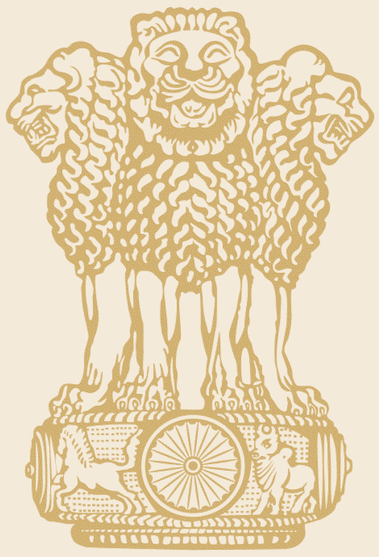
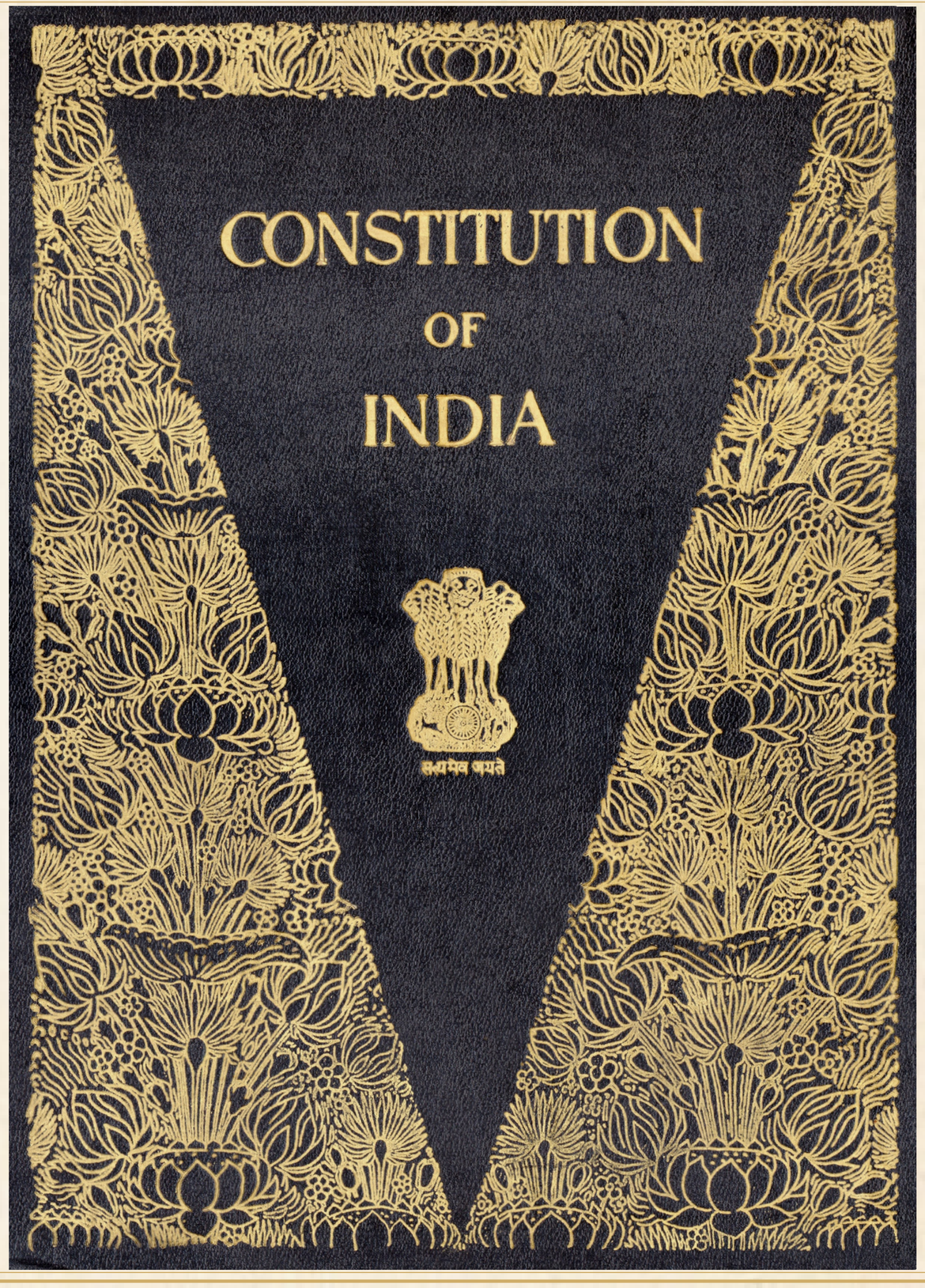
Ministry of Culture
Government of India

सत्यमेव जयते

ART & CALLIGRAPHY *in the* CONSTITUTION OF INDIA



सत्यमेव जयते


CONSTITUTION
OF
INDIA
सत्यमेव जयते


भारत
का
संविधान
सत्यमेव जयते

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.

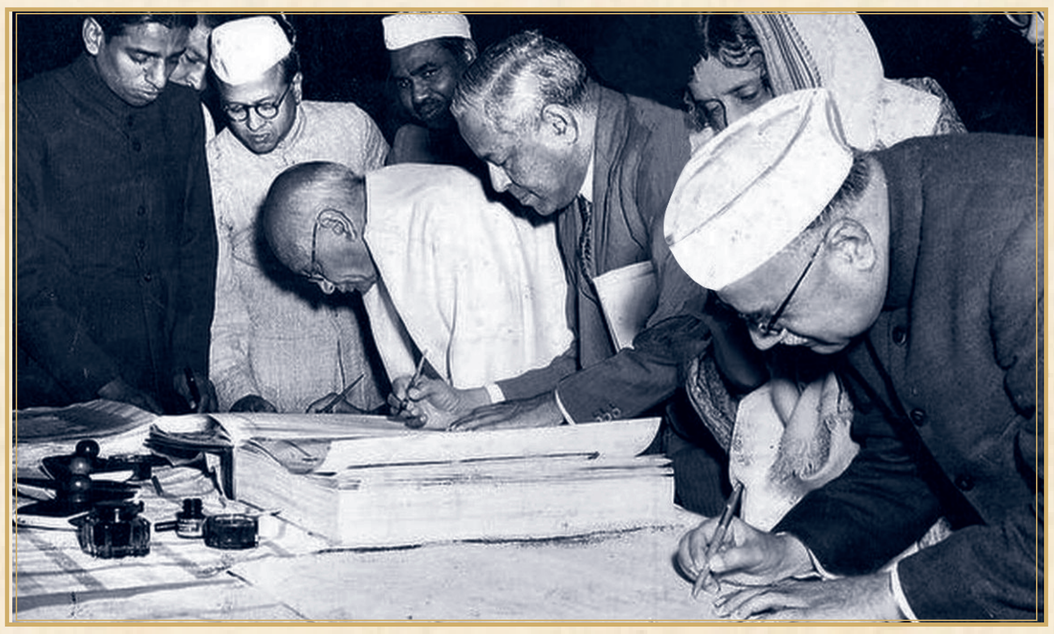
Before this, Nandalal Bose was known amidst the elite art circles but with Gandhi's support and praise of his art, he became a household name. Soon, he was entrusted with other projects too, including the illustration of the Constitution and the design of Bharat Ratna & Padma Shri emblems.

