

CHAPTER - V
INDORE SCHOOL
 (1934 to 1947)
 (IMPRESSIONISTIC PHASE)

The credit of brightening the palette in the existing Bombay art situation goes to the young group of painters, who came suddenly to the ^{lime} light around 1934, through their paintings in distinct style. Most of these painters, who hailed from Indore, soon established their influence in the art-scene of Bombay after they settled there. The paintings of these painters by their distinct style were clearly distinguishable from the paintings of the open-air-school of the earlier period. While showing totally new aspects in their paintings, they maintained the continuity with the early open-air painters or the painters of the transitional period as they were also so-called. At the same time they exhibited qualities which were borrowed by the Progressive Artists, who succeeded them. The place of the Indore Group in the development of the art-trend in Bombay is thus significant.

This group of Indore painters included mainly N.S. Bendre, G.M. Solegaonkar, D.J. Joshi, ^{and} M.S. Joshi. Their paintings showed certain common qualities. The first and the foremost quality which impressed the spectators was the effect of bright sunlight in their paintings. Another was that they used broad, bold and confident brush-strokes in their paintings. The next quality was that all of them used unusually brilliant colours as were never used before. To certain extent they also simplified the forms by

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omitting unnecessary details. All these qualities created a trend of painting which we may call the 'Impressionistic Trend' in the art-field; though their colour application and the hues were different than the European Impressionist Painters. In addition to the contribution of a new trend to the art-field, individually each of them achieved a significant place amongst the renowned painters of Bombay. The period between 1934 to 1947 of the Bombay art-scene was dominated by the Indore painters.

The year 1934 proved to be an important one for the Indore Group as two Indore painters entered this field in that year and won important prizes for their paintings.*1 N.S. Bendre's (Plate.36, fig.81) 'Vagabond' in oils (Silver medal for the best oil painting) and G.M. Solegaonkar's Composition on an incident from Indian History or Mythology in Indian Style (late Rao Bahadur Anant Shivaji Desai - Topiwalla prize for the best composition on Indian History or Mythology) were so different from the earlier paintings in the exhibition, that they impressed the minds of the judges. Totally different rendering of bold brush-strokes and bright colours in these paintings were striking. In Bendre's 'Vagabond' drawing - the soul of the realistic school of Bombay was subordinated to the colour. This aspect remained the chief factor of the Indore painters. This was especially true about Bendre and Solegaonkar, who proved to be the master colourists in the later period. So widely appreciated were their paintings, that immediately*2 in December 1934 they were selected for the exhibition of Modern Indian Art arranged by the Indian Society of London at the New

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Burlington Galleries. For the first time a departure was seen from the soft water-colours and the smooth oil paintings in the traditional style executed with microscopic details.

Next year, was a landmark year in the life of both Bendre and Sollegaonkar and they bagged the two most coveted prizes of the Bombay Art Society. Sollegaonkar won the ^{*3}'Society's Gold Medal' for his oil-painting 'Mahiyari' which showed a woman - a curd-seller resting by her water-pots, while Bendre won the Governor's Prize for the "best work in the exhibition" for his painting, "The Street Attractions" depicting the Gipsy children. The critic admired Sollegaonkar's "Mahiyari" as - ^{*4} it was "carried out with bold cubist" touch in bright colours and that the beautifully executed face and the light but soft background of the sunlit buildings set off the graceful figure " Henceforward the paintings of Bendre and Sollegaonkar attracted the spectators with the quality of their bright sunlight and colouring and their new experiments in treatment of form and arrangement. D.J. Joshi, another Indore painter joined them soon in 1939 in the Golden Jubilee exhibition. The same quality of the effect of bright sunlight was ^{*5} seen in his paintings like "The Barton Bazaar, ^(Plate 40, fig. 90) Indore" or "Jahaz Mahal, Mandoo (1942)" and "Weekly Bazaar (1942)". Joshi's paintings along with Bendre's "Toilet" (1942⁵) and "My Admirers" (1944) or Sollegaonkar's "Bandits" (1939), expressed the strong desire of the painters to experiment with feeling of space and arrangement of forms eventually to create a good design. This gives evidence of the fact that these painters

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were not tied down to the rigid principles of reality, which was the chief factor of the paintings of the earlier period. They experimented in different directions from arranging simplified forms to create harmonious patterns, using water colour in the opaque manner unlike the earlier use of transparent tones, applying the colour of full intensity, etc. The last one became the chief aspect of their paintings later on. Amongst the later painters, who took inspiration from the Indore Group, were M.F. Husain and S.H. Raza. Both belonged to Madhya Pradesh. Hussain was from Indore and Raza hailed from Bhopal. Both joined the Progressive Group which was founded in 1947 and though their styles differed from that of the ^{Indore} artists, the chief quality of Indore, viz. powerful colours, was inherited by both of them.

Before discussing the art works and the career of the Indore painters it will be proper to know about D.D. Deolalikar, the painter, who was the source of their rise. All the Indore painters originally belonged to the Art-Institute of D.D. Deolalikar in Indore. Dattatray Damodar Deolalikar was born in 1888 at Bidwal in Dhar which was the traditional cultural centre of Madhyapradesh. Deolalikar's father was ^aKamvisdar. The whole family was very religious-minded. His mother read religious ^abook ^sfor some pothi everyday. These usually had the illustrations showing Gods and Goddesses. D.D. Deowlalikar in his early childhood was attracted by them and started copying these pictures.

After his school education, he joined the Holkar College of Indore for higher education and completed his B.A. with Sanskrit

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as special subject. Though he joined and completed his course of B.A., in heart of his hearts he longed to study painting. At last he was successful in getting a scholarship worth Rs.50/- to join Sir J.J. School of Art, Bombay. At that time there was no Diploma course in J.J. School; but the classes of First Grade, Second Grade and Third Grade. After studying painting for two^{or} three years he came back to Indore and started teaching drawing in a small class in Shivajirao Highschool. In 1927, he opened his own art-school - 'Chitrakala Mahavidyalaya' at Indore and worked as its principal. The four big halls for the use of his class were provided by one British person. Both Sollegaonkar and Bendre were amongst his earliest students. Afterwards somewhere in 1927 or 1928, he appeared for the Diploma examination and passed it. In 1930 he was honoured by the title 'Rai-Ratan' by the Holkar Darbar.

As a teacher Deolalikar encouraged his students in every-way. Every year he used to take his students for the painting examination at the J.J. School of Art, Bombay. Deolalikar emphasized on outdoor-sketching more and took his students to places like Madab, Dhar, Pipla-Palya, Chhatribaug, Omkareshwar, Maheshwar etc. This probably created amongst them the liking for landscape painting. He worked in Indore for nearly 30 years. He had to leave the Institute due to some differences with the Maharaja. He then went to Gorakhpur and worked there for the Geeta Press in illustrating the Kalyan magazine, a renowned magazine in those days.

There was another Institute started by L.M. Bhand, which prospered rapidly. Bhand also took his students to J.J. School

and created a liking for painting in Gwalior. It is said that Bhand painted one painting "Aahuti", in which he showed the portraits of the famous patriots of those days like Sukhdev, Bhagatsing and Rajguru. The British Government asked the explanation for creating unrest amongst people by this way and Bhand had to resign in the end. The Government then overtook the charge of his Institute and appointed D.D. Deolalikar as a principal in 1954. Bhand then started his separate Institute. The credit for inspiring the art-students goes to both Deolalikar and Bhand. Their art-styles had a considerable influence on his students.

