Netaji
SUBHAS CHANDRA BOSE

Netaji Subhas Chandra Bose was a true Indian nationalist hero. His early life was marked by excellence in studies, and he was sent to England to take the Indian Civil Service examination. He cleared the ICS exam but chose to return to India to join the freedom movement.

Bose's defiance of British authority made him a legendary figure in India. The Azad Hind Force, also known as the Indian National Army [INA], was a military force formed by Netaji Subhas Chandra Bose to fight against British colonial rule in India during World War II. Part 19 of the Constitution of India dealing with Miscellaneous features a portrait of Netaji saluting in military attire surrounded by his troops. Nandalal Bose's signature appears on the illustration and A. Perumal's signature is visible on the left bottom corner of the page.







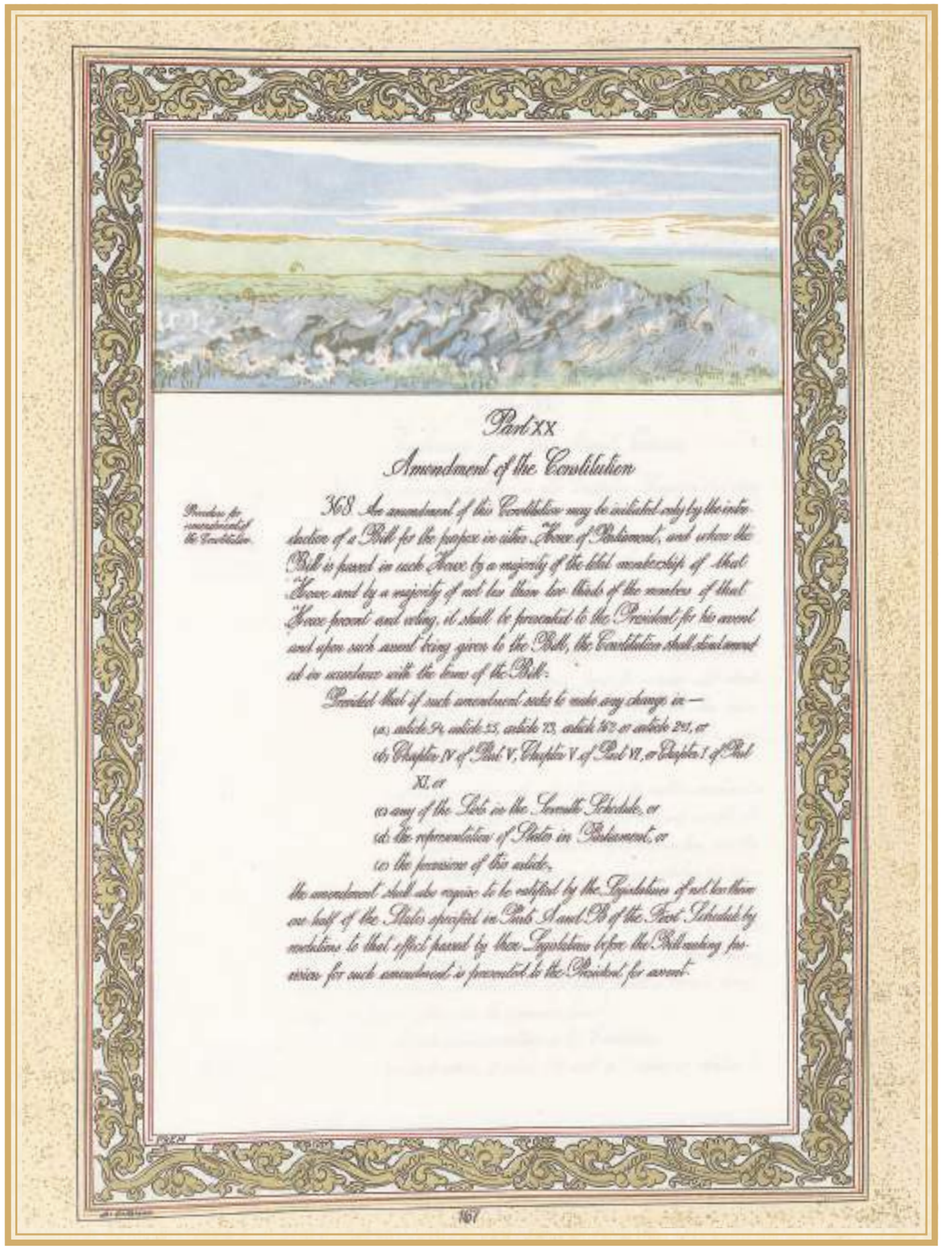


Netaji
SUBHAS CHANDRA BOSE



ARTISTS

Nandalal Bose | A Perumal



Part XX

Amendment of the Constitution

Procedure for amendment of the Constitution.

368. An amendment of this Constitution may be initiated only by the introduction of a Bill for the purpose in either House of Parliament, and when the Bill is passed in each House by a majority of the total membership of that House and by a majority of not less than two-thirds of the members of that House present and voting, it shall be presented to the President for his assent and upon such assent being given to the Bill, the Constitution shall stand amended in accordance with the terms of the Bill:

