

## INTRODUCTION AND OUTLINE OF THE CHAPTERS

The aim of the thesis is to trace and analyse various factors in the development of contemporary Art (painting and sculpture) in 'Western India'. The period of survey covers mainly the twentieth century with the stress on the decades since about 1940. This decade is crucial in many ways, as it was during this decade that World War II was over, India achieved independence and some of the progressive tendencies began their formative stage. But in order to analyse and explore the factors that were responsible to bring out the changes in the course of development, the happenings in the socio-political and cultural fields in Bombay since around 1850 are taken into consideration. The region of study is 'Western India' namely the Bombay Presidency as it was known during the British colonial days. The spotlight is on the Bombay City which became the dynamic centre of activities in Western India upto 1950 (after 1950 an equally important centre emerged at Baroda). Different aspects of Bombay as a cosmopolitan city are studied in order to analyse the reflections of these on the developing trends of Art in Western India.

The background of the development of Bombay as a cosmopolitan urban centre, its ever changing atmosphere, the social tendencies of the people of Bombay of various castes and creeds, their behaviour patterns is tackled in the opening chapter.

Significance of the role of Bombay Art Society as one of the

chief promoters of the art-activities and of the other art societies in the Bombay province, together with the role of educational programme of Sir J.J. School of Art, is analysed in relation to the development of art trends as they began during the turn of the previous century. The currents and cross-currents which influenced the art-styles of Bombay painters, the relation of the other centres of Western India viz. Poona, Indore, Baroda, Kolhapur, Ahmedabad to Bombay is also discussed subsequently.

The influence of the British principals who presided over the educational programmes of the J.J. School of Art, other British painters exhibiting their paintings in India and especially that of the European critics who came to India at the outbreak of the World War II, their impact on the changing art-trends, the impressions and influences brought back by the Indian painters and sculptors who visited the modern art centres in European countries and the repercussions on the art-trends of the period is taken into consideration.

The chief factor which provides the inspiration for the rapid development of Bombay was the considerable number of generous patrons who came forward to encourage and help the promising individuals in each branch of knowledge including the fine arts. The names of these patrons and their significance in the process of development of art in Bombay is also noted.

If Bombay became the nuclear point of receiving and synthesising the amalgam of varied influences, in turn it also became the emanating point for radiating and transmitting ideas to other

art centres outside Bombay city i.e. in Maharashtra and neighbouring regions.

The period of survey is divided into groups of generations of the artists according to the development of particular styles of painting and sculpture which helps to analyse the art-movements through their various stages.

### Outline of Chapters

#### Chapter I:- Bombay Presidency

This chapter presents a historical perspective of the area of study indicating the socio-cultural situation.

The following points will be considered:

1. Significance of Bombay City in the Bombay Presidency, (which included Konkan, Karnatak, Dharwar, Deccan, Thana, Colaba, Sindh and Gujarat) and its relation to other parts of India.

2. Brief history of the islands of Bombay from Satavahana Dynasty to the beginning of the British rule.

3. The people of Bombay, their origins, characteristics, their social role, ways of living, development of educational and cultural field.

4. The prominent citizens who played significant part in the development of Bombay.

5. Development of the situation ripe for change in the field of the arts and culture.

Chapter II:- 'Romantic Realism'  
(Academic Realism)

This style emerged as the outcome of the British method of art-teaching in the art-schools at Madras, Calcutta, Lahore, Lucknow and Bombay. The brief information of each centre is given in this chapter together with the consideration of the situation especially in Bombay which helped to create a strong influence of British academic style of painting which remained dominant for about half a century.

The significant part played by the annual exhibitions of the Bombay Art Society at Bombay and of the respective fine art societies of Calcutta, Simla, Poona and Madras. The nature of the exhibitions, the prizes awarded and the exhibits etc. are discussed. The prominent painters of Bombay who exhibited regularly, including Pestonji Bomanji, Pithawalla, S.P. Agaskar, A.X. Trindade, M.V. Dhurandhar, A.B. Bhonsule, Chudekar, L.N. Taskar etc. and sculptor Mhatre, their achievements and their prominent works exhibited in the annual shows of the Bombay Art Society are analysed. The common qualities of their art-styles and how they could be incorporated in one stylistic group is also considered.

Chapter III:- Naturalistic Tendencies

The period after approximately 1907 upto about 1930 showed a tendency on the part of the painters to paint, landscapes and portraits or 'subject' pictures in a distinct naturalistic manner. Their style which the critics called 'The open-air school' is

analysed and compared with the style of the previous generation. In this chapter the achievements of the painters like Haldankar, Parandekar, Panwalkar, Achrekar, Fernandis, etc. are considered.

The reasons behind the outcome of the style in this period and especially about the tendency to extensively use water colour are explored. The distinct qualities which this style contributed to the development of the art-style in Bombay is also marked out. The parallel developments in sculpture as revealed in the work of sculptor Phadke with reference to his important sculptures.