Deolalikar ^{himself was} ~~had the influence of~~ ^{by} both Bengal and Bombay schools. Bombay influence came directly from the training which he received at Bombay and Bengal influence came indirectly from the contact with Bengali artists, as well as his visit to Shantiniketan. His paintings on 'Ramayana' and 'Mother and Child' and also the painting 'Shring^agrishi' (Plate No.35; Fig.Nos.76,77,78) show the combination of the realism of the Bombay School and the decorative quality of the Bengal School. His paintings showed a bold black outline for the human figures and flat colouring. But the rendering of the landscape and drapery reflects the realism of the Bombay School. The bright colour schemes probably came from the bright colours of the Malwa paintings.

Deolalikar also held a show of his paintings at the Jehangir Art Gallery at Bombay in the year 1958. In 1952 on the dias of the National Congress Conference his 60" x 30" painting showed depicted

several Indian political leaders like Mahatma Gandhi, Vallabhbhai Patel, Maulana Azad, Nehru, Indira Gandhi, Bal Gangadhar Tilak, Pandit Madam Mohan Malaviya etc. The small copy of this painting is preserved in Gwalior college 'Kalaveethika'. Deolalikar also painted a series on 'Shakuntala'. His paintings are preserved in ^hBopal Museum. He deserves due credit to inspire the Indore students of painting in their earlier training period.

Narayan Shridhar Bendre (birth 21st August 1910) born at Indore in Madhya Pradesh spent his childhood at Indore and had his school education as well as art-training there. Right in his school days he had joined the art institute of D.D. Deolalikar because of his class-mate, G.M. Solegaonkar. Solegaonkar always secured more marks in the school examinations only because he illustrated his answers with pictures and maps. The inclination to do ^{the} same for getting better marks probably lead Bendre to join the institute of Deolalikar. But gradually his liking for art increased and he seriously started his studies in art. Along with the art training he also continued his academic education and finally in 1933 got his Diploma in art from Bombay as well as his B.A. Degree of the Agra University, through the Holkar College of Indore. In 1934 he received the first recognition at Bombay art society's annual show, by winning the silver medal.

From 1934 Bendre travelled widely in India whenever he got any opportunity. He also exhibited regularly at the annual shows of BCombay Art Society, Calcutta Fine Arts Society, as well as Simla Fine Arts Society and in exhibitions at other places in

India. He won various prizes including the Silver medal of the Bombay Art Society for his paintings. In 1935 he accomplished the highest honour viz. the Governor's prize. Encouraged by this he planned a tour to Kashmir in 1936 for landscape painting with his friend V.A. Mali. But actually after they reached Kashmir, Mali had fallen ill. As Bendre's time was mostly spent looking after him, he could paint very little. Fortunately his visit proved fruitful in other sense as during his stay at Kashmir, he saw an advertisement for the post of an artist for the ⁶ Tourism Department of the Kashmir State Government. Before returning to Bombay, he applied for that post. Surprisingly enough, immediately after reaching Bombay, Bendre got a letter of appointment in Kashmir. Bendre joined it promptly and took full advantage of this job. He did this job upto 1939, This period of two and half ⁺ years was fully utilised by him for landscape painting. He painted hundreds of scenes revealing the glory of Kashmir in various seasons. Bendre's fascination for the beauty of Kashmir is reflected in his landscapes published by the Tourism Department of Kashmir. After this visit to the North India, Bendre spent few years in South India.⁷ In 1940 he went as the art-director in the Pakshiraj Films Company at Madras. This stay in South also was fully utilised by him to study the temples of South India and ~~its~~ ^{their} sculpture. He also travelled in ^a ~~Tar~~avancore which attracted him by the beauty of its sea shore, fishing-boats and ^c ~~co~~conut groves. All these reflected in his paintings of this period. Especially the people with healthy bodies and dark complexion, the ladies with tall, slim figure and plump breasts; and rhythmic movements of their activities

fascinated him more. The women wore white cotton sarees while men were clad in multi-coloured lungis. The couples looked like peacocks to Bendre and he represented them in several paintings. When Bendre visited Mal^aabar - Travancore, it was razed by storm^aed and floods. Bendre depicted the angry mood of nature.

After his visit to South, Bendre also went to Rajasthan and Gujarat. His experiences further enriched his paintings.⁸ In 1941 he set off ~~to~~ Banaras landscapes received the most honoured Gold Medal of the Bombay Art Society. In⁹ 1943 he was awarded the Trophy of the Art Society of India. This year proved to be important in his career in other sense also as he held his first one-man show¹⁰ in 1943. While opening the show - Karl Khandal^awala said, "This salon presents Bendre as a versatile talent, at home in many media and in control of the technical side of his craft. Beyond this his talent is truly creative, personal and unfettered by any school or doctrine." His painting 'Toilet' in 1945 showed the intens^{of}ion going towards simplification as well as the intensifying effect of sunlight in the painting. (Plate No.37; Fig. 82).

Bendre's popularity increased day by day due to his fresh approach and experiments. This period in his life was one of experimentation and exploration. In 1945 he was invited to Shantiniketan as a guest artist. There he came into contact with ^{and} Abanindranath Tagore, ^{in Calcutta he met} Nandlal Bose and Jamini Roy. The influence resulted into the phase in his painting which can be called as the "Indian Interlude," (1943 to 1947). His stay at Shantiniketan strengthened the influence of traditional elements of which he

was already conscious during his Indore days. The Shantiniketan influence left a strong mark in his work throughout the later period.

In 1947 Bendre made a tour to foreign countries like America, and Central Europe. He also visited Holland. In this tour he took the opportunity to see several galleries and observed the works of the Western Masters carefully. He also drew innumerable sketches from the life of the people there. He tried to absorb new impulses of art. His tour to foreign countries created a deep impact of Cubism and its structural aspect on his mind. His painting 'The Sunflowers' and some Cubist 'Still-lives' or his "The Saurashtra Family" in 1958 showed this influence conspicuously. His paintings in this period showed solidity and utter simplicity.

After his return from Europe, he was selected as the head of the Painting Department of the M.S. University of Baroda, where a new art institution was established in 1950. In 1952 he visited China as a member of a Cultural Delegation. This period proved to be the most fruitful in his art-career. His attempt to assimilate the influences which he had received from the works of Western masters and his own experiences as an art-teacher at Baroda, together helped to enrich his expression. His participation in the Eight-Artists' Exhibition in 1956 and 20 Artists' Exhibition in 1959 (both at Delhi) proved this. Bendre's paintings in 1958 showed the use of drip-paint by pouring out thin colour-liquid on the canvas surface and allowing to let them spread and merge at the selected places. This phase of¹¹

abstraction emerged out of his previous style with the aim of concentrating on the structural aspect and omission of the unnecessary details, ~~gaining simplicity~~. It is rightly named by Prof. Amberkar as the "Architectonic structuralism".

