

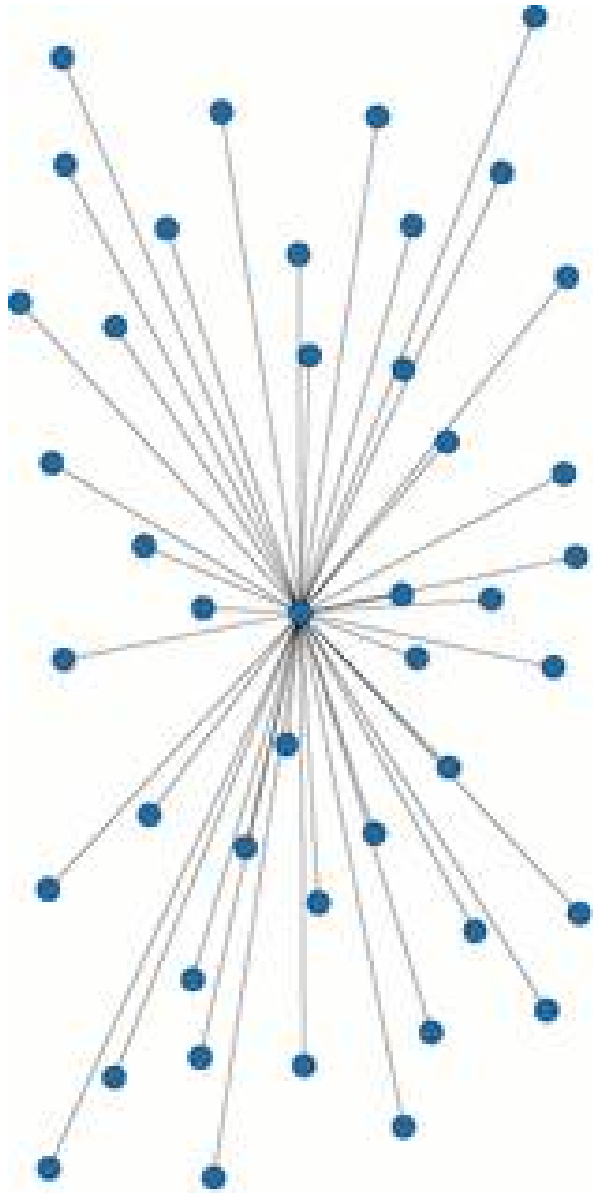
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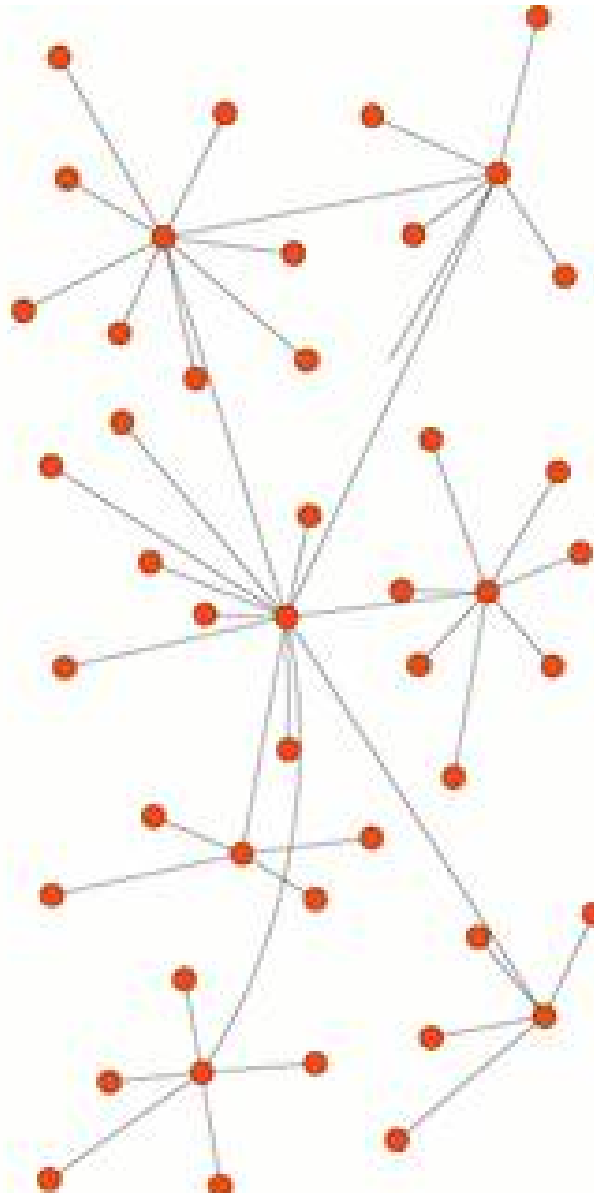
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