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drum 1906).
- (ii) See also 'Pop Art And The Problem Of Kitsch' in Ratan
Parimoo, Studies In Modern Indian Art, New Delhi,
1975.
- 13 (i) H.C.E. Zachari^as, Renascent India, London, 1933.
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14. V.H. Deshpande, Marathi Sahityacha Itihas (Marathi),
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CHAPTER . II

THE ROMANTIC REALISM

(ACADEMIC STYLE)

1850 - 1930

The second half of the 19th century proved to be the most prolific as it determined the character which further developed the nature of Indian Art. The beginning of this century marked the gradual deterioration and decline of Indian traditional arts corresponding to the rising influence of the British academic style, which in the course of time dominated the Indian Art activity almost totally. The term 'Academic style' was derived from the word 'academy' which was originated in the ancient Greece.¹ The word 'academy' came from the name of the olive grove outside Athens where Plato and his successors taught philosophy. His school of philosophy thus became known as 'The Academy'. In the Italian Renaissance the word came to be associated with the group of artists who discussed theoretical as well as practical problems about art. Gradually the rules of procedures were established and the Academy began to cover a greater range of activities. It also helped to liberate the artists from the control of the guilds. It was in 17th century France that for the first time the expression 'Academic Art' got its precise significance. The Academy applied its own rigid standards of what should be called an art work. The academic theory after many discussions gradually adopted the principles of classicism of Renaissance and ^{eventually the} in the last, painter David imposed his neo-classicism

through the ^{might}~~power~~ of the Academy. This New-classicism came as a reaction against the prevailing Baroque and Rococo styles of painting of 17th and early 18th century respectively. The norms of a good painting were laid down. The instructions for copying Greek and Roman casts were paramount and classical subjects ^{from classical history} were particularly encouraged. The subjects were treated with certain restraint and overwhelming emotional expression was supposed to be ^{undignified} ~~below~~ the standard.

Amongst the numerous academies established in Europe the Royal Academy of London became specially ^{influential} ~~famous~~. It insisted ^{on} certain standards of sheer craftsmanship which every artist however personal his vision, was expected to display. The authorities also vehemently supported the New-Classical doctrines. Sir Joshua Reynolds wrote, "If you mean to preserve the most perfect beauty in its most perfect state, you cannot express the passions all of which produce distortion and deformity more or less".²

The realism introduced at Sir J.J. School was based mainly on the standards of Royal Academy of London. The term academic style refers to the kind of painting or sculpture which was taught in the Royal Academy of London and which was mainly based on realistic rendering.³ The European principals and other British teachers of Bombay School of Art were trained in England and were often the diploma-holders of the Royal Academy, London. Naturally the influence of realistic style filtered through the art training given by them in the works of the students trained in Sir J.J. School of Art, Bombay.

The new movement of providing a systematic training for the industrial arts started in India with the establishment of Madras school of Art as a private enterprise at Madras in 1850, by Dr. Hunter. It was in a way a polytechnique institute to encourage and revive the Indian art crafts. Dr. Hunter even sacrificed his medical career for this aim. It was the earliest western oriented institute of training in fine arts in India. The only exception of course, was the school of art established by the Peshwa at Shaniwar-wada in Poona, in 1790. When Dr. Hunter left Madras, Robert Chish-olm, the consulting architect of Madras Presidency turned it into an architect's workshop for his draftsmen. In 1884, Havell, the new principal, tried to turn it into a school for craftsmen and introduced the study of Indian design and decorative patterns in its syllabus. The next art school to be established in India was the one at Calcutta, which came into existence in 1854 under the name "School of Industrial Arts". Several British officers of East Indian Company and distinguished Indians who formed 'The Industrial Art Society' were responsible for its foundation. It was handed over to the British Government in 1864, and H.H. Locke was appointed as the first full-fledged principal. Havell, who had enough experience upto this time, came as a principal in 1896. Abanindranath Tagore was persuaded to accept the post of Vice-Principal. Both of them played a significant role in the revival of Indian Art.

The Madras School had provided inspiration for the foundation of the Bombay School. In the Courier dated 3rd Dec. 1852 an article was published admiring the art-craft exhibition at Madras Art School.