Provided that if such amendment seeks to make any change in—

(a) article 54, article 55, article 73, article 162 or article 241, or

(b) Chapter IV of Part V, Chapter V of Part VI, or Chapter I of Part XI, or

(c) any of the Lists in the Seventh Schedule, or

(d) the representation of States in Parliament, or

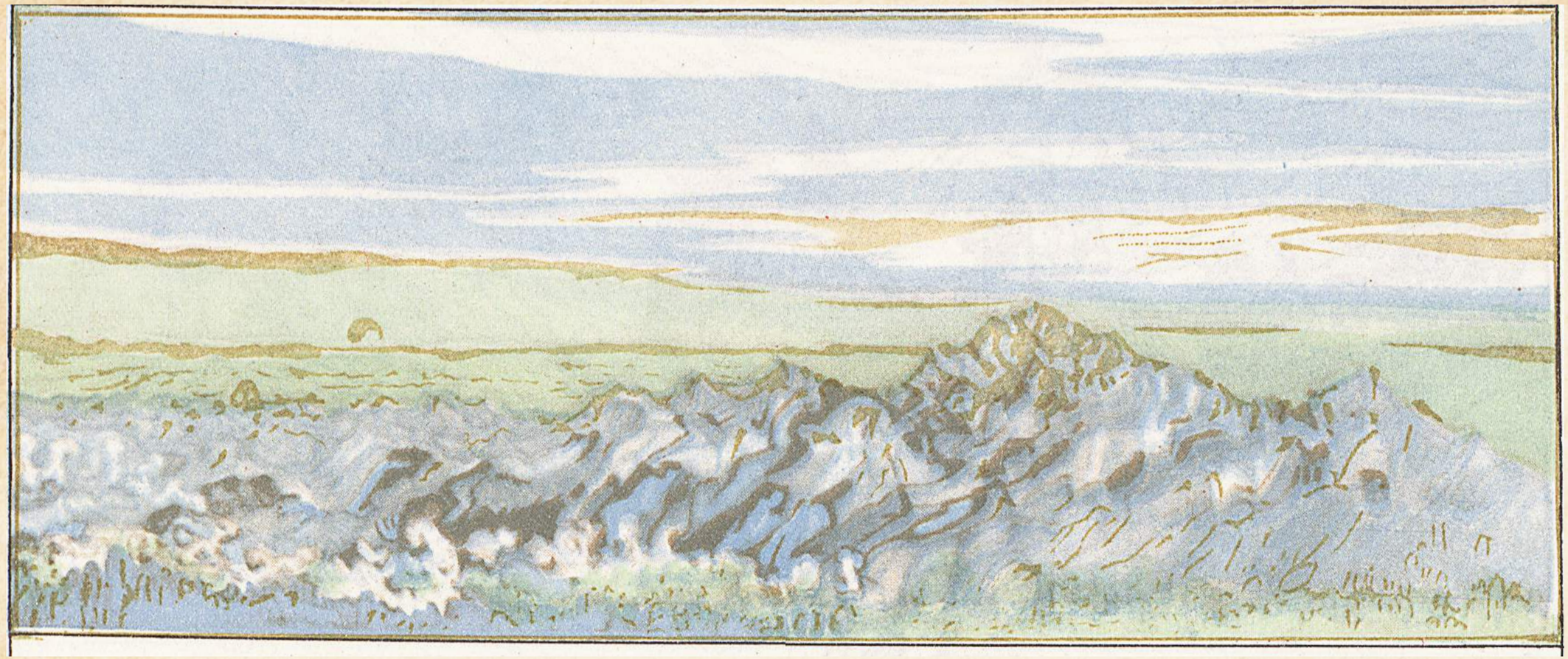
(e) the provisions of this article,

the amendment shall also require to be ratified by the Legislatures of not less than one-half of the States specified in Parts A and B of the First Schedule by resolutions to that effect passed by those Legislatures before the Bill making provision for such amendment is presented to the President for assent.