#### Chapter IV:- The Indian Interlude

An attempt to revive the Indian traditional decorative style and the happenings which led to the emergence of this tendency are analysed in this chapter. The aspects of the Indian decorative style used by the Bengal school are compared. The role of Principal Gladstone Solomon in this revival and his idea about the synthesis of several elements in the formation of this style are discussed. The painters who helped to develop the Indian style in this period at Bombay like Ahiwasi and Nagarkar, and the styles of the painters who emerged out of the training in this period like Ravishankar Raval, Rasiklal Parikh, Somalal Shah and Vijubhai Bhagat, Rasik Raval and Almelkar etc. in Bombay are considered. Sculptor Kamat's works also fall in this category and so are taken into consideration.

## Chapter V:- Indore School

(Impressionistic Trend)

The period discussed in this Chapter is approximately from 1934 upto 1945 which was dominated by the painters like Solegaonkar, Bendre, D.J. Joshi, Manohar Joshi who originated from Indore. Attention is drawn to contribution and influence of painter D.D. Deolalikar as the founder of Indore art-school. The common qualities in the art-styles of these painters and their prominent paintings are discussed and analysed. The factors which helped to bring certain aspects in their style are explored.

## Chapter VI:- Progressive Group of Artists

The sudden turn which the works of the progressive painters gave to the art-trends of Bombay in the year 1949 by their first exhibition, is significant in the sense that it established the final break from the Academic Realism which had been ushered in more than half a century ago. The factors in other parts of India and in Bombay itself which were responsible for the rise of the progressive artists, the role of the critics like Langhammer, Schlesinger and Leyden and the other cognoscenti, the repercussions of their style on the art-trends of Bombay as well as other centres of art in India are discussed. The evolution in the works of the six founder members of the Progressive Group viz. Ara, Souza, Raza, Hussain, Gade and Bakre is analysed. The common factors in their individual styles and the distinct aspects are taken into consideration to point out the significance of their contribution.

## Chapter VII:- Branching Off - I Bombay Group

After the dispersal of the Progressive Group, some prominent painters of Bombay and the remaining members of the Progressive Group came together and formed the 'Bombay Group'. The works of the painters of this Group, the common qualities in their paintings and the distinct aspects of their art-styles and the individuality in their works are analysed. The significance of this group of artists in the rapidly changing art-field of Bombay and their absorption of various ideas and styles in their thinking as well as in their creative works is pointed out.

The achievements of the painters of this group viz. Palsikar, Hebbar, Chavda, Hussain, Ara, Samant, Gaitonde, D.G. Kulkarni and those of sculptor Pansara whose development was almost parallel to their thinking are discussed with reference to their prominent works.

## Chapter VIII:- Some Independent Artists

The multidimensional aspect of the paintings as well as sculpture in Western India during the sixties and after is discussed in this Chapter. The reflection of the art-trends in international field on Indian art today, particularly on such artists who did not belong to the other two groups. These include painters like Akbar Padamsi, Tyeb Mehta, Jehangir Saba-vala and Badrinarayan and the sculptors Pillo Pochkhanwalla and Adi Davierwalla. Their formative period, development and contribution are analysed with reference to their prominent works.

### Chapter IX:- Baroda School

The emergence of Baroda School in Gujarat since 1950 proved significant in the sense that another equally important centre (though partly influenced by the developments in Bombay) was established which gave rise to several painters and sculptors, who secured prestigious place in the art-world of India.

A brief survey of the situation and the important factors that led to the emergence of Baroda school is given. The new approach of the art-educational programme adopted there and its significance compared to the art-educational programme in other centres is discussed in this chapter.

An account is given of the contribution of the eminent art-teachers of Baroda, and of the early batches of painters and sculptors who emerged from Baroda school, with reference to their prominent works.

### Chapter X:- Conclusion

The geographical situation of Bombay, and its emergence as a cosmopolitan urban centre enabled the minds of the Bombay people to receive and assimilate the influence of the British academic realism, disseminated through the training of Sir J.J. School of Art. It is interesting to see how the talented students of J.J. School absorbed the British inspired art-style thoroughly, so much so that they excelled and proved their ability. Even the English critics admired their works. The eminent sculptor Mhatre was wholeheartedly given acclaim not only by the Britishers but



even by the critic like Birdwood who was in the beginning reluctant to admit the talent of the Indian students.

It is very exciting to trace how from the strong influence of the British academic style, the Indian painters and sculptors, struggling to find their own expression and trying to break from the tendency of the academic style of painting with microscopic details, stepped into the impressionistic phase of the Indore School. A sharp break came with the Progressive Artists Group which made the artists aware of the European trends who were succeeded by the artists of the Bombay Group, many of whom went abroad and returned with various influences in their minds. They successfully attempted to synthesise the elements of Western art with the Indian sensibility and the pictorial tradition. Through such various phases, Indian art-trends during the seventies have arrived at the varied manifestations showing several facets. It is on these lines that I have studied and compiled the documentation of the art situation in 'Western India' which leads to the following conclusion:

From its state of predominantly British influence during the second half of 19th century, the art in Western India has been developing through a complex blending of various artistic trends, emerging in the present time with multifarious tendencies such as expressionism, tantric-art, surrealism and non-objective art etc. It clearly gives the idea of how modernity has taken its roots in Western India which is one of the major regions of the country. It also enables us to observe the process of how the Indian

painters have discovered aspects of the 'Modern Western Art Movements' and responded to them through their experiments in pictorial and plastic media.