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



Scan to read about the Artist Profiles

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



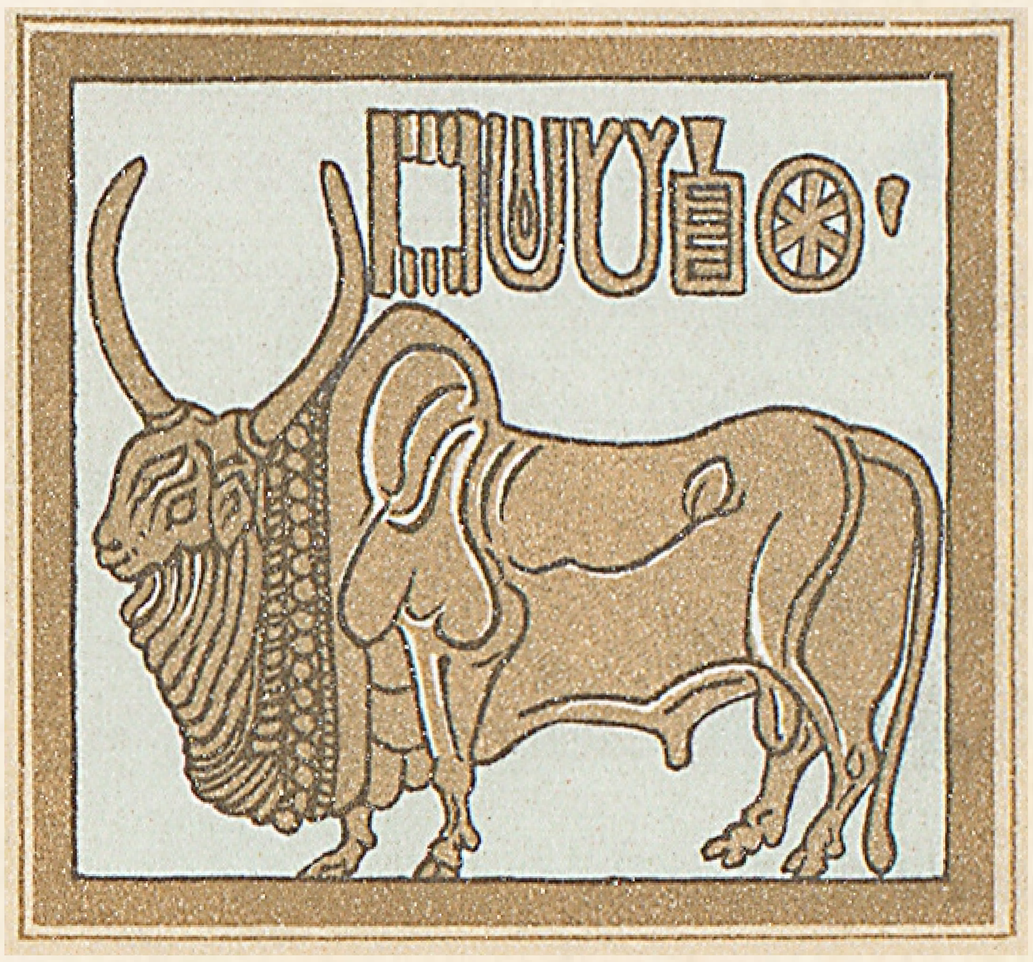
ARTIST

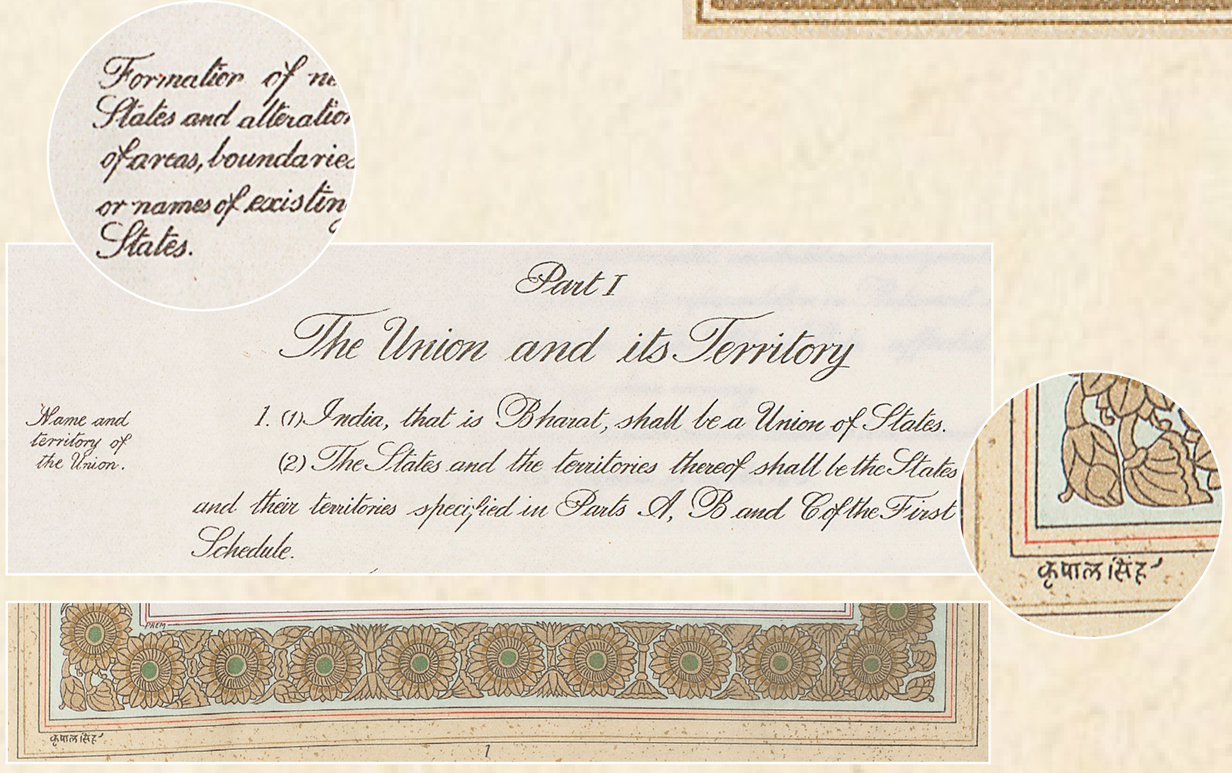
Beohar Rammanohar Sinha

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

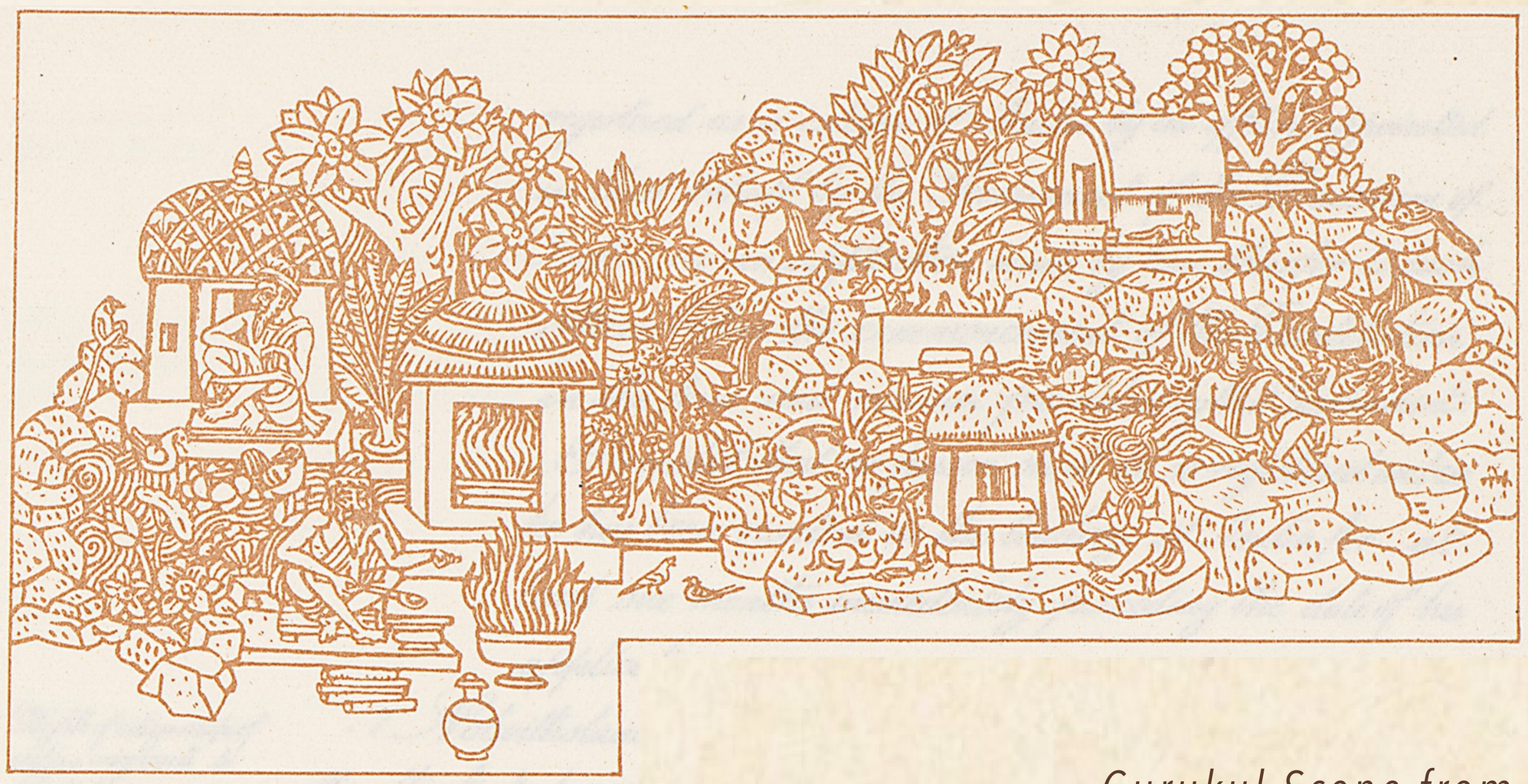
Kripal Singh Shekhawat | Beohar Rammanohar Sinha