It expressed an appeal to Sir Jamshedji Jijibhoy and Nana Shankarshet - the leading patrons in the social and educational field, to take lead for similar activity in Bombay. It also mentioned the desire of late Sir Framjee Cowasji, a friend of Sir Jamshedji, to start a modern workshop and employ the skilled craftsmen of this country to train the students and thus to preserve the industrial arts of India. The result was a proposal by Sir Jamshedji to the Government in 1853 along with a donation of one lack rupees by him for the cause. The court of Directors after some discussion accepted the gift. After the discussion in every detail by the committee comprising of Vinayak Vasudeo, Jagnath Shankarshet, Magba (Mahamad Ibrahim), Framjee Cowasjee, Vinayak Gangadhar Shastri etc. and other Europeans, Sir J.J. School of Art and Industry was founded for the purpose to provide instructions in Painting, Drawing and Designs, Ornamental Pottery, Metal and wood carving and turning, wherein complicated machinery was "not indispensable", and "to make the training available under the master craftsmen who could manufacture artistic craft-products and earn and preserve the traditional skills and techniques of Indian Crafts. This shows the influence of the Art Craft School ^{of} Madras that had been established by Dr. Hunter. The indirect inspiration was also given by the School of Industries, founded in 1850 by Dr. Buist, the Editor of 'Bombay Times' at Shivdi'.⁴

The Education provided by Sir J.J. School of Art was based on the British pattern. The teaching in Royal Academy was supposed to be the ideal-method. The report of 1857-58 admired the skill

of Indian Craftsmen and suggested the need of teaching them accurate drawing and art of finishing. It recommended to teach them "to copy faithfully from nature.....that will mould their design, into pure Indian types". Thus the Western realistic technique was introduced in the Bombay School of Art.

The actual syllabus of painting class included following subjects (1) Elementary Ornament, (2) Practical Geometry, (3) Advanced Ornament, (4) Linear Perspective, (5) Shaded drawing from round, foliage and figure, (6) Drawing and Shading from Antique.

The Indians who completed the art education in the Bombay School of Art needed an art organization. The efforts of certain Indians as well as the British Officers and their wives who painted as a hobby, resulted in the formation of the Bombay Art Society, which was established in December 1888. Its purpose was to encourage the amateur artists and to educate public in appreciation of art. The society was to hold an annual exhibition every year for this purpose, and these exhibitions received a great response from the artists and art-lovers. The first Annual exhibition was held soon after its foundation on 25th Feb. 1889.⁵ The students of the Bombay School of Art took part in it. The Indian artists and these students won the minor prizes and even the silver Medals from the very beginning (Dadaji Rangre of Bombay School won the Silver Medal for architectural design, Sher Mohamed from Lahore, Nasubhai Desai, Pestonji Bomanji from Bombay School got other prizes and Raoji Keshav Gokhale got silver Medal for his 'Hindu Girl' in black chalk). Among the regular exhibitors were the Bombay painters like

A.X. Trindade, M.F. Pithawalla, Issac Benjamin, D.K. Mhatre, Dewji Bhowan, G.K. Mhatre (Sculptor). Even the famous painter Ravi Varma regularly exhibited his figurative mythological paintings at the annual exhibition during the 1890s.

The annual exhibitions of the Bombay Art Society soon became the main attraction in India as the major artistic event of the year. Artists from all over India aspired for the Governor's Prize or the society's Gold Medal to establish themselves as professional artists.

However, the Fine Arts Society of Western India, established in Poona, had been holding its annual exhibitions nearly 15 years ago before the birth of the Bombay Art Society in 1888.⁶ Another Society holding such annual exhibitions long before the Bombay Art Society was the Simla Fine Arts Society at Simla. However, in the course of time, the exhibitions of the Bombay Art Society overshadowed the exhibitions of the other two societies.

The Governor was the patron of the Bombay Art Society. The Gold Medal and the Governor's Prize offered by the Bombay Art Society became the most coveted ones, even ^{more} than the 'Blue Ribbon' of the Calcutta Exhibitions.