XX

ARTWORK
Himalayan
MOUNTAIN RANGE

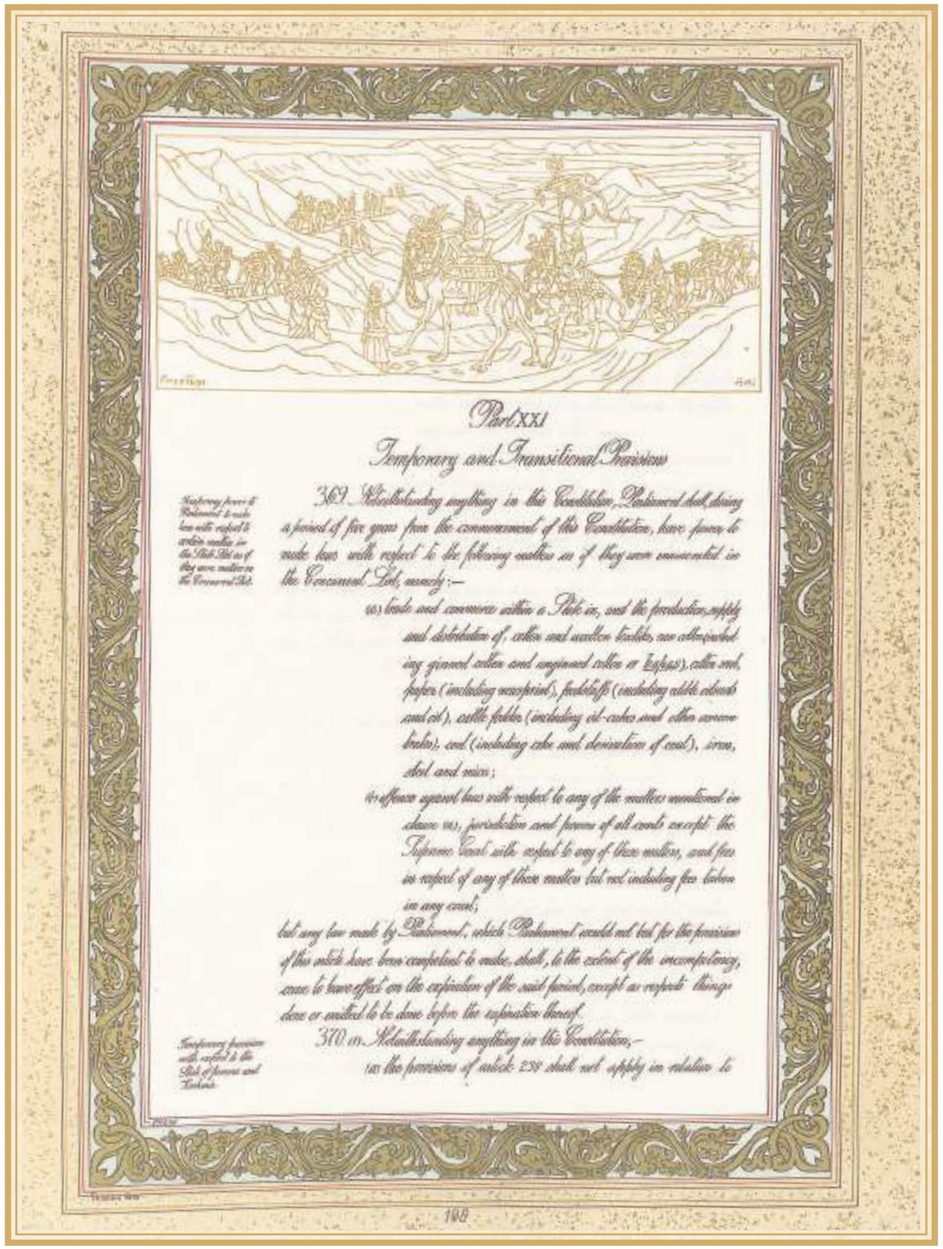
The Himalayas are the world's tallest mountain range, stretching across eight countries in the Indian subcontinent. The highest peak is Mount Everest. Many rivers such as the Ganges, Indus, Brahmaputra originate from these ranges. The Himalayas hold significant cultural, ecological, and economic importance and appear in Part 20 of the Constitution of India dealing with Amendment of the Constitution. The page bears artist A. Perumal's signature on the bottom left border.