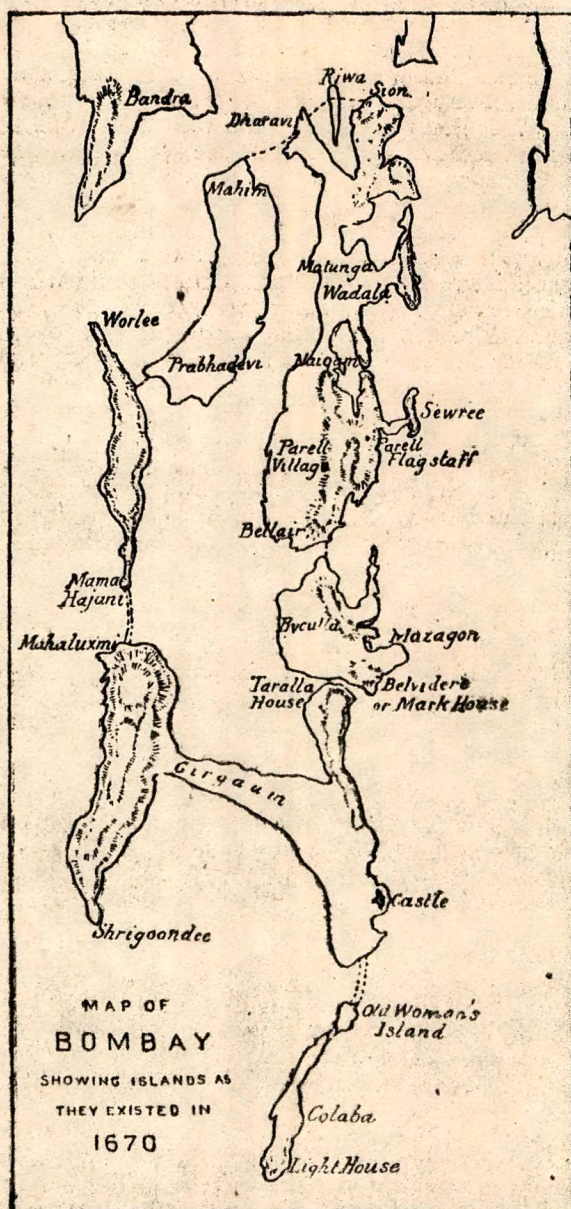
The sources I have explored

- I - Newspaper review of the exhibitions - from Times of India (from year 1888 onwards), Bombay Chronicle, Evening News, Bharat Jyoti, Economic Times, Indian Express and some Marathi and Gujarati papers and Exhibition reviews from the magazines like Marg, Lalit Kala Contemporary, March of India, Times of India Annuals, Art Heritage, Design, etc.
- II- Catalogues of various exhibitions including the catalogues of the Annual Exhibitions of Bombay Art Society, Art Society of India, the State Art Exhibition at Bombay, and catalogues of one-man-shows and group shows of the painters and sculptors in Bombay and at other centres in India, such as, catalogues of National Exhibitions. I have also explored some rare catalogues like one of Pithawalla's one-man-show in London, another one of the Exhibition of the Royal British Colonial Society of Artists, in Bombay, or some other catalogues which have not been explored by any other person upto this time.
- III - Learned journals and articles on individual painters or the group-shows, or articles on contemporary art by various critics.
- IV - Miscellaneous literature - including the articles and books related to the situation in Bombay in political, social,

cultural fields, books like 'Vishrabdha Sharda' (Marathi) which published the letters of eminent personalities including some painters.

- V - Personal records of painters like Ambika Dhurandhar, Shri Taskar, S. Shirangonkar, Solegaonkar, Hebbar, Chavda, Ara, Satavlekar, etc. and also of late M.R. Achrekar.
- VI - Personal Interviews - I took the opportunity to interview several eminent painters in Bombay like N.S. Bendre, Solegaonkar, Chavda, K.K. Hebbar, Ara, D.G. Kulkarni, Ambika Dhurandhar, Taskar, M. Satavlekar, M.R. Achrekar, Barrister V.V. Oak, A.A. Bhonsule out of which the last three are not alive now. I also met several persons who could give me valuable information about the old painters of Bombay School.
- VII - Archival material of reproductions published in several magazines and weekly journals and the photographs of paintings and illustrations etc.