Under Bendre's leadership many young artists were trained at Baroda who have gained a significant place in the art-world of India. Amongst these were Jyoti Bhatt, Mansingh Chhara, Prabhas Dongre, Triloke Kaul, Shanti Dave, Balkrishna Patel, Santosh and Ratan Parimoo. The younger group included Vinod Shah, Vinod Patel, Gulam Shaikh and Himmat Shah. What these students achieved as artists indicated Bendre's success as an expert art-teacher. His painting "The Sea-shore and Sands" painted in 1964 and which is now in the collection of the Tata Institute of Fundamental Research, Bombay; marks the highest point of this period. It shows very expressive gestural flamboyant forms. This period continued upto 1965 (from 1950). At the end of it Bendre again returned to figurative type which can be named as the phase of the ¹² figurative Neo-Realism of '70s. Though Bendre painted all types of subjects like landscapes ('Omkareshwar' - 1932), Portraits (viz. 'Mona' in 1942) still-lives, (Sun-flower in *Cubistic style*), Interiors (like 'Toilet' (Gold Medal) or 'My Admirers' etc.) He is more at home with figurative paintings and it was but natural that, after all his experiments and exploration, he returned to his favourite figurative type. His figurative paintings have become especially popular. His female figures of Village belles, with the decorative, simplified, rendering, their charming rhythmic

stances, their soft pleasant colour-schemes made his paintings immediately popular amongst the common people as well as the connoisseurs. He uses pointillistic technique and various subtle tonal values which add to his paintings. His exhibition in 1979 showed the usual rhythmic figures of the village lasses in their traditional costumes with charming colour-schemes and he renders the detailed textile patterns of the costumes achieving a fine textural quality with amazing precision.

G.M. Solegaonkar, another eminent painter of Indore School, was born in 1912 at Indore. He too started his art-training in Deolalikar's school. Solegaonkar's father was an old student of Sir J.J. School, who as a student, had also joined the Ajanta copying team in the year¹³ 1905. After his art-training Solegaonkar's father took a job as a drawing teacher in Middle School. After few years he gave up that job and accepted a post as a Census officer at *Indore*. D.D. Deolalikar was a junior drawing teacher in the Maharaja Shivajirao High School at Indore. Deolalikar was the ex-student of Sir J.J. School of Art, Bombay. After few years' training in Bombay he left this city and came to Indore as a Junior teacher. There he also started a small painting class. Being very friendly to Solegaonkar's father, he asked him to send his son to his painting class. Thus young Solegaonkar joined his class for studying painting at a very early age. As he was much younger than the other students there, he felt very lonely and so he urged his school-mate Bendre to join the class too. Thus Bendre also started his training. Both these proved to be very talented

and soon achieved considerable mastery in painting different subjects. Solegaonkar was not satisfied with his progress in Indore and having a strong longing to join Sir J.J. School of Art at Bombay, which was so famous for its training, and soon left the Institute as well as his own home at Indore without informing anybody in his house. He came to Bombay without a single penny and inspite of having to face all sorts of difficulties he was able to join Sir J.J. School. He soon by his own merit, became the favourite student of Principal Gladstone Soloman, and got his Diploma in painting in 1933. Thus Solegaonkar had his art training in the rigid discipline of the academic realism of the school of Art. Its ideal was to draw an exact image of the object kept in front of the student. Solegaonkar won several prizes in his school career. In 1932 he painted an Indian decorative style picture "Manthan". But unfortunately he could not submit it in time. Solegaonkar painted it one day before the opening of the exhibition. When principal Soloman saw it, he liked it so much that though the date for submission was over, he included it in the exhibition. The decision of the Judging Committee was finalised already and Soloman exclaimed, that Solegaonkar's painting missed the opportunity to win the Governor's Medal. Yet Soloman published this painting on the front page of the ^usovenir, of Sir J.J. School of that year. Next year Solegaonkar got his Diploma and his paintings "Love's Pilgrimage" and "Chandraaradhana" (1932) in the Indian style were admired in the exhibition. Though he started winning prizes in major exhibitions from 1932, the year 1935 proved significant in

his career as he won the most honoured gold medal in the Bombay Art Society's annual exhibition¹⁴ for his painting 'Mahiyari,' (Plate 38; Fig.No. 84). This gained for him a recognition in the art field. Solegaonkar was never satisfied by one particular style but continuously experimented in various directions. Thus he too, like Bendre started with the painting style based on academic realism, but soon brought about a transformation in his style. He changed the realistic forms into the bold simplified patterns and the contrasting chromatic tones. His chief aim was to paint the sunlight. He chiefly experimented in aspects of light, space and colour. For showing effects of bright light he used bold brush-strokes of contrasting tones and simplified the patterns. The experiments with space involved the use of unusual views and levels. For maintaining brightness he experimented in pigments and limited his palette to only 3 colours, either three primary or three secondary. After ^{going through} various phases like Indian decorative style, cubistic structural modelling, (Plate 38; Fig. No. 86) ^{and} non-objective style etc., he did not stop at any certain point. He handled various subjects starting from figurative compositions, genre, portraits, etc. all of which show a continuous handling of colour and forms with new experiments. The deep influence of the great frescoes of Ajanta and especially Bagh was on his mind from very early age when he was in Indore. But he was more fascinated by the beauty of nature which he tried to explore more in his landscapes. His every landscape showed a new view to reveal the beauty of nature. His landscapes show the

effect of vast space, simplified forms and sure, bold brush-strokes together with pleasant colour-schemes derived from natural pigments. Limited palette and skillful use of greys derived from different colours was the result of inspiration from the ancient muralists of India. Particularly the cave paintings of Bagh provided inspiration for his experiments in tempera colours. He prepared his own colours from the pigments. He used water colours in opaque manner (gouache technique) like the Indian miniature painters. He studied ^{the various aspects of} colour thoroughly and experimented to explore the qualities of pigment colours. After all these experiments and a long thinking he has now arrived at colour-schemes with luminous effects and limited palette from which he derives a wide range of greys. Sometimes he uses primaries, sometimes he uses three secondaries. Among the variation of blues, his favourite^{te} Indigo, is used most skillfully. Sollegaonkar's landscapes give us the idea of his love for nature. Most of his landscapes show the panoramic view revealing the vast space. (Plate 39, Fig.No. 87). One can experience the real grandeur of nature in his landscapes.

Solegaonkar also visited Europe in 1959, ^{and Particularly England, Belgium and} ~~to~~ Holland. ~~for 3-4~~ ~~months but~~ He was so much attracted by the atmosphere that he spent nearly 4 years there. When he came back, his style of painting had ^{been} ~~a~~ completely transformed. Unfortunately, as he was too ahead of the times the significance of his experiments was hardly recognised in India. As a result of it, Sollegaonkar stopped sending his exhibits to the annual shows. However, he completed several commissions of various big murals as well as

portraits of important personalities. His imaginative power was revealed when he planned a complete scheme of having a replica of Ajanta caves, with all the details which would provide training to the art-students as well as the patronage to painters. Unfortunately the Maharashtra Government could not bring it to existence.

Solegaonkar's paintings show all types of experiments from illusionistic paintings in the academic style, Indian decorative style compositions, to portraits in simplified treatment, abstract as well as non-objective paintings, (Plate 39, Fig.No. 88). But these phases have not left much noticeable impact on the style in which he paints today. We can only say that after the experiments in various directions finally he has found the truth and key to create the spatial feeling. Solegaonkar had all sorts of experiences in his art career; but he was never after money. Actually when his Indian style paintings were very popular and had a great demand, he gave that up as he wanted to experiment. His period at the¹⁵ Mahu Cantonment also proved that he could easily make money if he would paint the portraits in realistic style. At Mahu Cantonment the British soldiers who were away from their family and their country, wanted to send their own small portraits to their relatives and beloved, and were very happy to get their miniature portraits done by Solegaonkar. These were sometimes^{painted} even on the aerograms. But on these simple papers also and in that small size portrait, Solegaonkar brought such a perfect likeness, that^{the sitters} they were very much pleased and happily gave^{him} a handsome amount. Few of such portraits from Solegaonkar's hand are still available,

(Plate 38; Fig.No.85). These reveal Solegaonkar's masterly treatment in realistic rendering. Solegaonkar earned much money at Mahu but suddenly he left Mahu as he was not satisfied by his own realistic rendering. This was always the case with him. He ^hwas never been stopped by any sort of temptation in his search for new forms, which led him to experiments and exploration continuously.