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

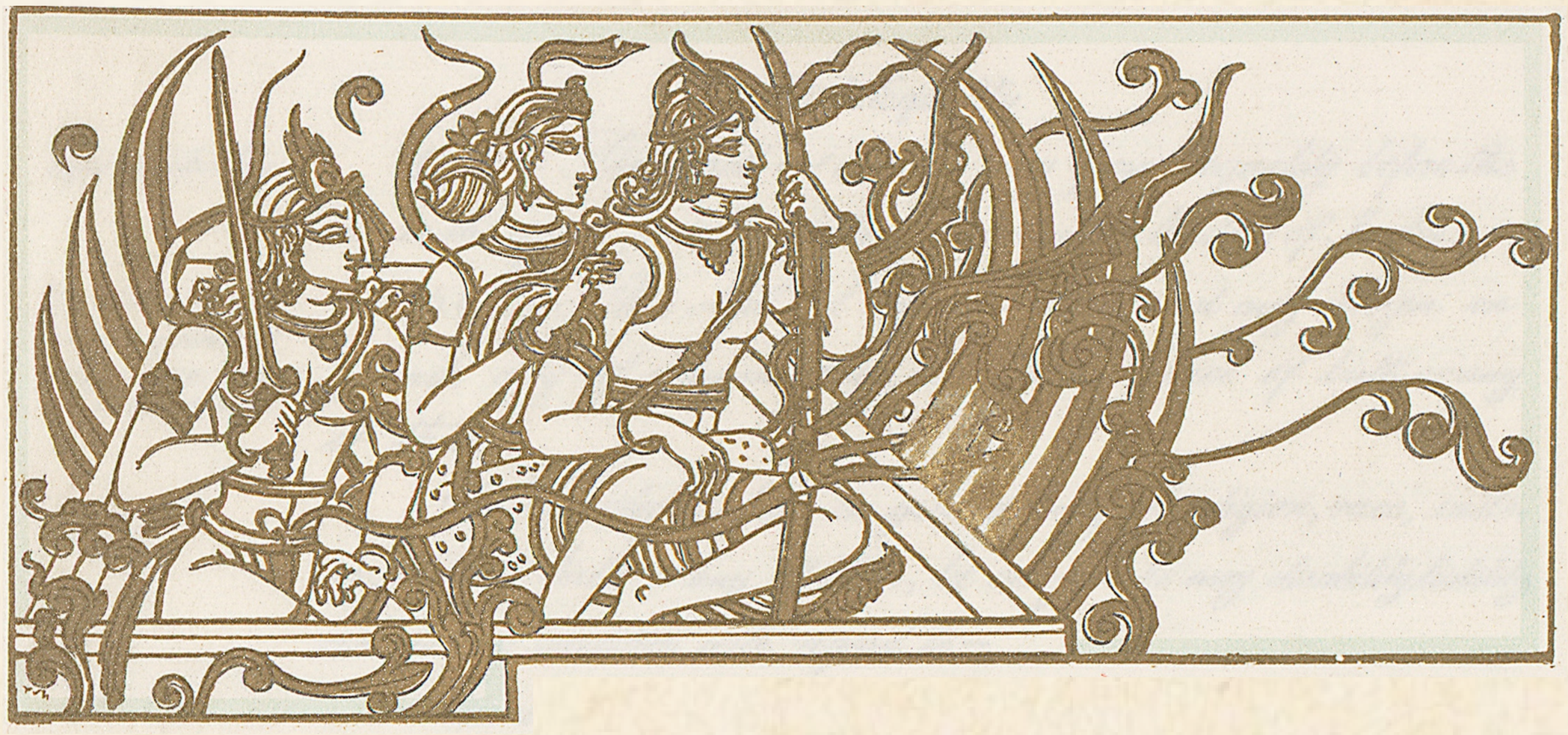
ARTISTS

Amala Sarkar | Nandalal Bose

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

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

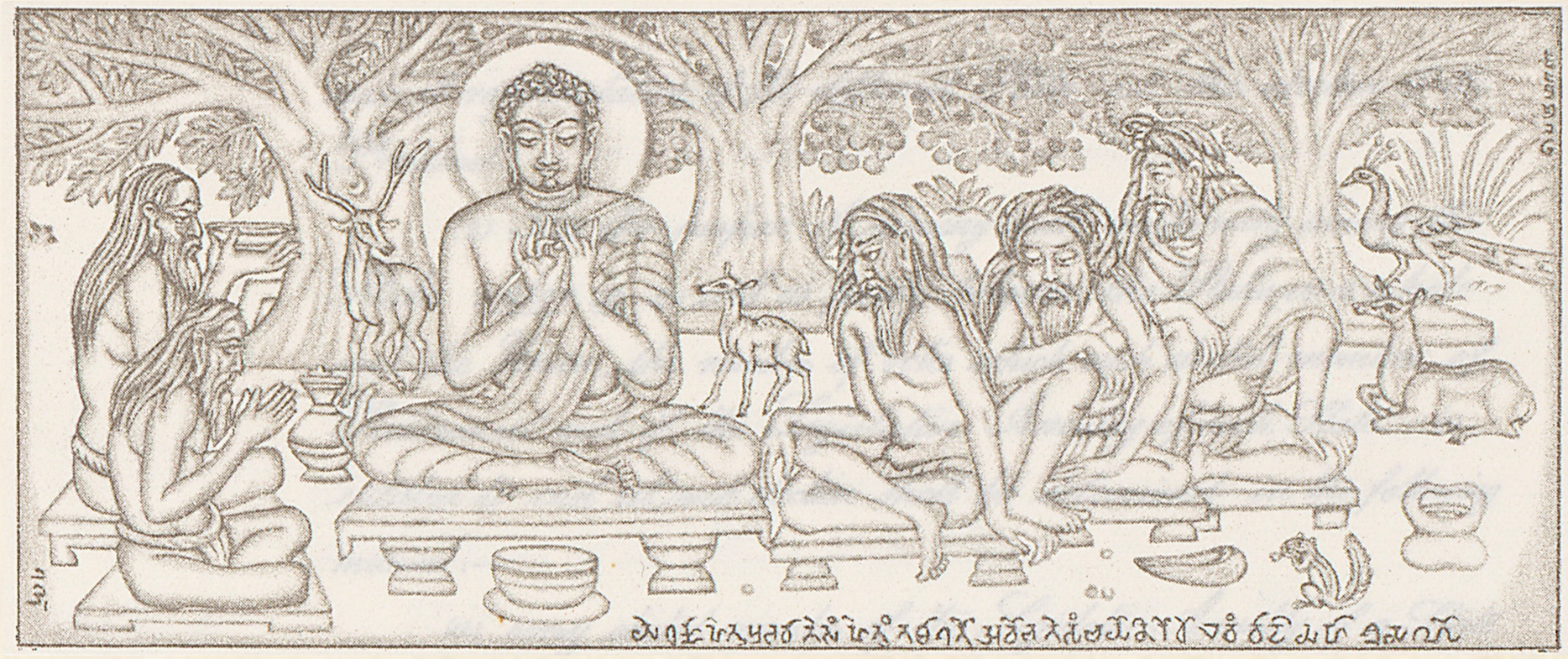
Bani Patel | Nandalal Bose | Vinayak Shivaram Masoji