Himalayan
MOUNTAIN RANGE

ARTIST

A Perumal



PART XXI

Temporary and Transitional Provisions

369. Notwithstanding anything in this Constitution, Parliament shall during a period of five years from the commencement of this Constitution, have power to make laws with respect to the following matters or any of them even enumerated in the Concurrent List, namely:—

(a) trade and commerce within a State in, and the production, supply and distribution of, cotton and woollen textiles, raw cotton including ginned cotton and unginned cotton or kapas), cotton seed, foodstuffs (including oilseeds and oil), cattle fodder (including oil-cakes and other concentrates), coal (including coke and derivatives of coal), iron, steel and mica;

(b) offences against laws with respect to any of the matters mentioned in clause (a), jurisdiction and powers of all courts except the Supreme Court with respect to any of those matters, and fees in respect of any of those matters but not including fees taken in any court;

but any law made by Parliament which Parliament would not but for the provisions of this article have been competent to make, shall, to the extent of the incompetency, cease to have effect on the expiration of the said period, except as respects things done or omitted to be done before the expiration thereof.

370. Notwithstanding anything in the Constitution,—

(a) the provisions of article 238 shall not apply in relation to

XXI

ARTWORK
Scene of
THE DESERT

Part 21 of the Constitution deals with 'Temporary and Transitional Provisions'. It depicts an entourage making it's way through the desert. The ship of the desert, the camel features prominently in the image and presence of crest and other imagery cues probable presence of noblemen. The illustration carries the signature of Nibedita Bose and Nandalal Bose on the left and right of the image and the border showcases the signature of Biswarup Bose.







Scene of
THE DESERT



ARTISTS

Nivedita Bose | Biswarup Bose | Nandalal Bose



Part XXII

Short Title, Commencement and Repeals

Short title. 393. This Constitution may be called the Constitution of India.

Commencement. 394. This article and articles 5, 6, 7, 8, 9, 60, 324, 366, 367, 379, 380, 388, 391, 392 and 393 shall come into force at once, and the remaining provisions of this Constitution shall come into force on the twenty-sixth day of January, 1950, which day is referred to in this Constitution as the commencement of this Constitution.

Repeals. 395. The Indian Independence Act, 1947, and the Government of India Act, 1935, together with all enactments amending or supplementing the latter Act, but not including the Abolition of Privy Council Jurisdiction Act, 1949, are hereby repealed.

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XXII

ARTWORK
Scene of
THE OCEAN

Part 22 of the Constitution deals with Short Title, Commencement and Repeals. There are two images on this page. The image on top appears to cue a boat of local origin and the one below is reminiscent of ancient ships navigating through the ocean. Waterways have been a critical mode of transport in ancient India and the Indian peninsula is surrounded by the Arabian sea, the Bay of Bengal and the Indian ocean.