Bendre and Solegaonkar's journey in their art career was on similar lines. Both started from the training of academic realism of Bombay school, which was aiming at getting exact reality in drawing. Though both Bendre and Solegaonkar started from the same point, both developed on different lines afterwards. However, upto certain period their development was on parallel lines. Their aim was also similar when they get recognition; and it was to paint sunlight. After realistic phase, they tried to use bold impressionistic strokes, and after that both of them through several experiments reached up to non-objective stage after which there was a return to ^{with subjects.} subjective painting. Both of them turned in different directions. Solegaonkar is more interested in landscapes, while Bendre turned to figurative painting in which he uses landscapes for its background and for creating atmosphere or moods. Both of them, by their rendering of colour and various colour-schemes became well-known as master-colourists. But while Solegaonkar's approach to colour is more scientific, Bendre's approach is based more on visual appeal. Solegaonkar's painting shows powerful drawing and mastery over line while Bendre gives more importance to colour and subordinates the line or drawing.

Solegaonkar's line and its spontaneity creates a sense of volume in his drawing. The best example of this we can see in his ¹⁶ Portrait of a strong-man (from the grand-circus of Prof. Walaval-kar) which reveals perfectly a character of a man who had a superhuman power and ~~having a~~ ^{who} posed almost like a steep and strong rock. The perspective is wonderfully applied in this picture by making a skillful use of foreshortening and an unusual angle from below the eye level. His portrait of a girl, showed a decorative quality of colour patterns and use of pure and bright colours. In this painting he took advantage of textile patterns and other forms to create a design-pattern harmonious with the remaining arrangement, which reminds us of Matisse's paintings.¹⁷ Though sometimes he used flat colours, the sense of volume is never missing. On the contrary, Bendre's paintings create an impact essentially of two-dimensional design with flat patterns on our mind rather than a sense of volume. Solegaonkar's colour-scheme show strength and vitality while Bendre's schemes show utterly delicate rendering and subtlety in tones. Solegaonkar's handling shows rapidity, boldness and precision while Bendre's handling is a meticulous one and every stroke or small part of painting shows conscious thinking. His patience, clarity and long process of thinking clearly reflects in it. However, both BBendre and Solegaonkar show a powerful colour-sense and a decorative quality, which are inherent in Indore School, whether it may be revealed in line or in simplified patterns in individual figures or in the overall design.

Devkrishna Jatashankar Joshi is the third important Indore painter who expressed in the style which was originated by Bendre and Seleganekar. D.J. Joshi was born in 1911, at Maheshvar, in Brahmin family. He had his initial training in painting in the institution of D.D. Deolalikar. In 1933 he completed his G.D. Art from Bombay as an external student. N.S. Bendre encouraged him in his pursuits. In 1937, he started his study in modelling under the able guidance of Sculptor R.K. Phadke at Dhar and soon joined the J.J. School of Art, where due to the competence displayed in his works, he was admitted to the 4th year class straightaway. In the examination of fourth year sculpture and modelling he stood first. However, inspite of this success, due to some reasons he had to leave the course halfway. He came back to Dhar, and was appointed as a principal of the Laxmi Kala Bhawan.

Around the same period (1939) his paintings were noticed in the Bombay Art Society's exhibition at Bombay. His 'Bartan Bazar' (1939) (Plate 41; fig. 90) displayed the effect of bright sunlight in the utensils market. His other paintings, 'A street in Dhar' (1939), 'Beggar' (1945), 'Jalmahal, Udaipur' (1946), 'Jahaj-Mahal, Mandu' (which was reproduced in catalogue of Bombay Art Society 1954), Similarly depicted contrasting shades and lights under the impact of bright sunlight. D.J. Joshi also painted in opaque water colour technique like Bendre and Seleganekar. Another important quality of his painting was the colourfulness of them. Thus the trend originated by the Indore painters was properly represented by him. D.J. Joshi's paintings as well as sculptures have the influence of the impressionist way of rendering broad effect of the essence of the object or a place.

The tendency which was seen in the prominent painters of this period was also reflected amongst the sculptors. Prominent amongst the sculptors of this period was R.K. Phadke, born on 27th January 1884 at Basein in District Thane. Phadke could not receive the art training, but had the love for art inherent in him. This interest was varied and he took equal interest in sculpture, painting, music and literature. At the age of 16, he got married, but unfortunately, after 13 years in 1913, his wife died and he remained single after that due to his deep love for her.¹⁸ In 1914 his sculpture 'Prava-
chan' (Plate 42, Fig.No.94), won the Bombay Art Society's Gold Medal.¹⁸ It was for the first time in the history of BBombay Art Society that⁶ sculpture was selected for the gold medal. In 1917 he met Lokmanya Bal Gangadhar Tilak, the eminent political leader of that time. Tilak was very much pleased by his work and arranged a commission from him of the first statue of Shivaji for Shivaji Mandir at Poona. Phadke's career as a professional sculptor started with this assignment. This statue was admired very much in Poona. After this first achievement⁸, he obtained several commissions as well as awards. Most admired and well-known of all these was the life-size sculpture (full figure) of Lokmanya Tilak at Chawpatty, Bombay. The other well-known commission^{ed} works were the equestrian statue of the Maharaja of Dhar at Dhar, the equestrian statues of Shivaji at the military Centres at Devas and Belgaum, ^{and a statue of} Mahatma Gandhi at Indore etc . In addition to this he sculpted several portraits-statues of well-known personalities and patrons.

Phadke was a person of versatile talents. He was a painter too. His paintings were exhibited in 1925 in Europe and in 1926 in Philadelphia and were admired wholeheartedly. Phadke had learnt the art of making ~~the~~ wax-sculptures and his portrait-statues in wax were appreciated and compared to ¹⁹ Madame Tausau-
de's sculptures by the critics. He also knew the art of making movable statues and held several exhibitions of various scenes made of movable sculptures. These were based on contemporary as well as historical and mythological incidents. Phadke was a good writer too and wrote several articles, poems, literary criticisms.²⁰ His letters to his friends place ^{him} as a connoisseur as well as a good critic. His calibre as a writer and poet, was best seen by his special issue of 'Navajeevan' named as 'Phadke special issue', in which all the articles, including poems, stories, literary criticism, reviews, were written by Phadke himself. Especially his 'Vitthalpantanchi Mulakhat', 'Swatantra Sangeet Parishad' and his articles on 'Astronomy' were admired and²² praised by leading Marathi newspapers and journals, like Kesari, Nava Kal, Dnyan-Prakash, Lokmanya, Mauj, Nirbheed Subhod Patrika, Cinema, etc.

Along with all these, Phadke had a deep interest in Indian classical music. He was an expert Tabla player. He received his training of tabla from the age of 7, from Ganpatrao Vasaikar, the famous Shahanaï Navaz and then from Dattaramji Nandvadkar and Balubhai Rukdikar from Kolhapur.