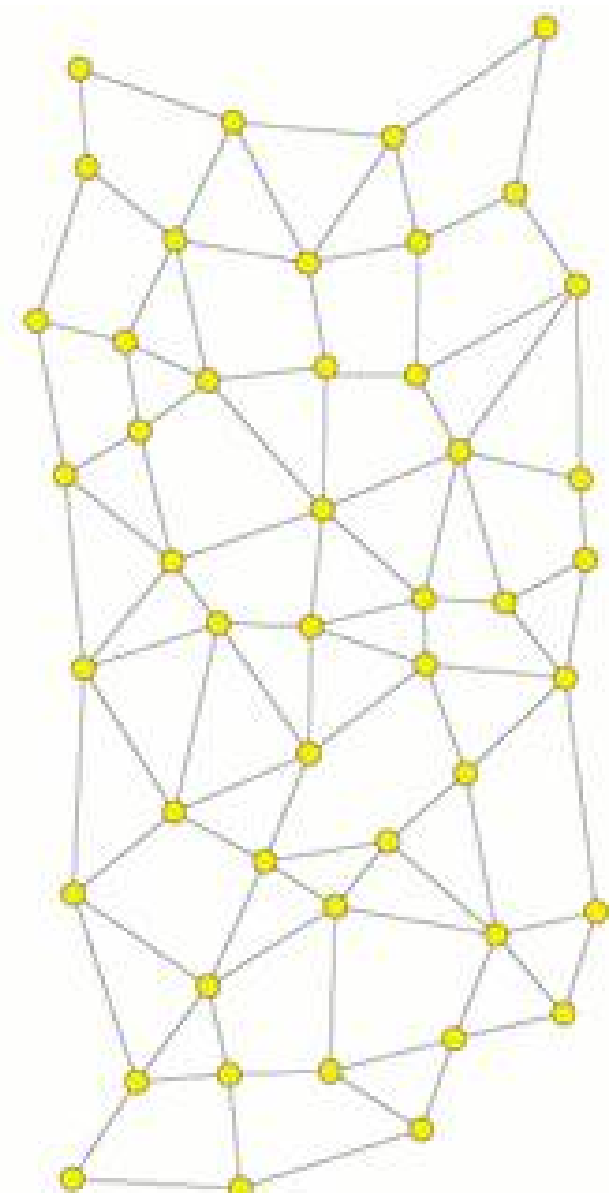
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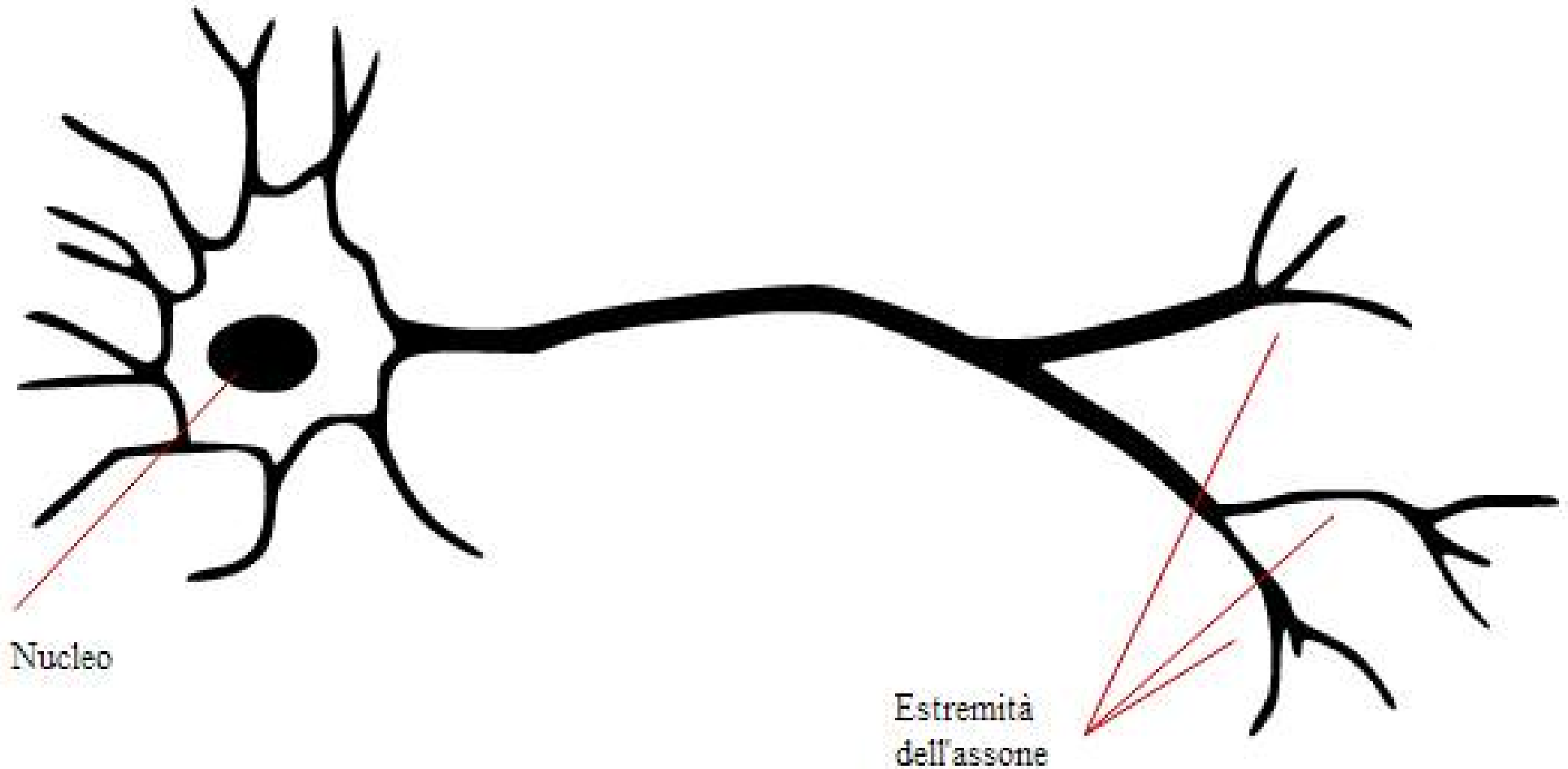