The inauguration of the Annual Exhibition was celebrated with pomp and ceremony. The 'evening conversazione' was held one day before for the selected officials and members.⁷ Delicious refreshment, special lighting and orchestra were the part of the function. The official opening used to be on the next day, at the hands of

the Governor of the Bombay Presidency. The prize list was declared on that day. Two Gold Medals were offered by the society in the early period and after 1901 only one Gold Medal was given. Governor's cash prize was equally important. Next in importance were the silver medals given for different subjects depicted by the artists. Several other prizes for various subjects were given by the wealthy patrons or Rajas of different states. Some prizes were specially for Indian artists, some for the lady artists, and some for the students of Sir J.J. School of Art. It is interesting to see the details about the amount and the subjects of the prizes.

The leading newspapers enthusiastically published lengthy reviews of the annual exhibitions and even the 'conversazione'. The review of the function of inauguration also included the detailed reports about speeches of the Governor and others, together with the prize list. Every section of the exhibition was described in detail, in the form of a notice. Sometimes as many as four such notices were given part by part in the daily newspapers. The early reviews gave the list of the patrons who bought the paintings.

The prize winners were mostly Europeans to begin with names of Van Ruith, H.C. Soundy, H.B. Nelson, Miss Macferlane, J.B. Vears, and Mrs. Gauntlet^{and} G. Straham were often seen in the list. The number of the prize-winning Indians was but few. The earliest winners of Silver medals amongst Indians were Rowji Keshav Gokhale and Dadaji Kangre, Mr. Dewji Bhowan (Sculptor) D.K. Mhatre, A.X. Trindade.⁸ The first Gold-Medal winner was Mr. M.V. Dhurandhar, who won in 1895.⁹ Amongst the Indian exhibitors prominent were

Pestonji Bomanji Pithwalla, Trindade and also the students of Sir J.J. School, like B.A. Yadav, Budhawarkar, Miss Banaji, Mirkar, Benjamin, N.Desai etc. As the years passed the number of Indians amongst the exhibitors and prize-winners increased.

The subject-matter of the art-exhibits varied. Painters like Pastonji Bomanji, A.X. Trindade and Pithwalla were prominent in portraiture, while Raja Ravi Varma and M.V. Dhurandhar exhibited figure-studies and compositions based on mythological or genre subjects. Ravi Varma's brother, C.Raj Varma, was also amongst the exhibitors. L.N. Taskar combined landscapes and figure drawing in his paintings. Agaskar seemed to be more interested in the beginning in still-life and flower paintings and then in portraiture, S.P. Satavlekar exhibited head-studies, Pithawalla showed head-studies and still lives. Dhurandhar, Pestonji and Satavlekar were interested in Black and white ink and pencil studies also.

In the beginning the preference of the painters (including the European painters) was more for landscapes, then gradually inclination was seen towards figurative subjects. The black and white, pastels, charcoal etc. were effectively handled by the students of Sir J.J. School of Art.⁹

We cannot obtain the names of the early critics. As the technique of printing photographs was not developed, the critics naturally tried to describe the paintings in order to ^{re}create an image of it before the readers' mind. Accordingly they even gave a detailed analysis about the form, rendering of colours etc.

Early critics were mostly the Britishers, though it is difficult to find their names. After 1935 only, we come across the actual names of the critics. The leading newspapers which published the reviews were 'Times of India', Indu Prakash, Evening News of India (English and Marathi), Rashtra Mat, Jame Jamshed, (Gujarati) Advocate of India, The Gujarat Mitra (1891).

It seems that the patrons included the wealthy Gujarati and Parsi businessmen, as well as the Rajas of various Indian States, the British officers as well as the editors of the magazines who made the issues more attractive by the illustrations which they got done from the leading Indian painters.¹⁰ The prominent amongst the editors of such magazines were Haji Mohomad Shivji, the editor of the Weekly "Veesmisadi", Sheth Purushottamdas Vishram Mavji, the owner of 'Suwarnamala' Magazine, who published series of illustrations by M.V. Dhurandhar. Notable was the watercolour series by M.V. Dhurandhar on Umarkhayyam published in 'Veesmi Sadi' and the series of Shivacharitra, Bhagwat, Ramayan, Bhagwatgeeta, Matsya-purana, in the Suwaramala issues. The Suvarnamala also patronized the other artists like A.H. Muller, A.M. Mali, Chudekar and Taskar. Seth Purushottamdas also bought several oil paintings and water colours by Dhurandhar, Muller, etc. Several paintings from his collection were afterwards given to the Sangli Museum where we still find them. ^{Similarly} J.N. Varma, the editor of the magazine Gunasundari (who afterwards became the Diwan of Lunawada), and P.B. Kulkarni, the Editor of 'Parkash', and the editor of 'Sharda' Magazine viz. Gokuldas Dwarkadas Raichura also published paintings of wellknown

painters in their magazines.