Phadke was born at Vasai and got ^{his} first recognition ⁱⁿ at Bombay. In 1933 when he went to Dhar, to complete his commission of the statue of Maharaja Udayirao Pawar, he liked the atmosphere ^{there} and took the important decision in his life to settle at Dhar. The ^{Dhar} State offered him a plot at Khanderao Tekdi for his studio where he established 'Phadke Art Studio' where he worked as well as trained several eminent pupils, including Rajabhau Mehunkar, Dinkarrao Shankarrao Dev, Shridharrao Mehunkar. In 1939 Phadke founded 'Shri Lakshmikala Bhavan' at Dhar, to promote art education and worked there for 3 years as an honorary organiser. It is due to his encouragement that in 1945 the Music College was founded. In 1961, he was given 'Padmashree' by Government of India and in 1969 Vikram Vishva Vidyalaya at Gwalior honoured him by offering him 'D.Lit.'

At his age of 87, in 1971, A Book 'Shilpakar Phadke' giving his biography and achievements, edited by Shri H.V. Mote was published by 'Vishvakarma Mudranalaya, Poona'. This book reveals the versatile personality of sculptor Phadke. After his death, in 1972 May, his pupil Rajabhau Mehunkar, helped by others, continued the work of Phadke Art Studio by promoting the art-training at Dhar. Several sculpture-pieces ^{from} at the hand of sculptor Phadke are preserved there which are the evidences of Phadke's achievement as a master sculptor of his times.

In Phadke's sculptures ~~also~~ ^{also} we see the dramatic effect of shade and light, and the expressive quality which relates him to the Indore Group.

Though at the first glance the style of Indore Painters appeared similar to the impressionist trend, the careful observations show that there was much difference between the two. The first important difference was that their style was not confined to the purpose of painting the visual reality, as the impression of one particular timing of the day. Instead, they went a step ahead and through the interesting arrangement of forms and colour orchestration, treated their painting like a good design while keeping the effect of space intact. For this purpose sometimes they used even flat tones and simplified forms. Such use of flat patches of thick colours creating a design pattern in painting was made by ²³ Matisse in his paintings. This decorative aspect we never find in the impressionistic paintings. However, like the French Impressionists the Indore painters took full advantage of the intensity of colour.

Instead of painting ^{only} the outdoor scenes ^{only}, they tried all types of subjects from landscapes, portraits, still-lives, figurative compositions in Indian decorative style, etc.

Though these painters, initiated a new trend it did not come as a bolt from the blue, but as a logical synthesis of the qualities which were influenced by the earlier schools and these were combined with some new aspects. Thus it was ^a thoroughly logical development in the progression ~~of development~~ of the art-trends. The Indore painters borrowed two important qualities from the earlier school. Like the open-air school ^{of} painters, which was previous to them, they too were fascinated by the beauty of nature and secondly, like them, they

also tried to give more accent to the contemporary world rather than expressing the idealism and love for the ²⁴ past as was done by the first group of Bombay painters (viz. Dhurandhar, Mullar, Ravi Varma, Taskar, etc. ^{who} ~~by depicting~~ ^{ed} mythological events). The Indore painters absorbed the qualities which they took from the earlier school with their strong sense of colour, free handling and broad brushing, spontaneity and sense of design.

If we observe carefully the whole career of these artists we can spot why certain elements entered in their style. If we go through the details about their early formative period or the period of their art-education, we find the sources which were responsible for bringing particular elements in their style. It is surprising to know that all Indore painters were not trained ~~at the~~ Sir J.J. School of Art, except G.M. Solegaonkar and D.J. Joshi. The academic influence reached Solegaonkar even before that and he had derived it from his own father who was the past student of Sir J.J. School and became a drawing teacher. Both Bendre and Solegaonkar had their early training in the painting class of Shri D.D. Deolalikar, who was also a past student of Sir J.J. School of Art. Solegaonkar left soon and went to Bombay to join Sir J.J. School where he was trained in the rigid discipline of academic realistic style. While Bendre continued his training at Indore, and thus received the realistic influence not directly from Bombay School, but indirectly through his teacher Deolalikar.

Indore being in Madhya Pradesh it had contacts both in Bengal and Bombay. Madhya Pradesh became the area having an

amalgam of various influences. It became particularly clear in Indore and Gwalior — the two main centres. In Indore, Deolalikar was directly a student of Bombay School trained in the rigid discipline of the realistic style of painting. This quality infiltrated through his training to his students. The frequent visits of the Bengal School painters and also by Deolalikar's visit to Shantiniketan brought Indore painters in contact with the Bengal style of painting. In the style which emerged from the combination of these influences amongst the Indore painters had the influence of Bombay realism ^{was} more revealing; ~~though the decorative quality also combined with these.~~ On the contrary in Gwalior, the influence of Bengal was more dominant. The Bombay influence came through Bhand who was trained in the Bombay School style. The influence of Bengal School came through ²⁶ various painters like Nandalal Bose, Asit Kumar Haldhar and B.A. Apte who came due to the invitation of the Gwalior Maharaja to copy Bagh paintings. But more than this the influence of Bengal School came through the painters like Sudhir Khastagir and Rudra Hanji, who were trained in the Bengal style. Sudhir Khastagir was the pupil of Nandalal Bose. After receiving his diploma in Shantiniketan, he studied sculpture under Hiranmony Roy Chowdhury in Lucknow for 2 years. He then joined the Sardar School for some period and then the Sindia School at Gwalior as a drawing teacher and remained there for 3 years. He then left it and took the appointment as the Head of the Art Department in the Doon School at Dehradun. Naturally his teaching ^{had} ~~created~~ quite a considerable influence at Gwalior.

Rudra Hanji belonged to Tripura. He was also a student of Shantiniketan and received training ^{both} in painting and sculpture. ~~both~~. The Gwalior Maharani belonged to the royal family of Tripura and naturally Rudra Hanji received patronage at Gwalior. Rudra Hanji joined as an art-teacher in Padma Vidyalaya of Gwalior. Thus Madhya Pradesh really became the central area where both these influences met.

Another important incident which probably exerted an indirect influence of the decorative elements of the Bengal revivalists on the minds of Indore Painters was the "Pravasi Vanga Sahitya Sammelan"²⁵ which was held in Indore in 1928. On this occasion an exhibition of the paintings from all over India was held there. The programme of the Parishad included among other items the lectures by Dr. Cousins, on Indian Art. In his lectures, he gave references from Havell's book, "The Ideals of Indian Art". Both Solagaonkar and Bendre were inspired by the lectures and the curiosity was aroused in their minds about the qualities of Indian Art and its philosophical background. Bendre himself mentions that he was much fascinated by the paintings of Ravibha~~r~~ Raval in the exhibition, painted in Indian decorative style. This fascination about Indian art and its decorative style (which the Bengal School painters tried to revive) was combined with the academic training of Bombay School. We can say that the combination of Romanticism and patience of Bengal was combined with the logical thinking and the sturdy quality of Bombay. This resulted into a harmonious combination in the Indore style. The paintings

of Indore painters show a keen sense of design and decorative quality of Bengal as well as the solidity revealed in Bombay school paintings.

There is much controversy about the source of inspiration of the third aspect in their paintings and that was the effect of bright sunlight and bright colour-schemes in their paintings. Credit for this is given to various factors in the art-scene of those days and in order to arrive at the truth we should carefully analyse the currents and cross-currents which were in force in the environments of Bombay in those days.