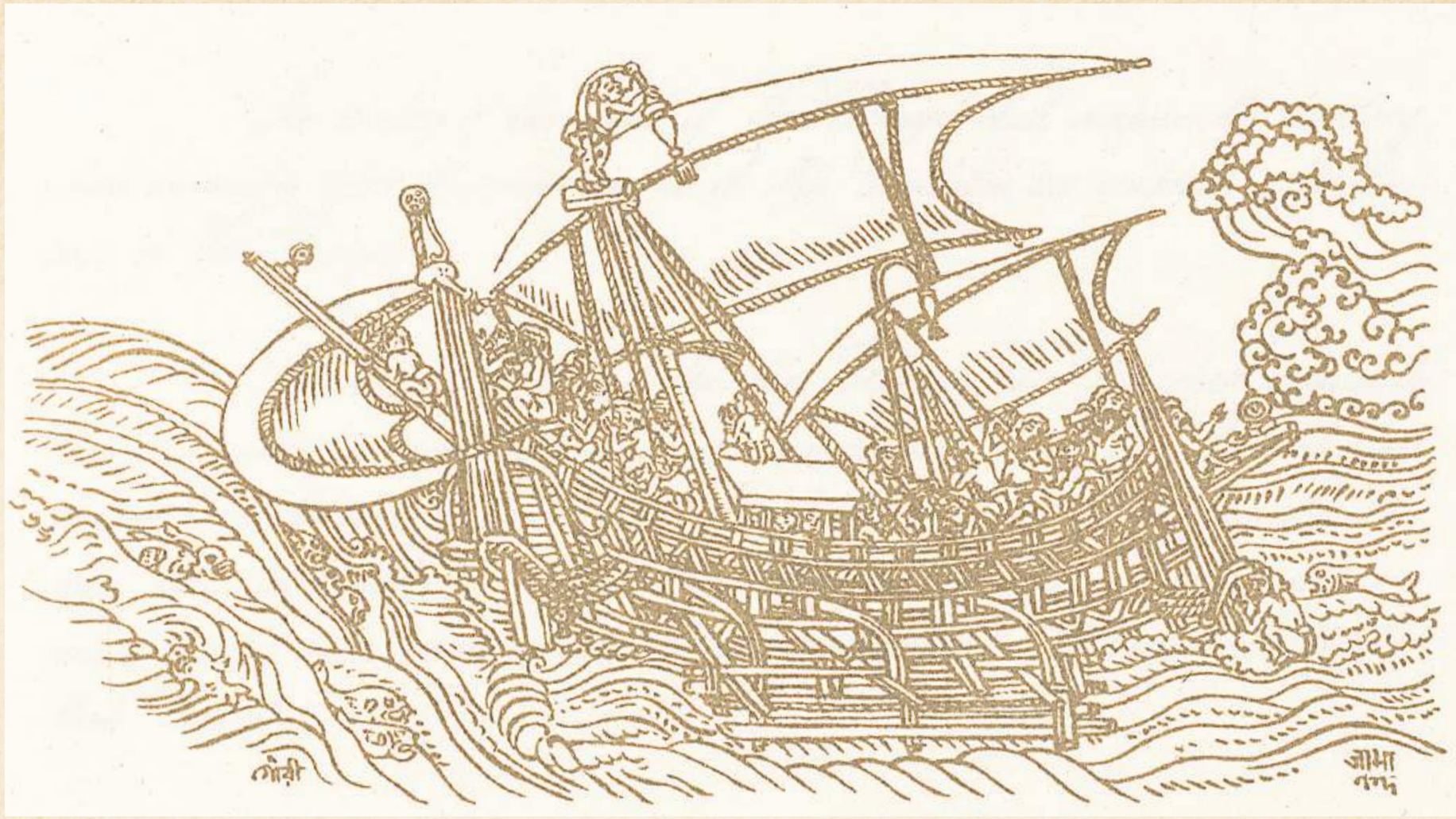












Scene of
THE OCEAN

The illustration is signed by Gouri in Bengali, Jabha and Nandalal Bose in Hindi and the border carries the signature of V. S. Masoji in English.

ARTISTS

Gouri Bhanja | Vinayak Shivaram Masoji | Nandalal Bose | Jabha [Unknown]

Calligraphed by Shri Behari Nivarain Srivastava (Saxena) of Shree Brij Behari Narain Srivastava of Delhi.
for Messrs Green Boss (Stamps) Ltd Stamps.