V

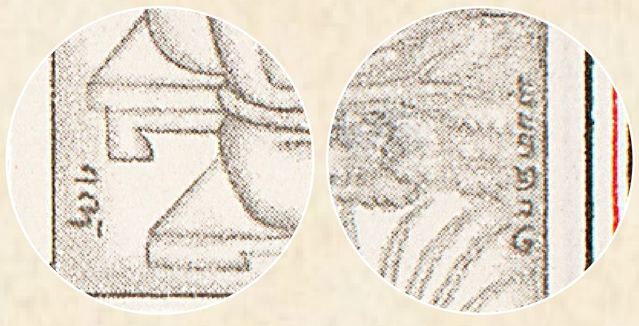
ARTWORK

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**

ARTISTS

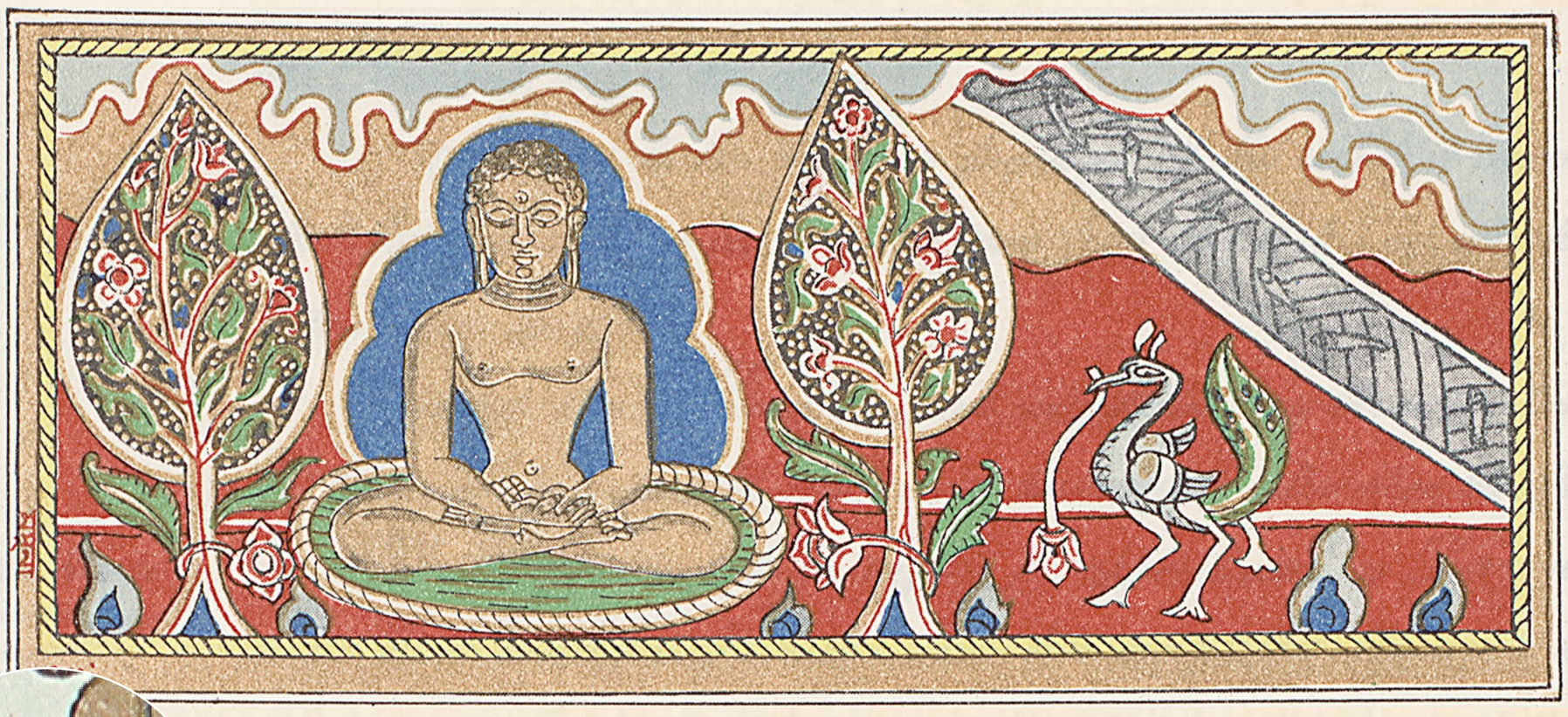
Nivedita Bose | A. Perumal | Nandalal Bose

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.

VI

ARTWORK
Scene from MAHAVIR'S LIFE

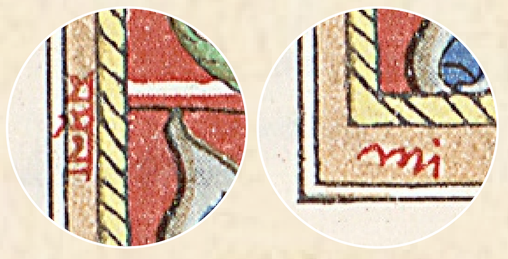
Part VI of the Constitution, which deals with The States in Part A of the First Schedule, commences with a richly colored piece of art of the meditating Mahavir also known as Vardhamana. Mahavir was the twenty fourth and last Tirthankara of the Jain religion of this era. Mahavira is depicted in a meditation 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.





ARTISTS

Jamuna Sen | Rajniti | Nandalal Bose



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.

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

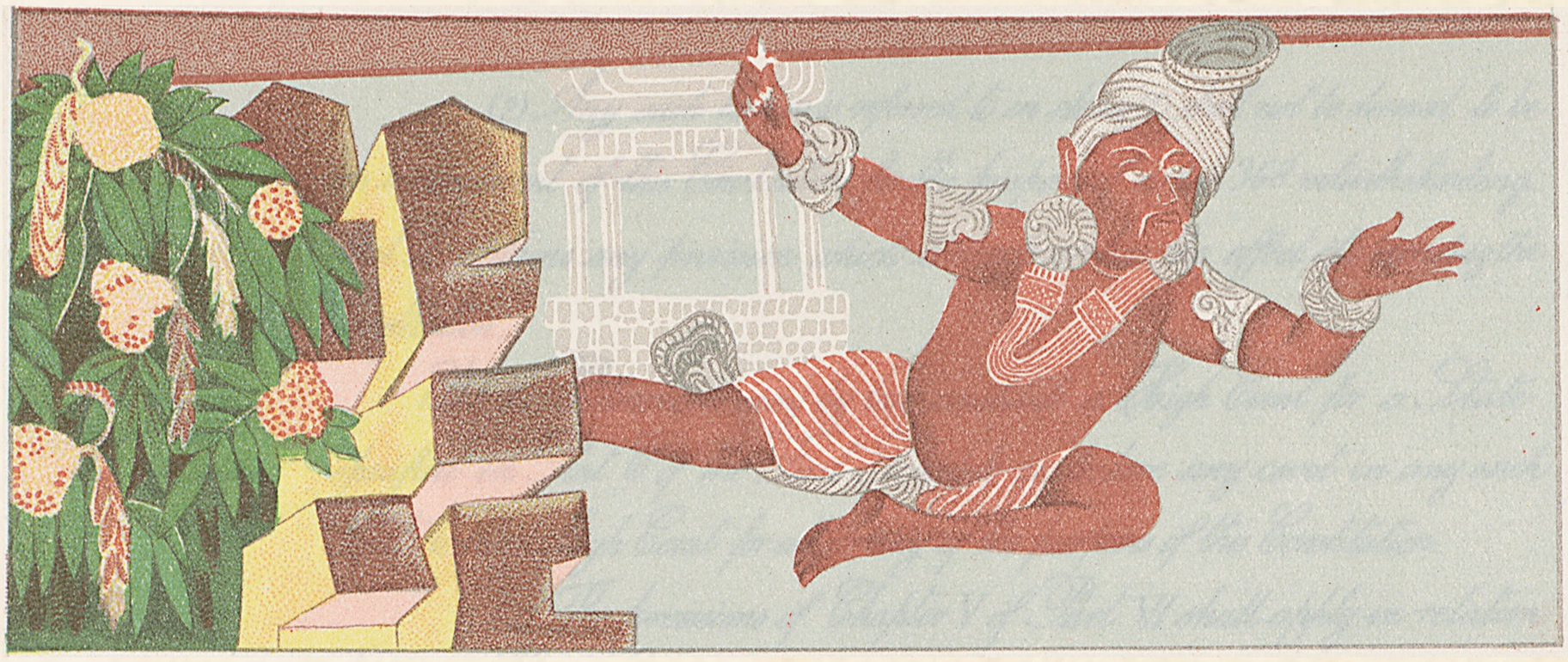
Nandalal Bose | A Perumal | Beohar Rammanohar Sinha

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.