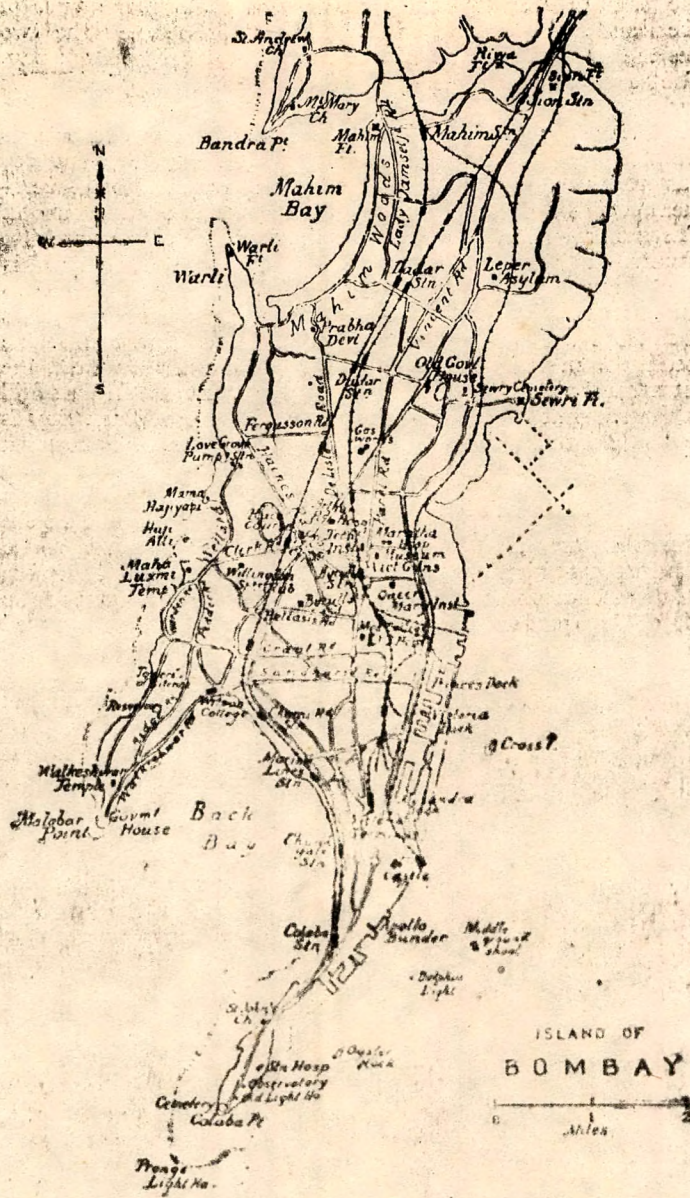
## HISTORY





DESCRIPTION

9









## CHAPTER - I

### THE BOMBAY PRESIDENCY AND ITS MILIEU

Bombay city has got a significant place in the whole <sup>of</sup> Western India due to its geographical, cultural as well as educational importance. Though it is the most important city of the Maharashtra State, Bombay does not consist of only the Maharashtrians but it has been also a settlement for the people from all regions of Western India. It represents a real amalgum of the whole region of Western India which was known previously, during the British colonial days as the "Bombay Presidency". The then Bombay Presidency included Konkan, Canara (Karnatak), Dharwar, Deccan, Thane, Colaba, Sindh and Gujarat, (see map on page 14 ).<sup>1</sup> Bombay was strategically located to serve as an ideal port for trade and communication purposes. It also became a convenient point of entry to the Indian subcontinent. It was quite natural that it attracted and brought into contact people from various places, castes and creeds. Several people from different provinces came here to try their luck and settled here for generations to come. The result was that 'Bombay' emerged as the most cosmopolitan urban centre. Surprisingly enough the people who settled here, instead of imposing their own culture rather contributed and merged with the evolving Bombay culture. Some individuality no doubt remained present, but as the people had to face various types of existential problems and difficulties, the feeling of togetherness and pragmatic aspect developed out of the common struggle for survival.

With this pragmatic attitude the sense of propriety ('Auchitya' in Sanskrit) was never lost. The Bombayite never abandoned himself fully for the realm of art. He did not destroy the past but tried to uplift it to the highest level. The artists or poets never showed the over emotional expression which has been observed so often among the people of Eastern India.

Some parts of the Bombay Presidency have a long history since the ancient times. The first written reference about Bombay is found in the writings of the famous geographer Ptolemy <sup>circa</sup> in 150 A.D.<sup>2</sup> At that time Bombay was ruled by the Satavahan Dynasty which had control over the whole Western and Southern Maharashtra. After them several rulers came in different periods viz. the Satrapas, (third and fourth century), the Mauryas, (fifth and sixth century), the Chalukyas of Badami (sixth century), the Rashtrakutas (8th century) and in the late mediaeval period the Shilaharas and the Yadavas from Deogiri. The last king of Yadavas, Ramdeorao, was defeated by Allauddin Khilji. Ramdeorao had sent his son Bhima or Bimba to Konkan who had returned back with five caste-groups including Patane-Prabhu, Panchkalshi, Palshikar Brahmins etc.<sup>3</sup> He established his capital in Mahikavati, (the present day Mahim) and built the temple of Prabhavati there. Bimba's son was defeated in 1903 A.D. by the Nayak kings of Chaul. After that in 1348 A.D., the Sultan of Gujarat conquered this region. In 16th century it was taken over by the Portuguese and finally as part of the treaty of 1661, the Bombay island was handed over to the British king Charles II, as dowry by the



*the former had*  
 Portuguese ruler when ~~he~~ married princess Braganza. The British king gave it to the East India Company for trade purposes for a nominal rent of 10 pounds per year.<sup>4</sup> Thus by the end of 1668 it came under the control of the East India Company. The East India Company had to fight with the Siddis, Marathas, Dutch as well as the Mughals but at last they were able to overpower all these and survived to rule for nearly three centuries. Bombay really developed into a vast modern metropolis under the British rule.