Following princes were the donors of the prizes for different sections of the exhibitions - Maharaja of Bhownagar (who offered special prizes for landscape and for Indian painters and lady-artists), Prince Samatsingji of Palitana, the Raja of Mysore, the Raja of Akkalcote, Raja of Baroda, Rajesaheb of Ichalkaranji, Raja of Miraj, Chhota Udaipur, ^{and} ~~Raja~~ of Kolhapur etc. Amongst the wealthy patrons who offered prizes and bought paintings were Shri Hirji Ghelabhai, Sheth Narottam Morarji, Jagmohan Vrindavandas, Sir Jemshetji Jijebhay Bart, Nowrojee Wadia, Jamshedjee Tata, Vajeshankar Gaurishankar, Harikishandas Narottamdas, Sir Saseon David, Dinshaw Manekji Pelit, Currimbhoy Ibrahim, K.N. Kabraji, Ardesir Sorabji Kamadin, Ibrahim Rahimtula, Rao Bahadur Visanji Khimji, Cassamalli Pirbhoy and others. The British officials like Sir Basil Scott, G.C. Whitworth offered prizes, while M.G. Kittredge, W.Lee Warnor, Pryce Weedon, L.R.W. Forest, E.Greenwood, Mayor Martin bought the paintings usually Mr. Smith, the Manager of G.I.P. Railway and S.M. Edwards, the Police Commissioner patronized the painteres by giving them the orders for Railway posters or the illustrations for books like 'By ways of Bombay'.¹¹

The private firms like Messrs Babaji Sakharam & Co., or Hate and Company also offered special prizes. Even the Highcourt judges and the Hon'ble Chief Justice offered the prize worth Rs.50/-. The patrons who offered prizes, usually mentioned the specific section or even subject-matter for which that particular prize was offered e.g. the Raja of Bhownagar offered a special prize for (1) the

best landscape in water colour (Rs.100/-), (2) best picture in oils by a native of India (Rs.75/-), (3) best model in plaster or terracotta by a native of India (Rs.75/-) and (4) best picture in water-colour by a native of India (Rs.50/-).

The amount of the prizes ranged from Rs.20/- to Rs.100/-. The most coveted amongst the cash prizes was the Governor's prize for the best painting of the amount of Rs.50/-.

The early exhibitions of the Bombay Art Society were held either in the Town Hall or the Secretariat Building as it did not have its own accommodation. Only after the construction of the present Jahangir Art Gallery in the year 1954 was it possible for the Society to hold the annual exhibitions in their own galleries.

Women artists also exhibited their paintings from the very beginning. British ladies like Mrs. Ulloth, Mrs. Blackenbury, Miss Macfarlane, Miss Chatfield, Mrs. Griffiths, Mrs. Gauntlett, Mrs. Bruce, Mrs. Abercrombie and Indian ladies like Miss Putlibai Wadia, Miss K.K. Kama exhibited their paintings in the annual show.

Long before the foundation of the Bombay Art Society, two similar associations were working in India. One was in the Bombay Presidency itself. It was "The Western India Fine Arts Society", at Poona which was holding its annual exhibitions in every September. It was probably established in 1873 or 74 as was suggested by Mr. Moore ^{in his speech} at the time of its exhibition in 1891.¹² The other was the Simla Fine Arts Society which was holding its annual exhibition at Simla, usually in the month of August when the Indian

princes of different States assembled there. The Bombay Art Society's Annual exhibition was held usually in February or March and mostly on 15th February. Naturally we find that sometimes the painters were exhibiting the same painting and winning prizes at all the three places. No strict rules and conditions were laid about such matters. For example, we find a European lady artist, Mrs. Bruce exhibiting and winning prizes for her painting 'Builders, Kodaikanal' in 1894 at Bombay as well as Poona. So also Pestonji Bomanji's self-portraits were exhibited and admired in Simla, in Poona as well as in Bombay.¹³ It is remarkable about the students of the Bombay School of Art, that they never exhibited the same painting twice but exhibited a fresh one each time.