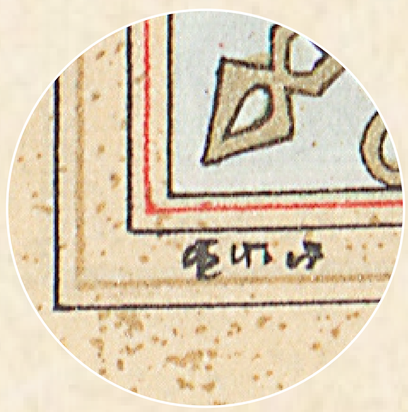


Scene from
GUPTA ART

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



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

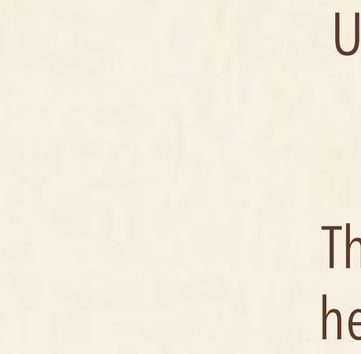
XI

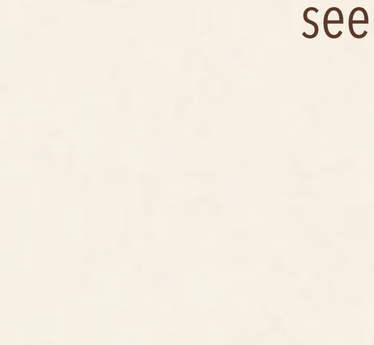
ARTWORK

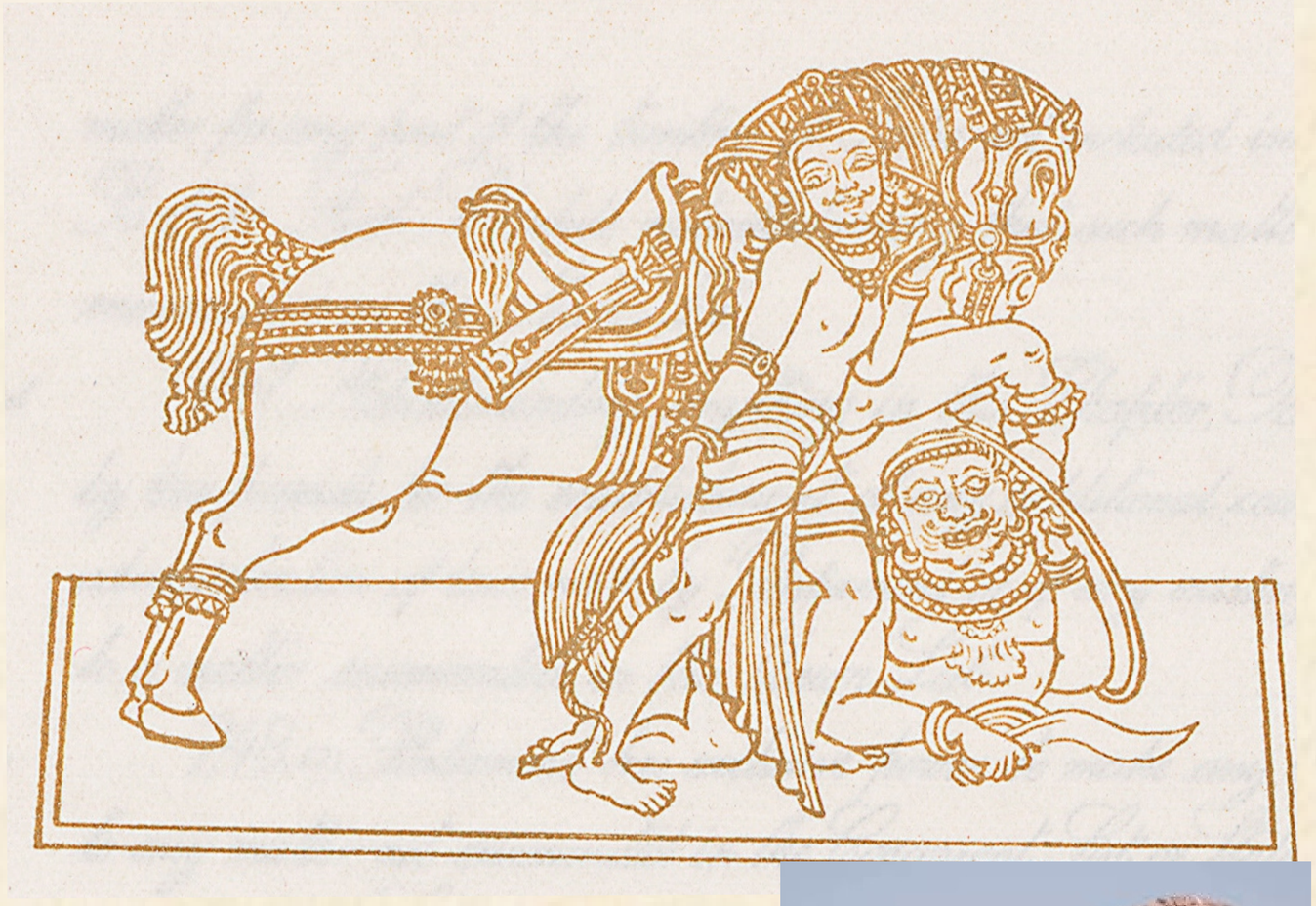
Scene from ORISSAN SCULPTURES

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

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

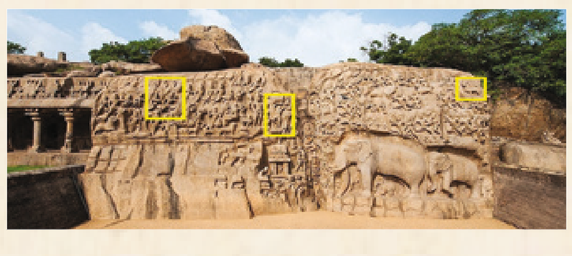
Gouri Bhanja

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.