The region of Bombay originally consisted of seven islands. These were (1) Big Colaba, (2) Smaller Colaba, (3) Majgaon, (4) Parel, (5) Worli, (6) Matunga and (7) Mahim<sup>5</sup> (refer the map on p.12 ). These have now been transformed into one island partly by ~~siting~~ <sup>silt</sup> action of the sea and partly by the human efforts, (see map on p.13 ). Due credit should be given to the officers of the East India Company who looked after the betterment of the conditions in Bombay. They persuaded the Indians to settle there so that they could be employed for administrative responsibilities. However, with this selfish interest, the sympathy for the Indians was also present amongst some of the officers like ~~Gerala~~ <sup>d</sup> Aungier, who by his liberal religious policy and efficient administration brought up the population of Bombay city from 10,000 to 60,000.<sup>6</sup> He not only took measures to protect the people from burglary and murders, but also started Postal and Banking services for the convenience of the people. He also established the first Hospital in Bombay and protected the seaside by strong fortifications.

In the first decade of 19th century the East India Company expanded its functioning from a merely trading and commercial organization. Henceforth improvement of the administration of the Indian realm was added also among its main function. 'The white man's burden' (to enlighten the people who were inferior to the British) was at the root of their liberal policy in the educational field. Education in several branches was introduced gradually. It was mainly due to Mount Stuart Elphinston, the then Governor of the Bombay Presidency, that the first initiative was taken in this matter. The Bombay Education Society was founded in the year 1815 to render education to Hindu as well as European students. It established several schools for this purpose. The Missionaries had already established the schools for boys and girls long before, but they were restricted to Christians. The American Missionaries established schools for Hindu boys and girls. Several personalities like Dr. John Wilson and Mrs. Wilson, Robert Cotton Money, and Governor Grant, helped the cause of education. With these foreigners the natives also came forward to join in the effort. Amongst them Jagannath Shankarshet, (wellknown as Nana Shankarshet), Sir Jamshetji Jijibhai and several others were included. Several colleges imparting teaching of different subjects and of different branches of education were established by the second half of the 19th century.

After 1850 transportation and communication also developed further by the introduction of telephone, post and telegraph, railways, radio etc. Around 1857, inspite of the agitation in

many parts of the country, the British Government founded the universities at Calcutta, Bombay and Madras, which gave degrees to the students who completed several years of the college courses. The Bombay University was established in the year 1859 and was originally modelled as an examining body on the lines of the University of London. Its constitution was modified at the beginning of 20th century. In the second half of the 19th century renowned colleges in Bombay, like Elphinstone College, Wilson College, St. Xavier's College, The Sydenham College of Commerce and Economics, The Law College, The Grant Medical College were established and were recognised by the Bombay University.

The name Bombay is the anglicized version of the original word "Mumbai" derived from the word 'Maha-Amba'; the great Goddess Parvati. The later versions 'Mumba-devi' or 'Mohamayi Devi' (the temptress) derives from the same word. The last one means the 'Goddess who tempts' and naturally the name 'Mumbai' means the city which tempts people to come and settle. One legend <sup>recounts</sup> ~~goes~~ that Mumbadevi the Guardian Goddess of the city, gave a boon that who-soever will come to the city Bombay will find means for his maintenance and will not be left hungry. Apart from its folk-loristic aspect, this has by and large turned out to be true. Even today we see thousands of people coming from outside areas to earn in Bombay either by accomplishing some job or in some business and all these people are conveniently absorbed by the Bombay people without any resentment.

The Bombay public is thus the amalgum of the whole of the Bombay Presidency. The Brahmins from Konkan, who came as the priests or as the Government servants, the chieftains of the Yadavas of Deogiri, who came from Paithan and became known as the Paithan Prabhus. The clans which went to Gujarat and then returned became known as the Pathara Prabhus (meaning the Prabhus from the 'Pathar' i.e. Plateau), the Zoroastrians, who left Iran for fear of persecution had taken shelter in Sanjan, near Surat and then migrated to Bombay, are some of them. The two important local tribes were those of Kolis and Bhandaris, who belonged to the Bombay region itself. The Kolis are supposed to be amongst the few aboriginal tribes of the Dravidian origin and especially the Meta-Kolis claim to be the earliest colonists of Bombay. The Bhandaris who were contemporary to the Kolis were also among the earliest inhabitants and who are chiefly the palm-tree-tappers and distillers of liquor. The records show that the early British rulers took help of the Bhandaris to promote law and order amongst the natives.<sup>7</sup> The Bhatias came from Saurashtra mainly as traders and also became brokers of some of the large English commercial firms, and some even became pioneers of mill-industries along with the Parsis. They monopolised the cotton trade. The Gujarati Khojas of Bombay, were the original Hindoo Lohanas of Gujarat, converted to the Islamic faith by the Mohomedan missionary Pir Sadruddin. They became the followers of Aga-Khan and indulged in trade and commerce. Some of them also joined professional fields as architects, doctors and lawyers. The Lohanas in Bombay, claim their descent from the branch of Rajputs, known as the Rathods,