^{Arrival}
Coming of Gerrard in 1937 after Captain Soloman's retirement as a principal of Bombay School of Art influenced considerably the young painters who were encouraged in their attempt to find a new expression. Mr. Chudekar who was teaching in Sir J.J. School of art was also showing the effect of strong light in his paintings. The Bruners who came first to Baroda and visited several places in India, were also painting in impressionist style. They were referred sometimes as Bruner sisters, but they were mother and daughter - Mother Sass Bruner and the daughter Elizabeth Bruner. They exhibited their paintings in Bombay in 1942.²⁷ We also get references about their exhibition in 1938. They were received with admiration both in Baroda and Bombay. We still find several paintings by them in the Baroda ~~Government~~ Museum. The subjects of their paintings varied from Hungarian landscapes to Indian scenes, portraits and ^a few large-sized symbolic paintings. Mrs. Sass Bruner's paintings showed various

styles and techniques - sometimes photographic, sometimes symbolical. Her paintings of Amarnath and Kanchinjunga were appreciated for the expression of reverence and devotion. Her daughter, Elizabeth's approach was 'more direct' according to the opinion of the critic who reviewed the exhibition.²⁸ She painted with an open and joyful interest in her subject which created liveliness. Her pictures were admired for the "fine sense of fluid composition, expressive handling of colour". Her style was described as naturalistic and realistic. Her painting of Tagore was appreciated for its expression of quiet dignity and her little hazy sketches of Shantiniketan as "tender and sincere".²⁹ She painted with broad strokes and a thick black or blue outline given to the figures or forms in her painting. It is said that these Bruners were the earliest among the foreign painters who brought impressionistic influence in India. But we don't ^{not} get any reference about them earlier than 1938 and so it seems doubtful whether they were responsible ^{in exerting} ~~to create~~ any influence in the minds of the young Indore Painters.

The paintings of Amrita Sher Gil and Walter Langhammer also created a sort of sensation amongst Bombay people in the late 30's. The first exhibition of Amrita's paintings was held in Taj Gallery ⁱⁿ ~~at~~ Bombay in 1931 but received less response. Amrita only attracted the attention, when she won the gold medal of Bombay Art Society's Annual exhibition in 1937.³⁰ Her powerful colours, flat tones, simple forms, solidity of the figures, simplicity and clarity in arrangement ^{evoked much admiration.} ~~created strong influence.~~

Especially the impact of colours was great on the minds of the youngsters. Walter Langhammer himself painted with bold broad brush-strokes, free handling and impasto technique. The effect of strong bright sunlight in his painting attracted lot of attraction. He painted the Bombay scenes as well as portraits of prominent personalities. Number of young painters were influenced by Langhammer's style and took inspiration from him. Prof. Langhammer won the gold medal in the Golden Jubilee exhibition of the Bombay Art Society for his painting, "Portrait of a Parsi Lady".³¹ Mrs. Shirin Vimadalal Vakil, (Plate 41, Fig. No. 91) in which he shattered the old conventions of concentrating on the face of the figure. Instead of that he kept the face in shadow and made the drapery prominent by painting the folds of the sari with bold thick and broad patches of contrasting colours. His bold and spontaneous brush work created a strong impact especially on the minds of the youngsters. In the later years his landscapes and especially the street scenes became the chief attraction of Bombay Art Society's exhibitions. In the annual exhibition of 1943 again Langhammer³² won the Governor's prize for his set of paintings, including three landscapes, one portrait and one still-life. The critic remarks, "Mr. Langhammer displays a deeper and fuller understanding of colour than perhaps the other artists on view". The next year's review again admires his painting of Flora Fountain in the Monsoon, for "proving even greys are colourful colours if handled by a fine painter".³³ It is said that his painting and his style of applying oil paint with

spontaneous bold, thick, broad patches was so graceful and fascinating^{to} the spectators that the young painters and art students crowded to see his demonstrations of paintings. It is true that he created quite^a considerable influence in the field of painting but how much was it responsible for influencing the minds of the Indore painters is doubtful. The reason is that the Indore painters started their career quite earlier than the arrival of Langhammer in Bombay. Both Bendre and Sollegaonkar came to lime light by their brilliant success as they won the important prizes in Bombay Art Society in 1934 and 1935 while both Amrita Sher Gil (1937) and Langhammer (1939) entered the scene slightly later and so they cannot be given the credit of being the main source of inspiration for the rise of Indore style.

While refuting the claim of several personalities for providing inspiration, we should search for incidents which may have had some influence on the rise of a new style. One such incident which can claim^{to have had} some such influence of this sort was the exhibition held on the Tasmania Steamer which had docked in Bombay around 1931-32.³⁴ Unfortunately the factual evidence i.e. the catalogue of this exhibition is not available in any collection. But several painters have admitted that they remember this exhibition quite well as it made a deep impact on their minds as it included paintings executed in the style quite new to them. We cannot get the names of the painters whose paintings were exhibited there. But by information^{obtained} ~~which we get~~ from the painters who have witnessed this exhibition^{we have some} ~~can give the~~ idea about the style. The paintings exhibited were the small size water colours, executed in powerful

and confident broad brush-strokes and exceptionally bright colour schemes which thrilled the Bombay painters. Several painters in Bombay who saw it (though ^{they} have become old now ^{still} remember it. ~~still~~. This itself gives the evidence of its influence on the minds of the youngsters in those days.

Another ~~such~~ exhibition which made a deep impact on the minds of artists, was the ~~exhibition~~ ^{one} held in the Prince of Wales Museum, Bombay in 1933,³⁵ (Plate ⁹⁰ 91). The participants were the members of the Royal British Colonial Society of Artists. The catalogues of this exhibition shows that it included in all 224 entries (88 oil paintings, 9 bronzes, 46 water colours, 13 etchings, 3 architectural drawings, 2 miniatures and 3 decorations). These exhibits included very large-size paintings. Even some of the water colours were very large and were executed on big size roll-paper. It was for the first time that such huge pure British water colours were seen by the Bombay public. Principal Gladstone Solomon of Bombay School was responsible for bringing these exhibits to India. He himself also being the member of the society, exhibited 3 oil paintings including one portrait,³⁶ (of Major-General Sir Fredrick Hugh Sykes, Governor of Bombay, which was printed on the first page of the catalogue), One landscape and one figure-painting. Many of the exhibits were painted in ^{the contrast of light and dark} impressionistic style with emphasis on ~~Chiaroscuro~~ and the quality of particular lighting. It was surprising that some Bombay painters not only still remember several paintings from this exhibition, but they remember even the names of these painters.