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

Scene from
MAHABALIPURAM SCULPTURES

ARTISTS
Nandalal Bose | Jamuna Sen





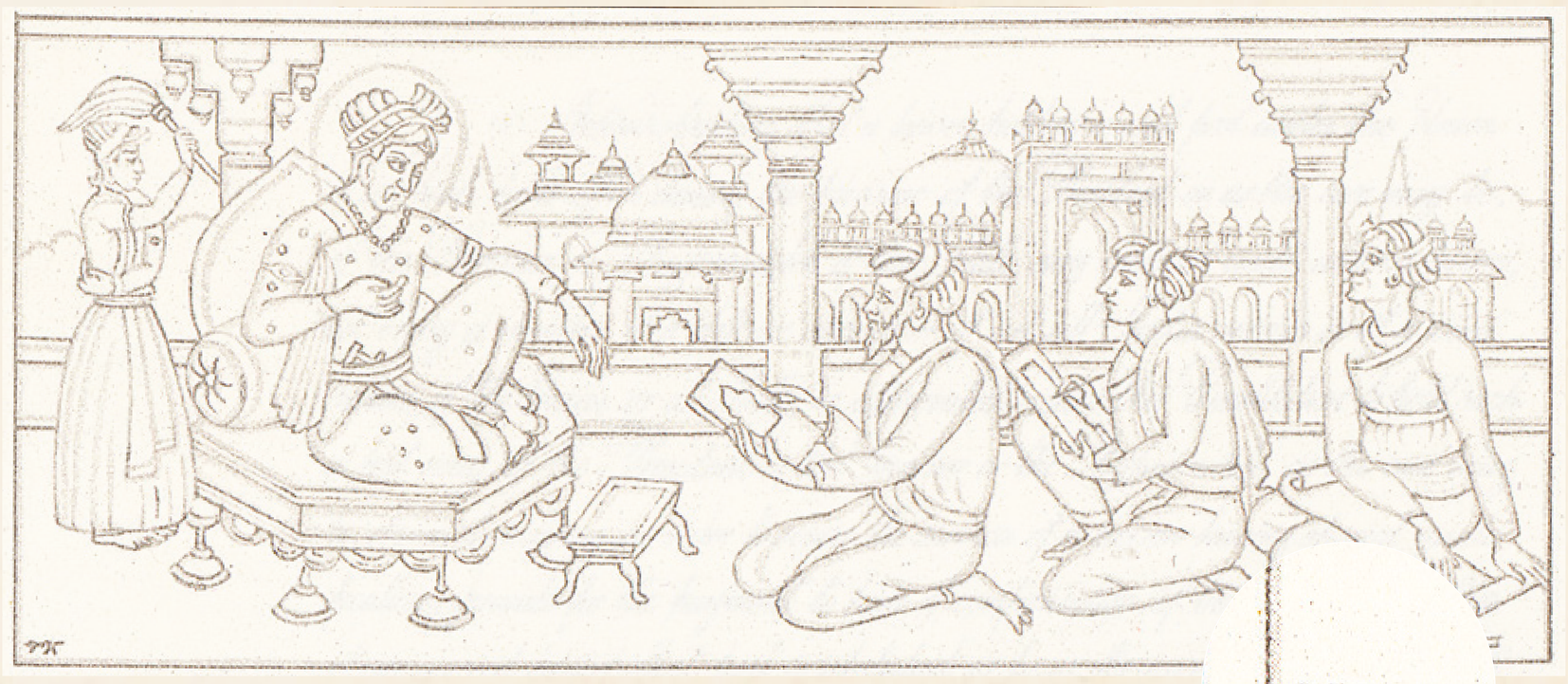
XIV

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.



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

Scene from court of
EMPEROR AKBAR

ARTISTS

Nandalal Bose | Gouri Bhanja



XV

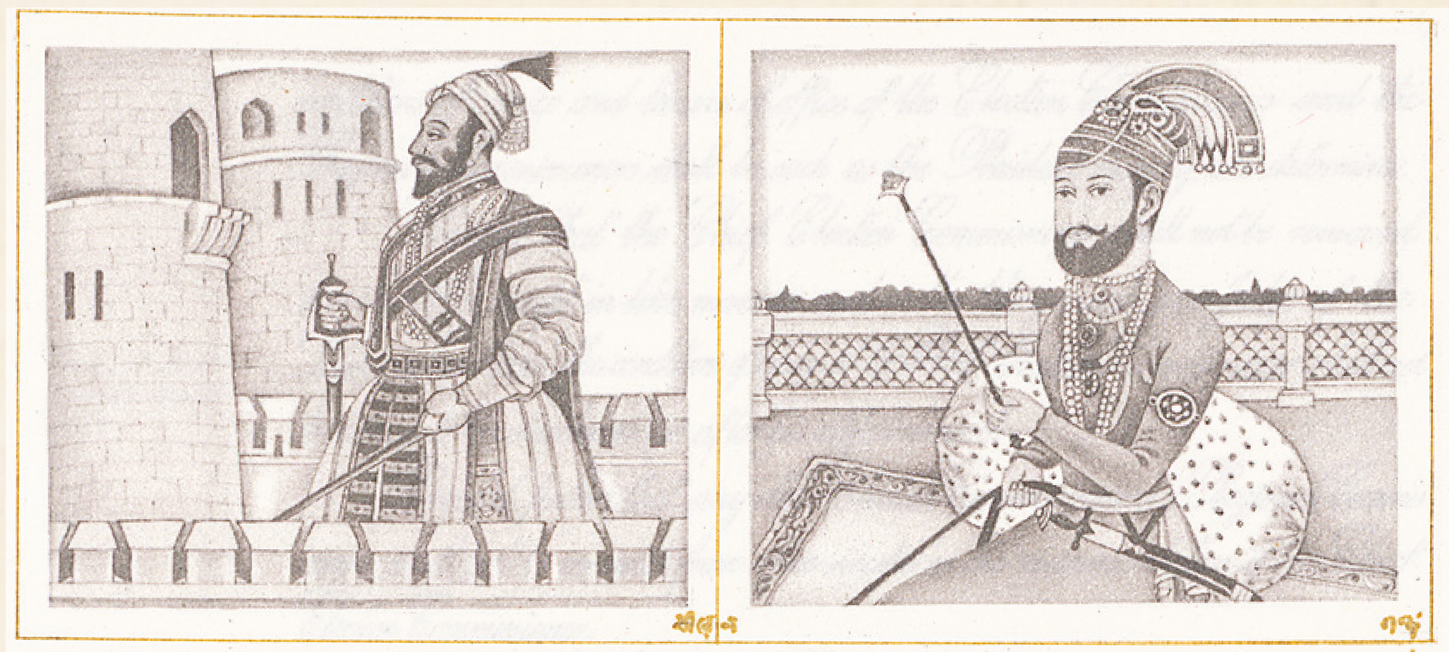
ARTWORK

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

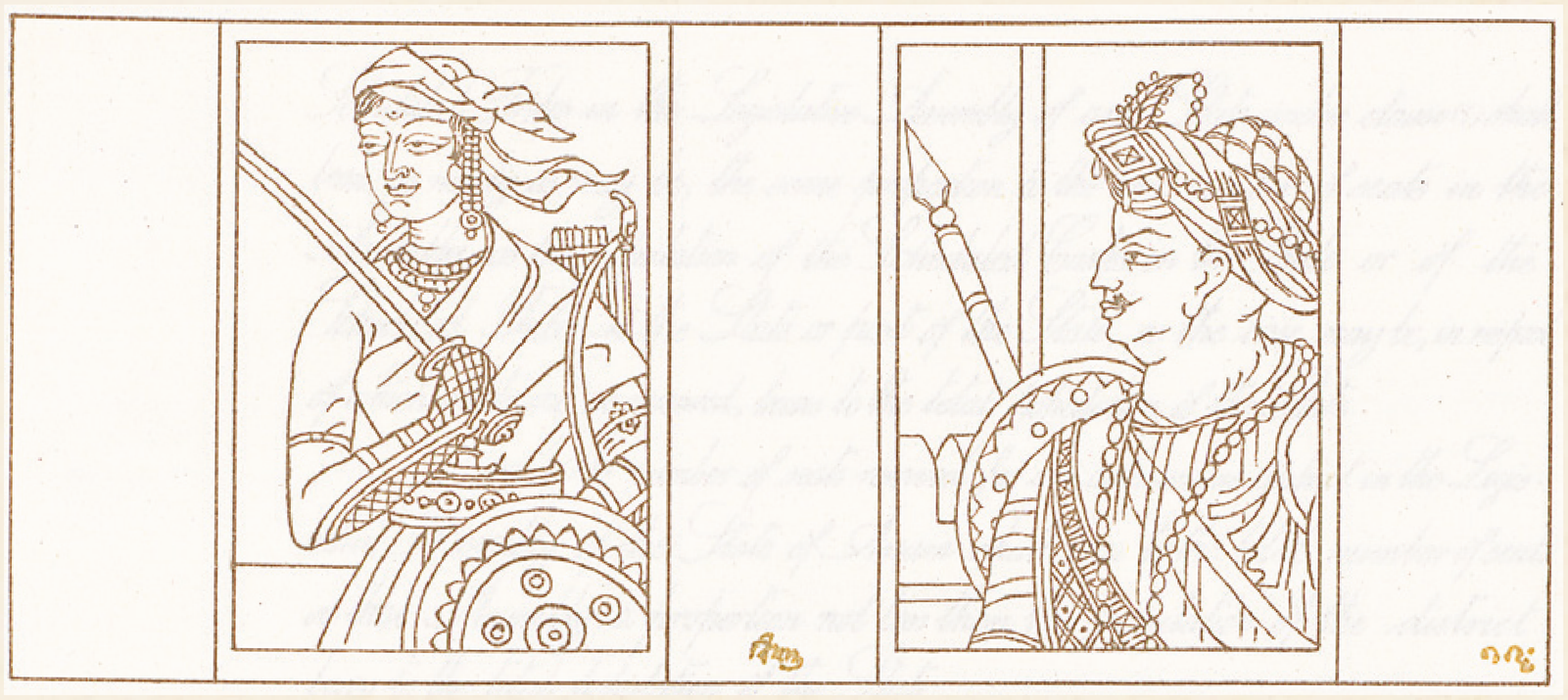
XVI

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

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.

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.

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.



Official Lang of the Union.