and mainly entered in the trade, merchandise, banking, grain and cotton-dealing and shop-keeping. The Bombay Bohras, who, like the Khojas, were the descendants of the Hindoo converts of Islam, especially the Dawodi Bohras are the richest and best organised class in Bombay. They became mainly the hardware merchants, or saddlery and harness dealers or even glassware and furniture merchants. The Pathans of Bombay came from the North-West frontier of India who are Suni Muslims and whose main preoccupation is money lending. The other class which dominates the money lending field is that of the Marwaris from Rajputana. The commercial class in Marwaris is mainly comprised of the bankers and merchants operating in stock and bullion exchange and the grain, seed and cotton market. The other class of Marwaris includes petty-traders and shopkeepers. The converted Christians who came from Goa entered mainly in the educational field as teachers or went in for white colour jobs as typists and clerks. In addition to these many other people from smaller communities have come and settled in Bombay. The word 'athra-pagad' (people of 18 different head-dresses) is most appropriate for the Bombay public.

Certain areas in Bombay became the special neighbourhoods of different communities and caste groups. Hindoos were thickly populated in Girgaum, the Pathare Prabhus in Thakurdwar area, the Gujaratis more in Bhuleshwar and Kalbadevi, the Muslims in Bhendi bazaar, Shaikh Memon and Abdurrehman street, Parsis in Khetwadi and Grant road, Christians near Dhobi Talav etc. The rich people had their bengalows at Malbar-Hill or Walkeshwar area.

Of all these, the Parsis and the Pathare Prabhus or Kayasthas dominated nearly all important fields in Bombay. The word Prabhu means the chieftain. The Pathare Prabhus claim to be descendants of Rajput chieftains who had fought for defending the Somnath Patan temple in Gujarat. The surnames of the Pathare Prabhus like Kirtiker, Vijaykar, Dhurandhar, Jaykar suggest their original status as Kshtriya chiefs. Both the Pathare Prabhus and the Parsis established themselves in the leading positions in several branches of the social life in Bombay. They proved their ability in the educational field also. Even in the area of arts Pithawala, Pestonji Bomanji, <sup>VV</sup>~~Dal~~erwala, Pochkhanavala, from Parsi community and Dhurandhar, Krishnarao Bhai, Agaskar from Pathare Prabhu community achieved the distinguished places as leading painters and sculptors. Several families of both these communities were very rich and came forward as patrons too. From the liberal donations of the Parsis, Sir J.J. School of Art, Jehangir Art Gallery, several schools and hospitals as well as charitable and cultural institutions came into existence.

The life style of the Parsis and the Prabhus was imitated by the other communities in Bombay. This reflected in the field of painting and sculpture too. Raja Ravi Varma, the leading painter <sup>Painted</sup> the female figures gracefully clad in the nine-yard saree of Maharashtra. Though he himself belonged to south India, he liked the female costumes of Maharashtrian ladies which enhanced the beauty of female figure. Similarly paintings of M.V. Dhurandhar and L.N. Taskar displayed female figures with nine-yard saree <sup>e</sup>white Pithawalla and Pestonji Bomanji depicted females with Parsi type

of costumes.

When we try to trace back the tradition of art in Deccan, we find that after the fall of the great Yadavas of Deogiri in 1317, at the hands of Allauddin Khilji, the dark-age followed. Art too, with other branches of knowledge suffered a great set-back. In the Maratha court, as the Marathas were continuously engaged in warfare, they did not get the peace of mind to encourage the development of art or crafts as the Mughals had done. Instead of embarking on ambitious sculptural or architectural monuments, art was mainly used to decorate the palaces of the petty rajas and the extensive residential houses of the land owners. It was mainly in the period of the Peshwas that some encouragement was provided to arts and crafts. The famous palace of the Peshwas i.e. Shaniwarwada with seven floors; unfortunately was destroyed in fire in 1812.<sup>8</sup> Yet the description of it in the <sup>B</sup>Rakhars (Marathi historical records) and other records and memoirs as well as the rich carving of the remnants of the Mastani Mahal preserved in the Raja Kelkar Museum at Poona, give enough idea about the grandeur of the palace and its luxurious decoration. Painting was used mainly to decorate religious pothis and the walls of the palaces. The paintings at Menawali, in the palatial house of Nana Phadanvis, the renowned minister of the Peshwas and the murals in the temples or private houses and palaces give evidence to the style of painting with rich colour schemes, simplicity of the rhythmic form and flat tones. Small decorative objects of brass or iron and even silver and gold, with rich

embellishment show the use of animal, plant and floral forms. Such objects in Raja Kelkar Museum show the highest technical skill and mature aesthetic sense developed in this period.

It is important to note that we do not get any reference about the training of art given in a disciplined manner. The only exception is an interesting reference about the earliest art school in the days of Peshwas. Diwan Bahadur Parasnis in his book the 'Poona in Bygone Days' gives an account of a school of art painting in European style. It tells that Malet, the British Resident in Poona introduced his father-in-law, someone called Wales- a portrait painter to the court of Peshwa in 1790. He painted portraits of Sawai Madhavrao, Nana Phadanvis and Mahadji Shinde. These are still preserved in the Poona University at Ganeshkhind. The Peshwa pleased by these portraits, requested Wales to start a school for painting. Several young students were selected and a school was started in the compound of Shaniwarwada. Amongst these students, Gangaram Tambat became a very successful artist and made very careful and sensitive drawings of the Ellora caves, which were presented to Sir John Shore, the Governor-General of India in 1794. However, the death of Wales in 1795 brought the end of this school. No further attempt was made to continue it or to establish another school of such type.