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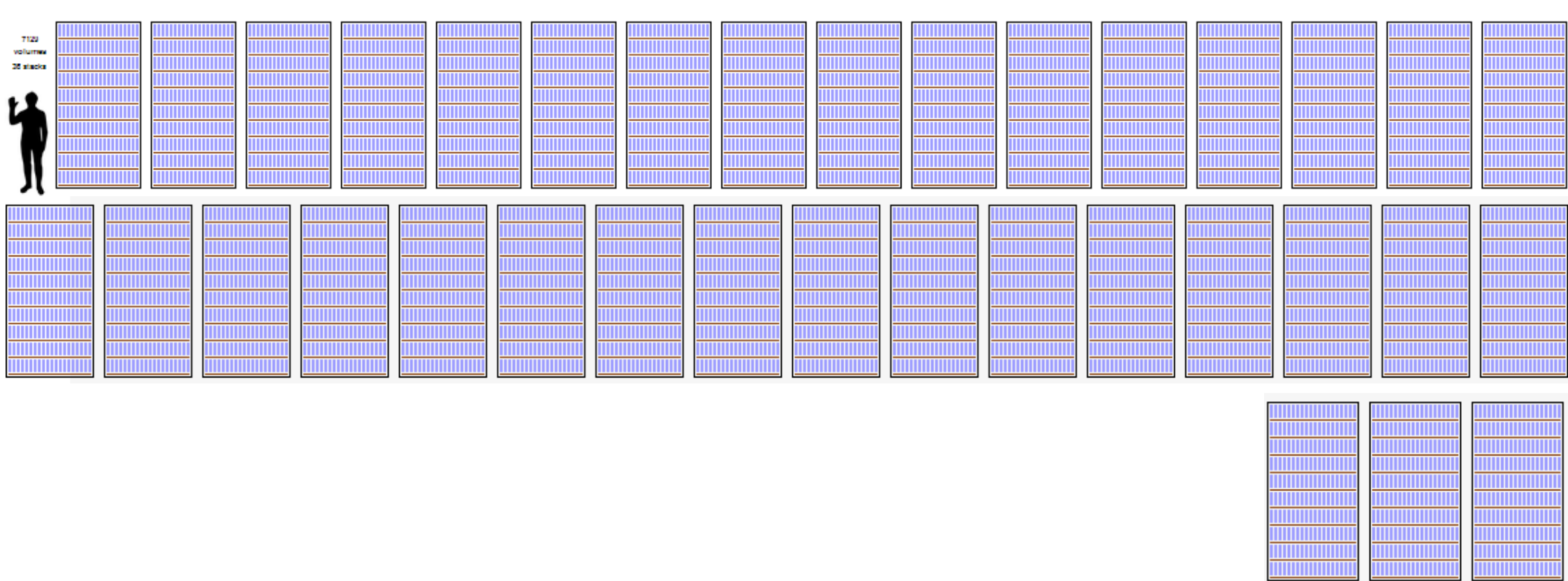