Portrait of the
FATHER OF THE NATION
{Dandi March}

ARTISTS

Nandalal Bose | Bani Patel



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

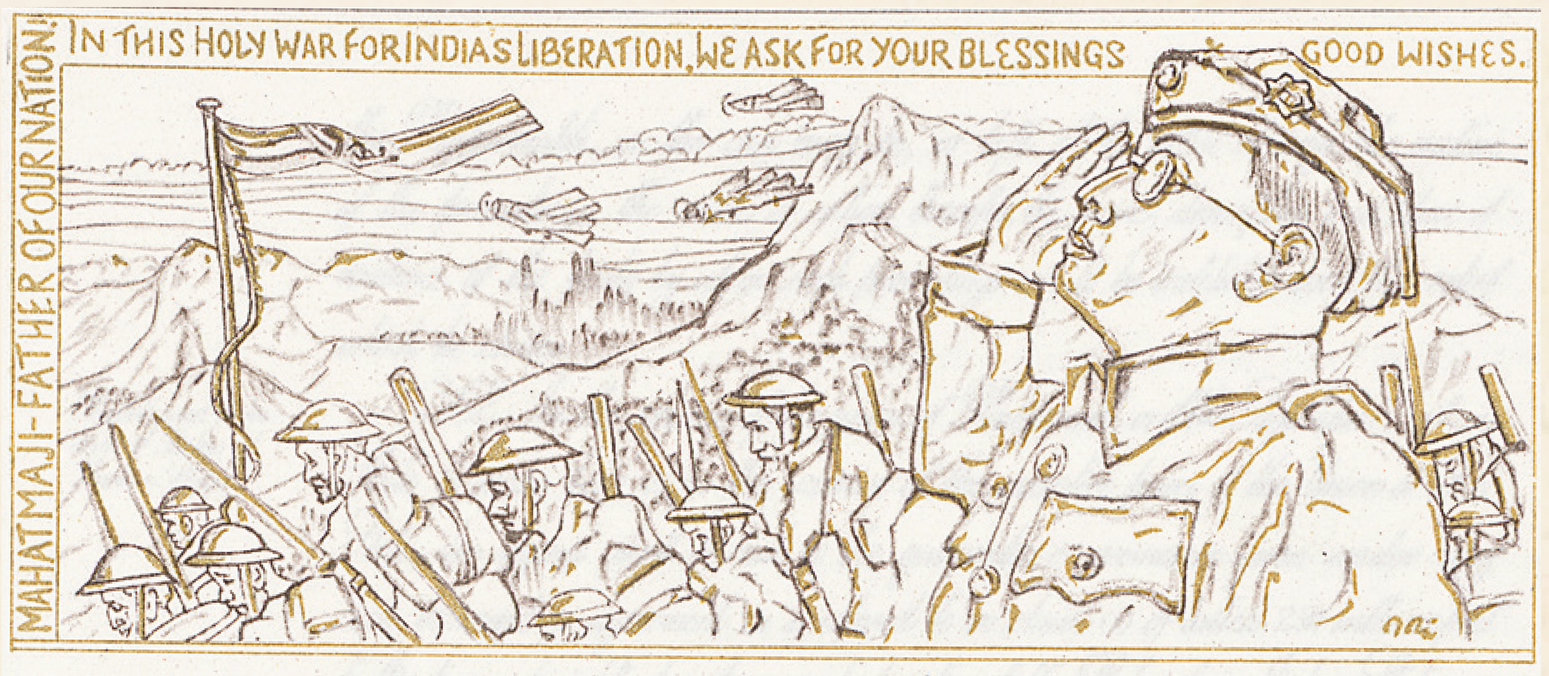
XIX

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

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

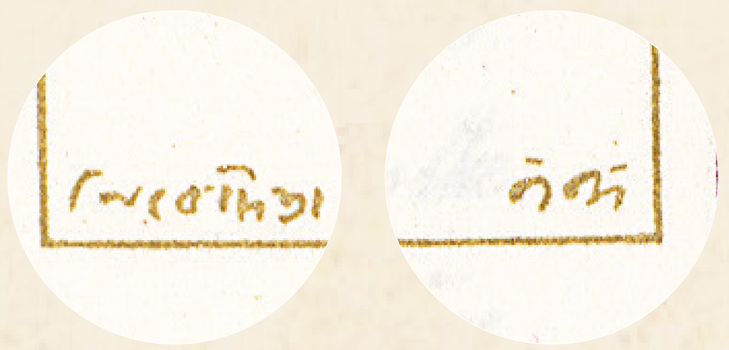
A Perumal

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



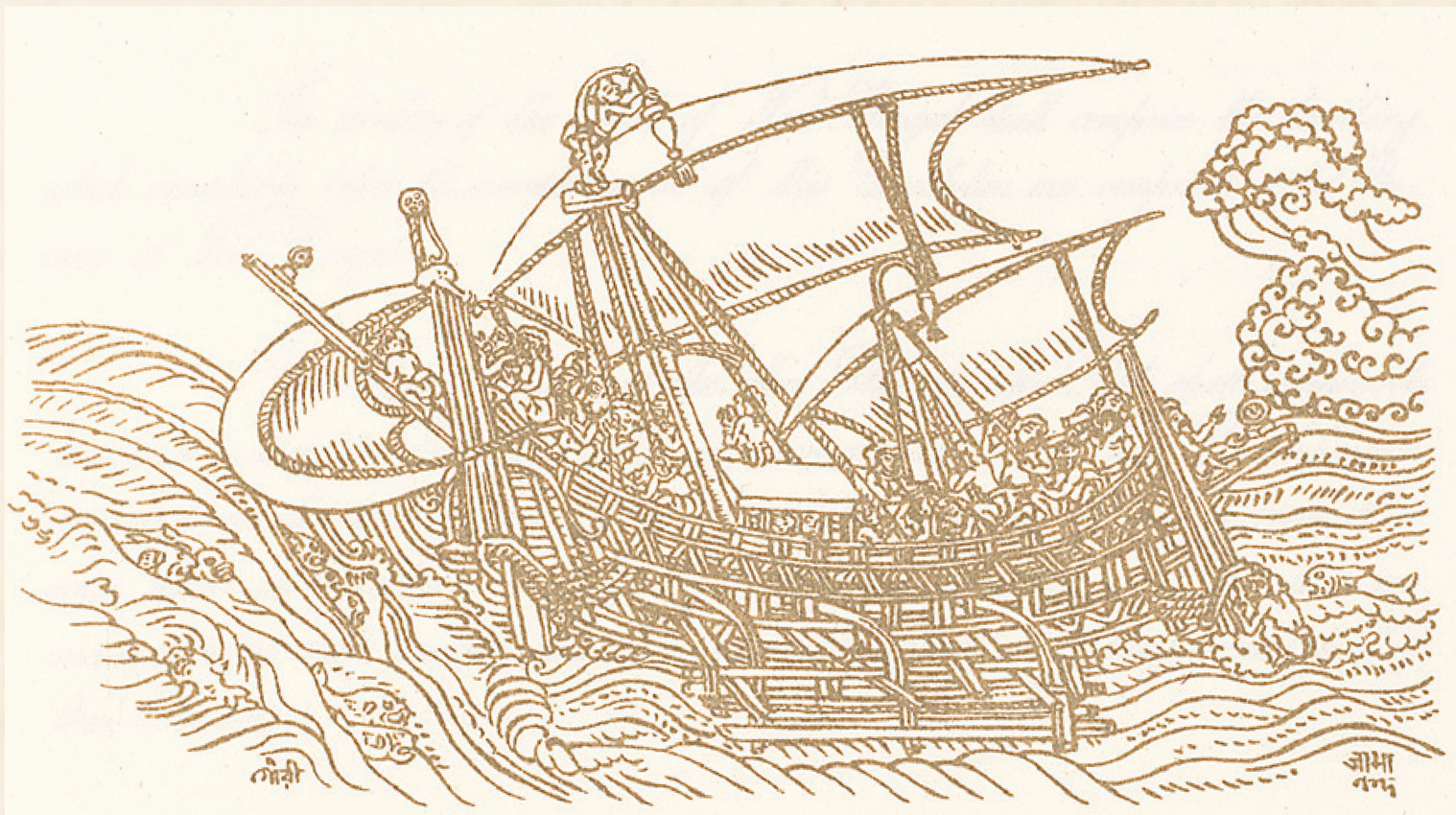
ARTISTS

Nivedita Bose | Biswarup Bose | Nandalal Bose

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]