The Western India Fine Arts Society had for its president Mr. Birdwood who was on the committee of the Bombay Art Society too. A number of prominent personalities were working on the committees of both the societies. (Mr. Birdwood very rightly used to refer to the Western India Fine Art Society at Poona.) However, the nature of the Poona exhibitions was slightly different. In Poona, the main purpose was to encourage the army-officers who painted as a hobby. Thus we find special prize given by the Commander-in-Chief for the best landscape in water or oils, by an army officer in Bombay Presidency Major-General Blundell's Prize was for the best drawing by a non-commissioned officer of Bombay army. The Gaikwad of Baroda offered 4 different prizes in which one was for the best copy, the other was for the best photograph and the third one was for the best work in Silver or Gold. Amongst other donors of the prizes at the Poona Exhibitions

were H.H. Agakhan, Mr. Birdwood, Hon.Khan Bahadur Dorabji Padamji. No gold medal like that of the Bombay Art Society was offered. Instead, the Governor's Prize was given. The Fine Arts Society of Calcutta also was holding annual exhibitions. But gradually Bombay Art Society's exhibitions became so dominant that they overshadowed all other exhibitions in India.

It was mainly due to these exhibitions that the young group of Bombay painters came in lime light who dominated the whole art field. Most of these painters were trained in the rigid discipline of the Sir J.J. School of Art. This training provided them the expert knowledge of the Western realistic technique. These painters naturally mastered the new oil painting technique and the Western realistic style of painting. But with the absorption of these new qualities, they also retained their water-colour technique which was inherent traditionally amongst them. They handled various techniques (water-colour, oil colour, pastels, crayons, pencils) expertly. The general tendency of these painters was to paint the Indian subject-matter and locate with the realistic technique. These aspects mark the general trend of this group. The style which dominated the Royal Art Academy's exhibitions in London were taken as the ideal. We may call this style as the Romantic Realism. Though these painters had common characteristics, they developed their own individual style and distinct approach ~~is~~ according to their own ^{temperament} ~~subject~~.

Pestonji Bomanji, (who was elderly of all) the artists of his generation, Abalal Reheman, S.D. Satawlekar, Rao Bahdur M.V. Dhurandhar, L.N. Taskar, S.P. Agaskar, A.X. Trindade, M.F. Pithawalla,

A.H. Muller, Chudekar etc. were some of the most prominent names. The sculptor who showed the similar tendencies in his work was Rao Bahadur G.S. Mhatre.

Raja Ravi Varma:

Before discussing the merits and works of the Bombay painters, it is worthwhile to observe merits of the works of Raja Ravi Varma, the painter, who achieved name and fame and created literally a craze in India for his paintings. Though his early life was spent in South, in later life he had his press in Bombay and he worked also in Bombay. His mythological paintings provided the inspiration to Bombay painters and created a trend to paint^{ing} scenes from Indian mythology and history.

Born in 1848 at Kilimanoor, a most picturesque village, 24 miles from Trivendrum, ^{in the} State ^{of} Travancore, Raja Ravi Varma developed love for drawing and painting from his early childhood. Ravi Varma was related to royal family of Travancore. His uncle Raja Raj Varma was a painter who learnt portrait painting from Alagiri Nayudu, the painter of Tangore School. There is a difference of opinion whether the paintings of Alagiri Nayudu or Raja Raj Varma influenced Ravi Varma's paintings. At the age of 14, Ravi Varma was brought to the Maharaja of Travancore, Ayilyam Tirunal. Three miniature paintings painted by Ravi Varma were presented to the Raja. The Raja was very much pleased and gave him a room in his palace, to be used as his studio and a box of water colours. The Maharaja had an excellent library and Ravi Varma came to know many things about paint^{ing} through books from the library.