Such A powerful impact was created by these exhibitions on the minds of the Bombay painters in those days. Both these exhibitions definitely claim the credit of providing inspiration to the youngsters of the Bombay art field. This led them one step ahead towards the impressionistic stage which was most logical and suitable as the next step to the academic realism and naturalism. A few paintings from this exhibition were bought by Prince of Wales Museum, Bombay and the Raja of Aundh State (which are now in the Bhavani Museum at Aundh). The catalogue of the first exhibition is not available but that of the exhibition in ^{The} Prince of Wales Museum is available and so gives the ^{information regarding} ~~idea about~~ the names of the painters and their style of painting. These painters included³⁷ Freda Marston, (whose painting 'The Fountain' is in Aundh Museum), Dame Laura Knight (Dressing for the Ballet (oils) which showed a nude female figure, a towel lying on the chair with perfect textual quality of the Turkish Towel. She was also ^{an} expert in showing the effect of the texture of the surface of stone in oils), Julius Olsson (with his sea-scapes in the 'moonlight' Cornish Coast - showed especially rocks in the moonlight painted effectively (2) Fresh morning off the Scilly islands), Herbert A Oliver (with his garden scenes in oil) and amongst the water colour painters, Terrick Williams (Sea-scapes (1) Evening Concarneau, St. Leonard, Hon. flow with effect of strong sunlight on the facade of the Church), Miss Lucy Kemp - Welch (Bachelors showing cocks sitting on a branch of a tree, with morning light and pleasant sunny atmosphere; (2) Breeze and Broad spaces), Moffat Lindner (Evening on the River Mass). Dame Laura Knight's ("The Looking Glass",

"Boats at Anchor, Dordrecht"). Several painters had a deep impact of these paintings on their minds, and still remember Freda Mars-ten's bold pattern of shade and light, Lucy Kemp Welch for her beautiful paintings of cocks and Laura Knight for her skill in showing various textures and free handling of oil paints, Maffat Lindner for his skill in painting rocks in the moonlight.

Both these exhibitions viz. the one held on the Tasmania steamer and the other held in the Prince of Wales Museum, Bombay thus were responsible to provide some inspiration for bold and spontaneous handling and effect of sunlight in painting.

But with these equally important was the environment of Madhya Pradesh and its geographical topography, which proved to be the chief source of insⁱpiration. The geographical environments of Madhya Pradesh, especially the region on the bank of ²River Narmada, including Omkareshwar, Mandleshwar, Maheshwar, has excessively bright sunlight which creates beautiful play of contrasting patterns of shade and light. This must have influenced the minds of the young painters of Indore, who were striving to paint the landscapes. Bendre's painting³⁸ Omkareshwar and Solegaonkar's various paintings provide evidence for this. This influence was strengthened by the artists themselves in the personal interviews. According to Solegaonkar, to paint the effect of bright sunlight was the chief aim of Indore painters, and when they were striving to paint the effect of particular timing, the bold and rapid brushwork and even the simplified broad patches came as a sheer necessity catching the effect

of that particular timing. When one ~~sees~~^{sees} actually^{sees} how bright the sunlight of Madhya Pradesh is, one can admit the possibility of its logical outcome in the art-style developed by the painters in that region. Similarly the bright colour schemes which were used by these painters were the result of the visual impact of the colourful life of Madhya Pradesh, when we see the fact that not only the painters like Bendre, Sollegaonkar, D.J. Joshi and Manohar Joshi showed these qualities, but even the painters like Husain and Raza, who belonged to Madhya Pradesh showed the fascinating jewel-like brilliancy of colour which reveals the glory of the Indian sunshine. The only difference was that the later Indore painters differed in the style, aims and achievements. The formal treatment also differed altogether from the group which dominated Bombay art-style in 30's. Thus the talent of the Indore painters, their imaginative power, the influence of the environments and ^{that of} the earlier painters together brought the rise of the new style. Credit should be given to their struggle to achieve^a definite goal and sincere efforts in that direction which brought ^{them} a significant place in the Bombay art-field, as the pioneers of '30s. How powerful was the impact created by this new style is realised in the remark by the critic in the review in 1944.³⁹ "Bendre's so very effective water colour technique has inspired a great number of 'Pseudo-Bendres on screen" of the Bombay Art Society's Annual Exhibition.⁴⁰ The other review says, "Bendre's gouche manner of nontransparent colours has influenced many - too many - other artists."

It may also be stated that after the long period of using softer colouring and cool effects the time was ripe for the coming of the new style. Even among the painters of Bombay school there was a similar tendency, almost parallel to the aspect established by Indore School. V.A. Mali for instance ^{employed} showed bold, broad oblique patches of thick oil-colours in his paintings, which created a ^{of a woven} the texture like a mat. He painted various characters from contemporary Bombay life. His 'Vasaichi Keli',⁴¹ 'Ready for Dance',⁴² (which is now in the Government Museum, Baroda), You Naughty (showed a Makadwala), and especially 'The Beauties',⁴³ (Plate 42; Fig.No. 93) (showed a dark young girl with peacock) were much admired by the critics. The last painting won for him the gold medal in the annual exhibition of Bombay Art Society in the year 1945. V.A. Mali, born at Kolhapur in 1911, had his art education in Bombay in Sir U.J. School of Art. Being the son of A.A. Mali, a painter who painted mythological subjects in academic realistic style, V.A. Mali naturally developed a keen interest in painting from his childhood. The training in J.J. School of Art provided him expert knowledge of realistic handling. Mali's earlier paintings were portraits in realistic style. Afterwards he started painting in broad oblique patches, with bright colour schemes. His paintings in this style became particularly well-known. He also painted for some time in Indian decorative style. His painting 'toilet' in Indian style got gold medal of Calcutta Fine Arts Society's exhibition. It is now preserved in the Prince of Wales Museum, Bombay. His portraits of Tilak and Gokhale are in Victoria

Memorial at Calcutta. His Indian style Portrait of Sushila was bought by the Government of India and was presented to the Chinese Government. Mali won several awards. His 'Chinaman at Lunch' won the silver medal in Rajaram Art Society's exhibition at Kolhapur. His 'Vasaichi Keli' got the trophy awarded by the Art Society of India. Mali's paintings in this period also reflects trends similar to the Indore School. V.R. Amberkar's landscapes showed a rapid handling of thick and bold brush strokes which gave a rather sketchy effect to his paintings⁴⁴ and the simplicity at the same time. His painting "The Boats" which won the trophy of the Art Society of India in the year, is the best example of his style. To some extent Vimal Bhagwat also tried similar bold treatment with broad and thick strokes. Her painting "live or dead"⁴⁵ which earned the "Times of India prize" in the year 1937, is the proper evidence for this. Walter Langhammer's paintings created a considerable influence. The spontaneous handling of the oil paint, his wide range of bright colours and distinctiveness in arranging the forms in painting or unusual views left a deep impact. The famous critic Rudy Van Leyden also entered the art field of Bombay in 1936.⁴⁶ His critical writings together with the above influences, were of considerable help to strengthen the trend expressed by the Indore artists. But as Rudy Van Leyden played a more significant role in the emergence of the next group of painters, it will be proper to discuss about the part played by him, relating to the later period in the next chapter, i.e. the "Progressive Group" of artists.

One more art-teacher whose role was significant in training the students was Mr. Bhand, who ^{had} ^{an} started the art Institute at Ujjain and then ^{subsequently had} settled at Gwalior. ~~and started an art institute there also.~~ The present school of art started by the Government owes much to Mr. Bhand's work in Gwalior.⁴⁷ In Gwalior the Kalakar Mandal (Cultural Society) was formed by the members, Rudra Hanji (from Shantiniketan), Umesh Kumar (who came from Lucknow School and was a student of Asit Kumar Haldhar), L. Rajput (student of Indore), Bhand (trained in Bombay School) and Vimalkumar (trained in Bombay School). After the first group of Indore painters, (Bendre, Solegaonkar, D.J. Joshi, Manohar Joshi), the younger group including V.D. Agashe, Chinchalkar, Devyani Jadhav (now Devyani Krishna). Out of these, V.D. Agashe born in 1937, after his graduation in 1959 joined the J.J. School of Arts at Bombay and got his Diploma in Painting in 1962. He accomplished several awards including the two M.P. State Academy Awards (1960-62) and two awards in all India Kalidas Art Exhibitions (1961-62). He had also several one-man shows, and also participated in group+shows. He also was founder member of Spectrome ^p progressive ^p painters group at Indore. His early paintings showed the bold treatment and colour+fulness of Indore. Now his style has reached after various changes towards abstraction.