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नूतनपरिवर्तनानि
दूतावासः
अविशिष्टपृष्ठम्
नवागतैः परिचयः
अर्थदानम्

मुख्यपृष्ठम् सन्धाषणम्

पठ्यताम्

स्रोतः वृश्यताम्

इतिहासः वृश्यताम्



अन्वेषणम्



देवनागरी-लेखनार्थं किं कर्तव्यम्

[विलुप्यताम्]

मुख्यपृष्ठम्



॥ विकिपीडिया ॥
स्वतन्त्रविश्वकोशः

यः कोऽपि एतं सम्पादयितुम् अर्हति
संस्कृतविकिपीडियायां सम्प्रति ८,२६० लेखाः सन्ति।

विकिपीडियां प्रति स्वागतम्

संस्कृतविकिपीडिया संस्कृतभाषायां विद्यमानः स्वतन्त्रः विश्वकोशः। विकिपीडियानामा विश्वकोशोऽयं बह्विधेषु भाषासु उपलभ्यते। अस्य सम्पादनं भवद्भिः स्वयमेव कर्तुं शक्यते। सम्पादनविषये साहाय्यार्थं 'लेखसाहाय्यम्' पश्यन्तु। टङ्कनार्थं 'टङ्कनसाहाय्यम्' पश्यन्तु। एतावता ८,२६० लेखाः लिखिताः सन्ति।

संस्कृतविकिपीडियादूतावासः
२०१२ नवम्बर् २६

सङ्गणकीयशब्दाः शूलयन्ति किम्? उपयुज्यताम् - आङ्ग्लसंस्कृतसङ्गणकशब्दकोशः

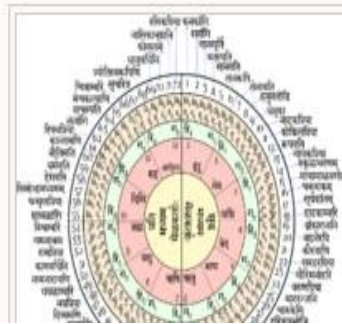
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Page information
सन्दर्भरूपेण पृष्ठस्योद्धरणः