At the age of 17 he was married to Poororuttati Nal of Mavelikkara, who was the younger sister of the Queen Laxmi Bai of Travancore. In 1868 an English painter named Theodore Janson was invited by the Maharaja of Trivendrum. It was from him that Ravi Varma learnt the European realistic technique and especially the oil-painting technique which opened a new world of possibilities before him. Ravi Varma fully used this technique to illustrate Indian mythological subjects depicting the figures of Hindoo Gods and Goddesses. The marriage relation with the Travancore family brought him into contact with the British Resident at Trivendrum, who persuaded him to participate in the exhibition at Madras in 1873. Ravi Varma's painting won the first prize there. This encouraged him to exhibit his paintings at various places in India. His paintings showed expert handling of oil-colours, pleasant colour schemes and ^{idealized} beautiful male and female figures in Indian costumes. Especially his female figures with fair complexion, big eyes, their ~~draperies~~ with gorgeous draperies with beautiful flowing folds and golden brocaded borders and the pallu were most admired by the Indian public. Though Ravi Varma painted the females with South Indian costumes in some of his paintings, he painted the females with nine-yard ^s saree of Maharashtrian type more ^{frequently. thereby} and the Maharashtrian people developed a feeling of finding the reflection of their own ideals in his paintings. Perhaps because of this reason his popularity in Maharashtra was more than in any other part of India.

Ravi Varma's eldest daughter was good-looking and had sharp attractive features. In his early paintings Ravi Varma often used

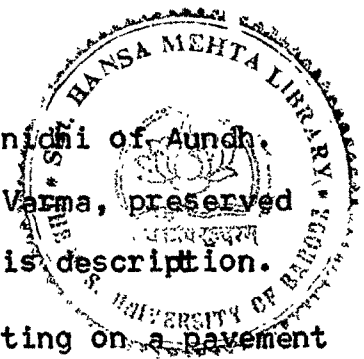
her as a model. His painting showing her with her infant son, with the title "There comes Papa" won the Gold Medal in the International Exhibition at Chicago in 1873.¹⁴ His works were also admired in the Poona Exhibition, 1880 and at the exhibitions held in Chicago and Vienna in 1892.

In 1892, In ^{the} Bombay Art Society's exhibition, his painting 'The student', won the Maharaja of Bhownagar Prize for the best picture in oils by the Native of India.¹⁵ It seems that in the beginning there was certain criticism on his painting for the weakness in drawing."the face is pleasing and agreeable to the story of the picture, the composition is intelligent, but again the part of the work is carelessly treated..... there is no knowledge of anatomy, no modelling, no careful study...."¹⁶

The criticism must have been taken notice of ^{by} the artist because immediately according to the critic, there was much improvement in his painting.

In 1894 his painting "Damayanti in the Jungle" won the Jagmohan Vandrawandas prize for the best painting on the subject "The Indian Lady Of Puranic Age Suffering From The Pangs Of Separation From Her Husband As depicted In Hindu Mythology". This painting was much admired by the art-critic of the "Times of India". The review says, ".....he paints with a great sympathetic feeling and pleasant colour and much more care than usual in drawing". His Damayanti "with her poor eyes quenched with weeping and her attitude of disconsolate loveliness is very powerfully depicted".¹⁷ This painting was

probably purchased by the Raja Bhawanrao Pant Pratinidhi of Aundh. The painting of 'Damayanti' in the Jungle' by Ravi Varma, preserved in the Bhawani Museum, Aundh shows similarity to this description.



In the same year his painting of a 'Fakir' sitting on a pavement before a smouldering fire, won the prize at the annual exhibition of the Simla Fine Arts Society at Simla.

Ravi Varma also experimented in the new mediums and techniques. There is a reference about his painting 'The birth of Shakuntala' which won the prize for best lithography in Bombay Art Society's exhibition in 1895.

In the same year his painting "Temptress" based on the story of 'Mohini' in the Indian mythology won the prize of Bhowanagar Raja. In 1896 his painting 'Harischandra and Taramati' won the Karim Nansey Prize for best oil painting. With this painting his other painting 'Kamalini at Eventicle' was also admired as being full of promise",¹⁸ in the review of Bombay Art Society's exhibition.