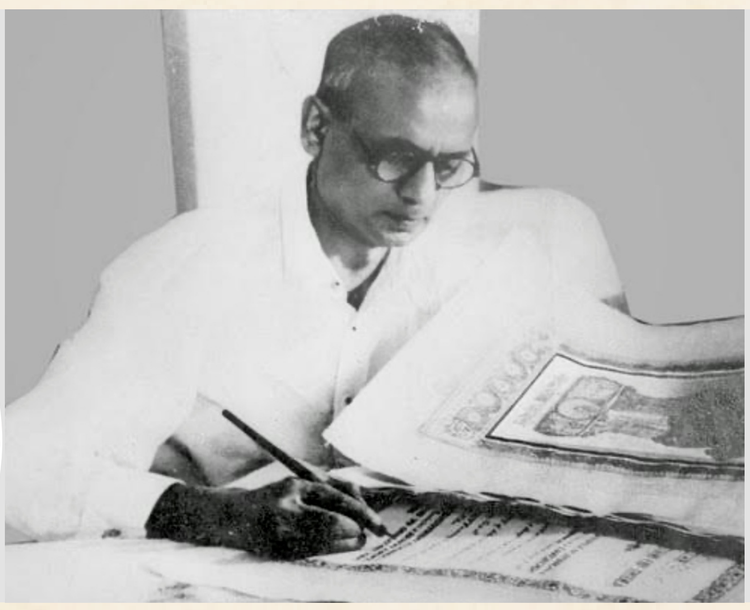
CALLIGRAPHY

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.







(c) such other property 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 two or more States or parts of States 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

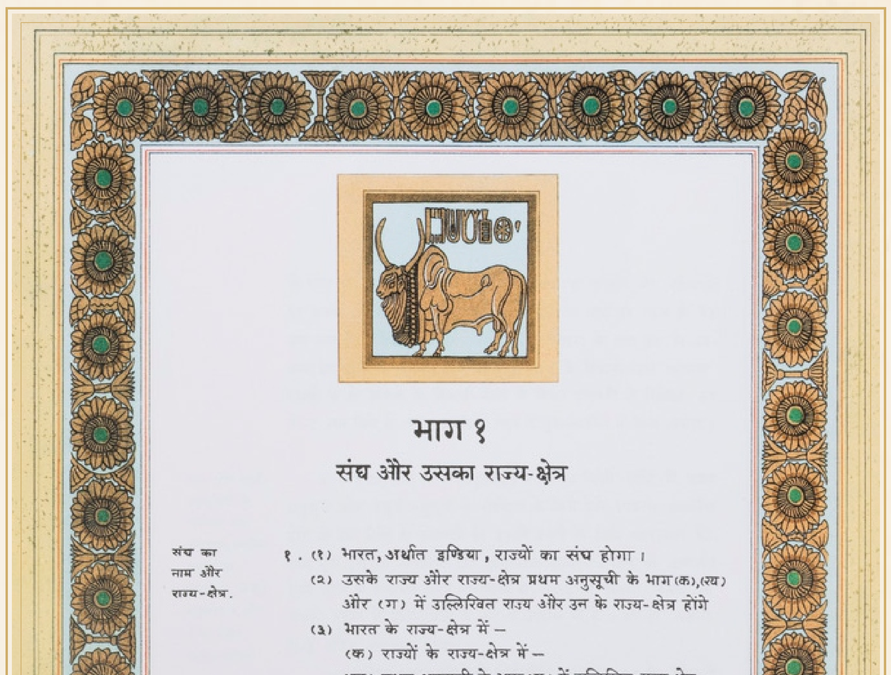
PREM

कृपाल सिंह

1

CALLIGRAPHY

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.



भाग १

संघ और उसका राज्य-क्षेत्र

संघ का नाम और राज्य-क्षेत्र.

१. (१) भारत, अर्थात इण्डिया, राज्यों का संघ होगा ।

(२) उसके राज्य और राज्य-क्षेत्र प्रथम अनुसूची के भाग (क), (ख) और (ग) में उल्लिखित राज्य और उन के राज्य-क्षेत्र होंगे

(३) भारत के राज्य-क्षेत्र में –

(क) राज्यों के राज्य-क्षेत्र में –

(ख) प्रथम अनुसूची के भाग (घ) में उल्लिखित राज्य-क्षेत्र; तथा

(ग) ऐसे अन्य राज्य-क्षेत्र जो अर्जित किये जायें, समाविष्ट होंगे ।

नये राज्यों का प्रवेश या स्थापना

२. संसद् विधि द्वारा, ऐसे निबन्धनों और शर्तों के साथ जिन्हें वह उचित समझे, संघ में नये राज्यों का प्रवेश या स्थापना कर सकेगी ।

नये राज्यों का निर्माण और वर्तमान राज्यों के क्षेत्रों, सीमाओं या नामों का बदलना.

३. संसद् विधि द्वारा –

(क) किसी राज्य से उस का प्रदेश अलग कर के अथवा दो या अधिक राज्यों या राज्यों के भागों को मिला कर अथवा किसी प्रदेश को किसी राज्य के भाग के साथ मिला कर नया राज्य बना सकेगी ;

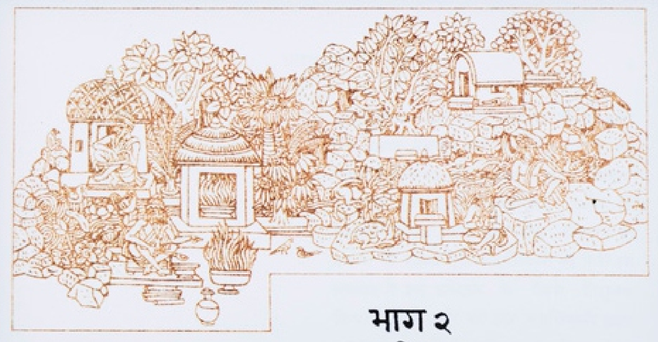
(ख) किसी राज्य का क्षेत्र बढ़ा सकेगी ;

(ग) किसी राज्य का क्षेत्र घटा सकेगी ;

(घ) किसी राज्य की सीमाओं को बदल सकेगी ;

(ङ) किसी राज्य के नाम को बदल सकेगी ;

परन्तु इस प्रयोजन के लिये कोई विधेयक राष्ट्रपति के सिफारिश बिना, तथा जहां विधेयक में अन्तर्विष्ट प्रस्थापना का प्रभाव प्रथम अनुसूचि



भाग २

नागरिकता

इस संविधान के प्रारम्भ पर नागरिकता.

५. इस संविधान के प्रारम्भ पर प्रत्येक व्यक्ति जिस का भारत राज्य-क्षेत्र में अधिवास है, तथा –

(क) जो भारत राज्य-क्षेत्र में जन्मा था ; अथवा

(ख) जिस के जनकों में से कोई भारत राज्य-क्षेत्र में जन्मा था; अथवा

(ग) जो ऐसे प्रारम्भ से ठीक पहिले कम से कम पांच वर्ष तक भारत राज्य-क्षेत्र में सामान्यतया निवासी रहा है ;

भारत का नागरिक होगा ।

पाकिस्तान से भारत को प्रव्रजन कर आये कुछ व्यक्तियों के नागरिकता के अधिकार.

६. अनुच्छेद ५ में किसी बात के होते हुए भी कोई व्यक्ति जो पाकिस्तान के इस समय अन्तर्गत राज्य-क्षेत्र से भारत राज्य-क्षेत्र को प्रव्रजन कर आया है इस संविधान के प्रारम्भ पर भारत का नागरिक समझा जायेगा–

(क) यदि वह अथवा उस के जनकों में से कोई अथवा उस के महा-जनकों में से कोई भारत-शासन-अधिनियम १९३५ (यथा मूलतः अधिनियमित) में परिभाषित भारत में जन्मा था ; तथा

(ख) (१) जब कि वह व्यक्ति ऐसा है जो सन १९४८ को जुलाई की उन्नीसवें दिन से पूर्व प्रव्रजन कर आया है तब यदि वह अपने प्रव्रजन की तारीख से भारत राज्य-क्षेत्र में सामान्यतया निवासी रहा है ;

अथवा

(२) जब कि वह व्यक्ति ऐसा है जो सन १९४८ की



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

CALLIGRAPHY

Calligraphed by Prem Behari Narain Raizada (Saxena) s/o Shree Brij Behari Narain Raizada of Delhi, c/o Messrs Govan Bros (Rampur) Ltd. Rampur.

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

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

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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.