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प्रमुखः लेखः

सङ्गीतम् इत्येषा कला शब्दैः नादैः शक्त्या च सञ्चाल्यमाना सङ्गा क्रिया । भावः लयः मेलनं माधुर्यं च उत्तमसङ्गीतस्य मूलन्यासाः भवन्ति । सङ्गीतं मनसि उद्भूयमाना सङ्गा क्रिया । अतः केनापि नादेन विना अपि मनसि एव सङ्गीतस्य अनुभूतिं कर्तुं समर्थाः मानवाः । यदा एषा क्रिया शास्त्रीशैल्या वाद्यपरिकरैः विशेषकौशलेन प्रदर्शिता भवति तस्याः सङ्गीतकला इति व्यवहारः । सङ्गीतस्य मूलं वेदाः एव । ऋग्वेदादिषु मन्त्राः सस्वराः एव । सङ्गीतं तु स्वरेणनिबद्धम्



वार्ताः

- नवम्बर् २१ तमे दिनाङ्के प्रातः ८ वादने पुणेनगरस्थे घेरवडा कार्गुडे भयोत्पादकस्य अजमलकसबस्य उद्बन्धनद्वारा मरणदण्डनं विहितम्।
- नवम्बरमासस्य २२दिनाङ्कतः केन्द्रीयशैल्याधिवेशनं दिनत्रयं यावत् भविता ।
- शिवसेना पक्षस्य संस्थापकः बाळासाहेब ठाकरेवर्यः २०१२ तमवर्षस्य नवम्बरमासस्य १७ दिनाङ्के मुम्बयीनगरे दिवङ्गतः । अस्य अन्त्यक्रियायां २०लक्षात्मकः जनसागरः सम्मिलितः आसीत् ।
- असमराज्ये पुनश्च कोक्राझार् मण्डले हिंसाचारः आरब्धः अस्ति । बोडोजनाङ्ग-बाङ्ग्लाभाषिमुस्लिंजनानां मध्ये बहुदिनेभ्यः सङ्घर्षः प्रचलन् अस्ति । अस्मिन् सङ्घर्षे गतसप्ताहे दशाधिकाः निहताः सन्ति ।
- म्यानमारदेशस्य विरोधपक्षस्य नायिकायाः अङ्ग सान् सू कीवर्यायाः बेङ्गळूरुनगरस्य भारतीयविज्ञानमन्दिरे



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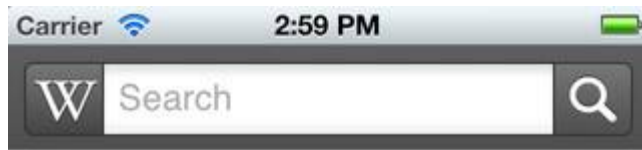
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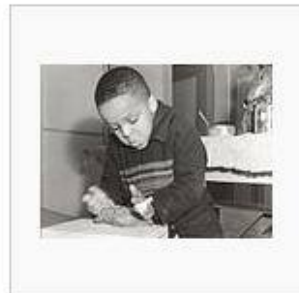
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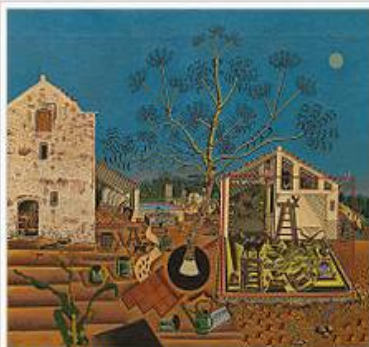
Biography

[edit]