The Western India and particularly Bombay did not much benefit from the activities of the European artists travelling and working in India under the influence of the cult of 'picturesque'. Among those who drew or painted (or eventually to be engraved) picturesque scenes and ruins including the Daniels, only few of them passed through Western India like Lady Folkland and a professional painter James Wales, who did views of the island of Bombay and Ellora (1791/92). Nor did Western India witness a rise of local version of the Company school as a result of the awareness of the Western technique as was the case with Patna, Lucknow, Banaras and Tanjore. Although under Maratha patronage mural painting had been encouraged during the eighteenth and nineteenth centuries, about which we are coming to know today, but during the late nineteenth and early twentieth century, in Bombay art circles hardly any one was aware of its existence.

Yet this was not the case with the handicrafts. The victorians had an eye for the quality and workmanship of crafts. They were quick to recognise the qualities of what they called Indian art manufactures when these were first exhibited in the Great Exhibition held in 1851 at the Hyde Park. Such great exhibitions were subsequently held in Paris in 1877 and in Jaipur in 1883 and a detailed report had been prepared by that great enthusiast of

Indian handicrafts, Birdwood. Two of the three English men who organized the Jeypore Exhibition including Griffiths and Kipling, were teachers at the Sir J.J. School of Art, Bombay. Although the art schools seem to have been founded as a result of the success of the exhibitions of Indian handicrafts abroad, yet the policies towards the training given in the art schools had been ambivalent. At any rate the training given in the realistic technique also had prepared the ground for admiration of Ravi Varma's paintings, who came to be recognized as the Indian master of the Western rendering techniques in oils. He attained particularly much popularity in Maharashtra. Although a Keralite, he had developed a type of feminine ideal derived from both Parsi and Maharashtrian models, including the nine-yard sari-clad feminine characters from Indian mythology. To cash on the popularity Ravi Varma thought of multiple prints using the lithographic technique. And these oleographs printed in Maharashtra, one of the presses was in Lonavala, went to every home and in them we see the birth of the present day popular calendar based on the image of a goddess or a nationalist leader. The great metropolis that the Bombay city grew into during the last two hundred years is the vast stage on which was unfolded the epoch making drama that we are dealing with in this study. The city teeming with millions, which had hardly an Indian past, which grew essentially as a result of the contact with Europe and the consequential urbanization and westernized accompanying such a contact. From a mere trading centre, a port of call, a place for landing and exchange of goods and dealings with a few local brokers and money lenders, Bombay has become a huge sea port, a big

manufacturing and industrial centre and hub of innumerable banking and financial institutions. Phenomenal growth in the manufacturing, economic and commercial activity has made Bombay an architectural metropolis of modern capitalist economy, parallel to such western metropolises of Paris, London, New York. Indeed there are many parallels between the growth patterns of New York and Bombay city. In the vortex of the fierce economic activity were drawn the thousands of migrating groups from neighbouring regions so that in one vast urban complex have emerged the inevitable present day classes the teeming working class, the white collar class, the intellectual class educated through the English language in the westernized university educational system, the money owing bourgeoisie, and so on.

Many of these elite groups from among the wealthy, the intellectuals and even among the white collar class including some sections of Christians became highly anglicised. The phenomenon of absorption of western ideas and culture is a very conspicuous aspect of the development of Bombay, which lead many individuals and groups wealthy or from top administrative echelons to encourage and be involved in philanthropic, educational and cultural ventures. They became the patrons, they extended the favours of their office, they provided the audience for numerous art and cultural activities which flourished during the last hundred years, often by way of co-operative efforts between the British colonial officers and the Indian counterparts and conscious and munificent industrialists. The instituting of Sir J.J. School of Art and the founding of the

Bombay Art Society are some of the laudable examples.

Bombay's colonial period architecture is the most glaring visible landmark of the twin phenomenon of modernization and westernization even indeed of urbanization. Particularly the Fort area, the area at first dominated by the British for the initial economic and strategic activity is full of massive colonial architecture, the imposing Victoria terminus in the Victorian neo-gothic style, the Bombay university building, the Mint, the Town Hall etc. The rich built their Villas imitating Palladian architecture or its English adaptations using the Greco-Roman columns, orders and capital types, arches, entablatures, pediments and other western motifs. The other new phenomenon is the sight of immense thoroughfares thronged with jostling multitudes of people going to and fro as well as the public conveyances, horse drawn carriages, trams on tracks, automobiles etc. Never before had such multitudes of population come together which necessitated rows and rows of housing into miles and miles of distances as a feature of modern urbanization process. Coming together of masses of people divided into conflicting interests like owners of industries and businesses on one side and the underpaid working class, the ever dissatisfied white collar class, the cunning profiteering traders, brought into fore many tensions together with the pressures on amenities and supplies of daily requirements. These inevitable features of urbanization brought in its wake the public demonstrations expressing discontent or demands or seeking redress and around people for social justice.