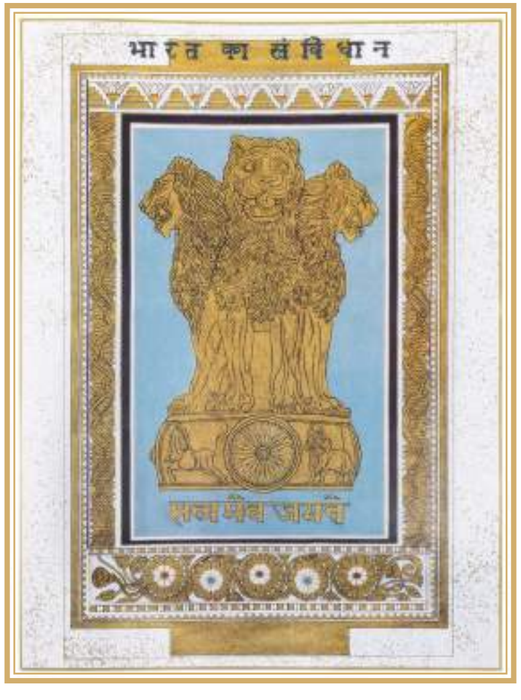
Illuminated by Shri Nandalal Bose and other artists of Santiniketan, Viswabharati.

Photolithographed at the Survey of India Offices, Hathibarkala, Dehra Dun.

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भारत
का
संविधान


भारत का संविधान
सत्यमेव जयते


भारत का संविधान
भारत के लोग, भारत को एक सम्पूर्ण
प्रभुत्व-सम्पन्न लोकतंत्रात्मक गणराज्य
के लिये तथा उस के समस्त नागरिकों को:
सामाजिक आर्थिक और राजनैतिक न्याय,
विचार,अभिव्यक्ति,विश्वास धर्म
और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता
प्राप्त कराने के लिये,
तथा उन सब में
व्यक्ति की गरिमा और राष्ट्र की
एकता सुनिश्चित करने वाली बन्धुता
बढ़ाने के लिये
दृढ़ संकल्प हो कर अपनी इस संविधान सभा में
आज तारीख २६ नवम्बर १९४९ ई. (मिति मार्गशीर्ष
शुक्ला सप्तमी, संवत दो हजार छ विक्रमी) को
एतद्द्वारा इस संविधान को अंगीकृत अधि-
नियमित और आत्मार्पित करते हैं।


भारत
का
संविधान











CONCLUSION

The Constitution of India
is a seminal art treatise that has
stood the test of time. The art in the
Constitution of India navigates India's
multi layered history and is a tribute
to the socio-cultural, mythological,
spiritual, regional and physical landscape
and myriad influences that make Bharat
a unique living experience.
It mirrors the reality of a nation that
acknowledges its ancient past, celebrates
the threads of unity in diversity while
looking forward to the future.



Lalit Kala Akademi

National Academy of Art

Akademi was inaugurated on 5th August 1954 by the then Minister for Education, Maulana Abul Kalam Azad and was registered under the Societies Registration Act 1860, on 11th March 1957. In pursuance of the objectives set out in the Constitution, the organisation functions through its General Council, Executive Board and other Committees.

Lalit Kala Akademi, the youngest of the three Akademies founded by Govt. of India, establishes to direct its focus on activities in the field of Visual Arts.

In his inaugural speech Maulana Abul Kalam Azad had stated "The Akademi must work to preserve the glorious traditions of the past and enrich them by the work of our modern artists". Akademi has preserved and documented a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of contemporary, modern, folk and tribal art in India.

Lalit Kala Akademi New Delhi along with its Regional Centres situated at Chennai, Lucknow, Kolkata, Bhubaneswar, Garhi [New Delhi] and sub-centres at Shimla, Ahmedabad, Agartala, Patna presents exhibitions workshops, camps lectures, retrospectives shows and many other art activities of unparalleled significance

ललित कला अकादेमी
Lalit Kala Akademi
(National Academy of Art)

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