Born to the families of a [goldsmith](#) and a cabinet-maker, he grew up in the Barri Gòtic neighborhood of Barcelona.^[2] His father was Miquel Miró Adzerias and his mother was Dolores Ferrà.^[3] He began drawing classes at the age of seven at a private school at Carrer del Regomir 13, a medieval mansion. In 1907 he enrolled at the fine art academy at La Llotja, to the dismay of his father. He studied at the [Cercle Artístic de Sant Lluç](#)^[4] and he had his first solo show in 1918 at the Dalmau Gallery, where his work was ridiculed and defaced.^[5] Inspired by [Cubist](#) and surrealist exhibitions from abroad, Miró was drawn towards the arts community that was gathering in [Montparnasse](#) and in 1920 moved to Paris, but continued to spend his summers in Catalonia.^[2]

Career

[edit]



The Farm, 1921–1922, National Gallery of Art, Washington, DC.

Miró initially went to business school as well as art school. He began his working career when he was a teenager as a clerk, although he abandoned the business world completely for art after suffering a nervous breakdown.^[6] His early art, like that of the similarly influenced [Fauves](#) and [Cubists](#) exhibited in Barcelona, was inspired by [Vincent Van Gogh](#) and [Paul Cézanne](#). The resemblance of Miró's work to that of the intermediate generation of the [avant-garde](#) has led scholars to dub this period his Catalan Fauvist period.^[7]

A few years after Miró's 1918 Barcelona solo exhibition, he settled in Paris where he finished a number of paintings that he had begun on his parents' farm in [Mont-roig del Camp](#). One such painting, *The Farm*, showed a transition to a more individual style of painting and certain nationalistic qualities. [Ernest Hemingway](#), who later purchased the piece, compared the artistic accomplishment to James Joyce's *Ulysses* and described it by saying, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things."^[8] Miró annually returned to Mont-roig and developed a symbolism and nationalism that would stick with him throughout his career. *Catalan Landscape (The Hunter)* and *Tilled Field*, two of Miró's first works classified as [Surrealist](#), employ the symbolic language that was to dominate the art of the next decade.

In 1924, Miró joined the [Surrealist](#) group. The already symbolic and poetic nature of Miró's work, as well as the dualities and contradictions inherent to it, fit well within the context of dream-like automatism espoused by the group. Much of Miró's work lost the cluttered chaotic lack of focus that had defined his work thus far, and he experimented with collage and the process of painting within his work so as to reject the framing that traditional painting provided. This antagonistic attitude towards painting manifested itself when Miró referred to his work in 1924 ambiguously as "X" in a letter to poet friend [Michel Leiris](#).^[9] The paintings that came out of this period were eventually dubbed Miró's dream paintings.



Miró did not completely abandon subject matter. Despite the [Surrealist](#) automatic techniques that he employed extensively in the 1920s, sketches show that his work was often the result of a methodical process. Miró's work rarely dipped into non-objectivity, maintaining a symbolic, schematic language. This was perhaps most prominent in the repeated *Head of a Catalan Peasant* series of 1924 to 1925. In 1926, he collaborated with [Max Ernst](#) on designs for ballet [impresario Sergei Diaghilev](#). With Miró's help, Ernst pioneered the technique of *grattage*, in which he troweled pigment onto his canvases.^[citation needed]

Miró returned to a more representational form of painting with *The Dutch Interior of 1928*. Crafted after works by Hendrik Martenszoon

name	
Born	20 April 1893 Barcelona, Spain
Died	25 December 1983 (aged 90) Palma, Majorca, Spain
Spouse	Pilar Juncosa Iglesias (1929–1983)
Nationality	Spanish
Field	Painting, Sculpture, Mural and Ceramics
Training	<i>Escuela de Bellas Artes de la Llotja</i> , and <i>Escuela de Arte de Francesco Galí, Circulo Artístico de Sant Lluç</i> , 1907–1913
Movement	Surrealism , Dada , Personal , Experimental
Influenced by	André Masson , Pablo Picasso , Tristan Tzara and André Breton
Influenced	Arshile Gorky
Awards	1954 Venice Biennale Grand Prize for Graphic Work , 1958 Guggenheim International Award , 1980 Gold Medal of Fine Arts , Spain

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