As for Devayani Jadhav, she had her art education at the Indore School of Art. Afterwards she married the painter Kanwal Krishna and settled at Delhi. She participated in various important art+exhibitions held in India as well as abroad. The younger generation of Indore painters formed the "Friday Group"

in Indore with members as Rahel^u_n Barpte^u_n, Khot, Vishnupant Chinchalkar, D.J. Joshi and Agashe.

But though these painters did not necessarily ^{adhered to} ~~retained~~ the influence of ^{atmospheric light-} ~~Chiaroscuro~~ and broad brushing, they ^t ~~remained~~ ⁱⁿ by their use of bright^{and} pure colour schemes, the colourfulness inherent in Indore School.

The dominance of Indore School and the impressionistic trend ended with the coming of the Progressive Group in 1947. The Progressive Group borrowed the quality of bright colour-schemes and bold handling of brush strokes from the Indore School. They went one step ahead by using violent distortions of forms and adding the social content to it.

REFERENCES

1. Times of India, 30th January 1934, p.7, column 1 to 4 - Bendre's Vagabond was also printed in Times of India of Jan.31, 1934, on p.12, which was picture page.
2. See the Review of the Exhibition in Times of India - 30th Jan. 1934 - confirmed by the personal interview with G.M. Solegaonkar.
3. See the Review in Times of India, Jan.19,1935, p.14, Col.1,2,3.
4. Ibid. (Plate:38; fig:84)
5. See the catalogue of the annual exhibition of the Bombay Art Society of year 1939 (Bartan Bazaar) and of the year 1944 for (Jahaz^z Mahal, Mandoo).
6. From the Marathi article - "Chitrakar Bendre Kyancha Kalavyasanya Aani Kalakriti" by Shri Bhanu Shirdhankar - in Magazine Manohar, issue Aug. 1948.
7. Ibid.
8. See the Review in Times of India, 18th Jan.1941, p.15.
9. ^{From the} Article by Bhanu Shirdhankar, f.n. No.6. op.cit no.6
10. From Introduction to the catalogue of Bendre's retrospective exhibition in 1974, by V.R. Amberkar.
11. See the article by Ratan Parimoo on 'Baroda Painters'; Studies in Modern Indian Art, New Delhi,1975.
12. Amberkar, op.cit., (f.n. No.10).
13. From the personal interview with G.M. Solegaonkar. At the time of this Ajanta excursion in 1995, the students took the papier-mache moulds of Ellora sculptures and from these, prepared the sculptures, which were exhibited at the show at

Azad Maidan. That was how sculptures from Kailashnath temple at Ellora was first introduced to the Bombay Public. G.M. Solegaonkar got this information from his father, who was a student of Sir J.J. School of Art, Bombay at that time.

14. This painting 'Mahiyari' is now preserved in the Prince of Wales Museum, Bombay. It was also published in Times of India, Jan.19, 1935, on the picture page No.16.
15. See the photographs of painting at Mahu Cantonment, p.
16. V.R.Amberkar in (year c 1970) 'Shabdaranjan' Magazine, Diwali issue, Bombay (Marathi).
17. See Bendre's prize winning painting 'Toilet' printed in the Diamond Jubilee Catalogue of Bombay Art Society; year 1948.
18. This sculpture is preserved in the ~~Government~~ Baroda Museum and Picture Gallery.
19. From "few appreciations", published by "Phadke's Art Studio", p.10, Review in Bombay Chronicle, (date not known)
20. Ambika Dhurandhar, 'Shilpakar Phadke', Vasant Magazine 1972, Bombay (Marathi).

~~21. Ref. from~~

22. See in the booklet specially published for giving reviews on this issue, with title 'Navajivan Masikachya Phadke Vishesh - Ankavaril Kahi Abhipray', published by Sahakari Mudranalaya, Indore, date
23. See Bendre's 'Toilet' in Diamond Jubilee Catalogue of Bombay Art Society and Solegaonkar's portrait of a girl, in the same.

24. See Dhurandhar's paintings on Shivaji and Muller's paintings on Shivaji in Agra Prison or mythological paintings, both.
25. Personal interview with G.M. Solegaonkar provided this information which was confirmed by a letter by N.S. Bendre, published in the issue of 'Kumar' magazine, year 1967, Ahmedabad which was a special issue to felicitate Ravi Shankar Raval. In this letter Bendre writes about Ravi Shankar's paintings in Indian style in the exhibition at V anga Sahitya Sammelan which made a deep impact on his mind.
26. From 'Samakalin Kala', by K.N. Kakkad, article, "Madhyapradesh Ki-Kala", by Vimalkumar.
27. See review - Exhibition by Brunners - in 1942 in Bombay opened by Madam Sophia Wadia in newspaper not known dated
28. Taken from Rudy Van Leyden's review in 1942 (probably in Evening News) from his personal file.
29. Ibid.
30. See 'Times of India' of 16th January 1937, the photograph of Amrita's painting printed on the picture page with the review on the same page.
31. See Times of India dated 20th January 1939, Friday, p.13. The photograph on page 41 of the ^{Illustration} Album. The photograph of this prize winning painting was published in Times of India dated 25th January 1939 on p.14.
32. Review^w in Times of India dated 16th Jan.1943, p.6.
33. Ibid.

34. The catalogue of this exhibition is not available. But the information is confirmed by ~~the~~ personal interviews of various artists like Barrister, V.V. Oak who was the Secretary of Bombay Art Society for several years. The ^{Present} author had an interview with Shri Oak before his death ^{ago} in four years back. The same case ^{is} about M.R. Achrekar's interview few months before his death. Both of them could not remember the names of the ^a Artists who exhibited, but they remembered the exhibition on Tasmania Steamer clearly and agreed that it had a great impact on their minds. The view was also confirmed by the interviews with Shri Solegaonkar, V.A. Mali, ^{and} Prof. Amberkar ^{all} who had witnessed the exhibition.
35. See the catalogue - "Exhibition of the Royal British Colonial Society of Artists, Bombay, 1933", published by the Times of India Press in 1933.
36. Ibid., first illustration.
37. Ibid., catalogue p.10.
38. See catalogue of Bendre's retrospective exhibition 1974, title 'Bendre 74'.
39. See the review in "Times of India, 21st Jan.1944, p.5."
40. See the review in "Evening News", January 24, 1944.
41. Mali's painting 'Vasaichi Keli' won the Trophy in the exhibition of Art Society of India.
42. "Ready for Dance", Painting by Mali was exhibited in the annual shows of Bombay Art Society in the year 1944 "And you naughty" in the year 1938

43. "This painting is published in the Diamond Jubilee Catalogue of the Bombay Art Society.
44. This painting is in the collection of the Art Society of India, Bombay.
45. This was published in the Times of India dated 16th January, 1937, on the picture page.
46. From the personal scrap-book of Rudy Van Leyden.
47. From ^{the} personal interview with G.M. Solegaonkar.
48. From ^{the} personal interview with Vimalkumar from Gwalior.