The other most influential means of mass communication and medium for dissemination of constructive and modern ideas to develop in a big metropolis is the printing technology and the press. Bombay particularly became the centre of both English language and vernacular newspapers, e.g. the Times of India was found in 1838. By the second half of the century they played a great part in political education of the middle classes and even had a sound and restraining influence on both European and Indian thought. Even an Extremist like B.G. Tilak used the recourse of the press to disseminate his credo of Swaraj which has thrilled the masses. Through his paper 'Kesari' he strongly criticised the colonial government and stimulated the youth. During the twentieth century the medium of the press enabled the growth of art criticism and the practice of reviewing and criticising art exhibitions and artist works involving wider public into the discussion. This was also a new feature in the art-activity in Western India compared with the traditional system of artist's narrow audience being the narrow circle of the patron.

During the last two centuries as a result of the process of westernization as well as the awareness that Indians were experiencing about the larger world, a new awakening had been taking place in many parts of our sub-continent. Although many of these manifestations including the struggle for independence began in Bengal, but Western India and particularly Maharashtra also felt the impact. We are not so much concerned with the political developments in the present study here, although mention must be

made of the militancy in the freedom movement that was contributed by that fiery Maharashtrian patriot, Bal Gangadhar Tilak. But western India was to concentrate more on "works" which was the credo of the Prarthana Samaj established in Bombay in 1867 under the influence of Brahmo Samaj of Bengal. One of its leading members R.G. Bhandarkar, a great Sanskritist and archaeologist, established the famous Institute named after him at Poona. His associate, M.G. Ranade, who was a very distinguished judge is regarded as the father of the Renaissance in Western India. Under his guidance and leadership was founded the Deccan Education Society which enlisted 'life workers', 'to do for patriotic motives what Christian missionaries were doing out of religious devotion'. The most worthy disciple of Ranade was R.G. Gokhale, who was to become the leading Moderate politician with whom Tilak developed difference and separated to lead the Extremist faction subsequently. Karve and his associates concentrated on the uplift and education of women. He was responsible for starting a full-fledged Women's University which was also independent from the control of the colonial government. It is significant to note that Tilak's extremism and call for Swadeshi did not have any direct impact on the thinking about Visual arts in Western India, (as Extremist posture in general has had the impact on the Bengal School) which continued to be wedded to European ideas both during the realistic phase as well as in their modernistic manifestations. It can be argued that the essence of Moderatism—that the British connection (we may rephrase it as the link with the West) was ultimately going to be in the better interests of India—was unconsciously the moving spirit behind the developments taking place

in the Visual arts. Yet inducting modernism in the Indian art activity would also be considered as an extremist step in the political parlance.

It will be also relevant to mention the noteworthy developments which also took place in other cultural areas.

In the field of Marathi literature the activity became prolific since mid nineteenth century and the rise of both Marathi poem as well as prose can be credited to this period. Krishnashastri Chiplunkar of Poona wrote his 'Nibandhamala' the first collection of essays in Marathi and after him his son Vishnushastri carried on the trend with his intellectual writings on various social problems. Vishnushastri emphasized on learning English which according to him would lead to know about the advanced sciences and literature in Europe. He called English as 'milk of Tigress' which he said, 'will make you knowledgeable and stronger too'. In the field of poetry Keshavsant gave a turning point to Marathi poetry by his poems. The first Kavipanchak or the group of 5 poets came to prominence in the last decades of 19th century. The study of English literature and poetry had a considerable influence on their poems which brought variety in both the concept as well as the form of expression.

The Marathi drama had its flowering in the first decades of the 20th century but the process of this development started in the last decades of 19th century with the plays of Annasaheb Kirloskar. This flowering reached to its climax under the able play-writers like Govind Ballal Deval, Natyacharya Khadilkar and

Ram Ganesh Gadkari (who wrote poems under the name Govindagraj). The Indian classical music also received a strong impetus by this renaissance and Maharashtra had a lion's share in it. Great musicians like Alladiyakhan, (who was patronised by the Kolhapur Maharaja), Abdul Karimkha, Bhaskarbuva Bakhale and Vazebuva rose to prominence for their own style of singing as well as their teaching activity. Under their disciplined training eminent personalities arose in the field of music—to name a few of them—Swwai Gandharva (Rambhau Kundgolkar), Kesarbai Kerkar, Mogubai Kardikar, (hailed from Goa), Gangubai Hangal, Anjanibai Malpekar, Manjikka Bhurjikha (sons of Alladiyakhan) etc. The musical concerts of these famous musicians, the dramas and the literature together elevated the cultural activities of Bombay.

The talents of musicians and the poets and writers fused very harmoniously in Marathi drama. The classical songs in the dramas sung by able actors and singers like Bhaurao Kolhatkar Balgandharva, Keshavrao Bhensule, Dinanath Shankarrao Sarnaik (all these except Dinanath belonged to Kolhapur) created a craze not only in Maharashtra but in whole Western India. Rich people from small cities went to Bombay or Poona to see the plays enacted by these actors. These plays started at nine o'clock night and continued till dawn due to the combination with classical songs. One should also mention the patronization of the princely states also, as a number of musicians had been nurtured by the Kolhapur Maharaja, who also had given a grant to the local painter, Abalal Rahman to study at Bombay.



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