Day by day Ravi Varma's fame went on increasing. His mythological paintings like 'Menaka-Vishvmitra', 'Sairandhri', 'Ravan and Jatayu', and 'Shakuntala' became famous. His painting 'Sairandhri' in the 'Bhawani Museum, Aundh' (Plate No.1; Fig.2) shows Sairandhri standing with the Surai^h of wine in her hand, at the steps of the palace of Keechaka. Her pose expresses fully her distressed mind, reluctance as well as helplessness. The guard at the door is watching her. The background reflects the grandeur of the palace. The figure of Sairandhri wearing the nine yerd saree is rendered skillfully. The proportions of the figure are more like the Greco-Roman proportions

of a tall female figure rather than ^{the} Indian female proportions. The whole painting creates sympathy for her in the spectators mind. His other painting 'Damayanti with the Swan' is also equally charming, (Plate No.1, Fig.1). As the swan sent by the King Nala is admiringly ^{describing} Nala's virtues to Damayanti, Damayanti falls in love with Nalaraya. Her graceful figure standing near the post on which the swan is sitting, the charming expression on her face are depicted skillfully. Ravi Varma's technical skill is revealed through the treatment of the drapery and the way in which he has shown the soft silky texture of Damayanti's saree. The pleasant view of the garden too gives enough evidence of his mastery over the oil painting technique.

Ravi Varma's increasing popularity brought increasing demand for his paintings. The kings of the petty states and the rich patrons could pay sumptuous amounts for his paintings. But the common people too wanted to have a copy of his paintings. To meet this demand, Sir Madhav Rao, the Dewan of Baroda suggested him to print oleographs of his paintings. Ravi Varma accordingly established his oleographic printing Press in Bombay. The oleographs of his paintings, mass-produced from his press were sold to cheaper price. Millions of Hindoos bought, framed and worshipped these in their houses. However, the quality of the colour did not remain the same in these oleographs and this brought severe criticism from critics like Havell and Dr. Anand Coomarswamy that they lack the Indian feeling and the poetic quality. But when we come across the original paintings of Ravi Varma preserved in Museums at Trivendrum, Bhavani Museum at Aundh, the collection at ^{Fatehsingh} ~~Laxmi Vilas~~ ^{Museum} Palace at Baroda, the

palace at Mysore, Udaipur palace, National Gallery of Modern Art at Delhi, the merit of his painting, his skill in rendering oil painting technique and the treatment and the lyrical quality of his painting, we come to know that their criticism cannot stand. One is enchanted by the sheer beauty of his paintings. Ravi Varma's painting show the dramatization not only of the whole incident but also he arranged his ^{figures} painting in such a way that we feel as if we are seeing some play against the setting of a stage.

Ravi Varma died in 1906. His wish to renounce the world and to spend his remaining life in an 'Ashrama' quietly, remained unfulfilled. His paintings provided the inspiration to the Bombay painters to paint the mythological paintings in the realistic style.

Pestonji was perhaps the seniormost amongst the painters of the Bombay School. He was also the first Parsi painter of Bombay. He was born in a Parsi family on 1st August, 1851. At the age of 13 i.e. in the year 1864 he joined the Elementary drawing class of Sir J.J. School of Art. He had developed in his mind a great desire to become an expert sculptor and so he tried to learn under the guidance of Lockwood Kipling in the modelling class. But soon Kipling left the Bombay School in 1868 to become the Principal of the Mayo School at Lahore and the modelling class was left without any teacher. So Pestonji could not continue his training in modelling and naturally he turned to the painting class in 1871, although his work in the modelling class was recommended by the examiners for distinction. Principal Griffiths noticed the talents of young Pestonji and when

in 1872 the work of making the copies of Ajanta paintings was entrusted to Principal Griffiths, he included Pestonji specially in the group of students which he selected for this job. Pestonji did this work so well that his decorative panel and his copies from the Ajanta frescoes ^{ere} were praised by the examiners. In 1876 the famous painter Van Princep was appointed to paint a scene of the famous Delhi Darbar for the Queen. He needed an assistant to help him in this work. Principal Griffiths recommended Pestonji. Thus Pestonji had an opportunity to work under a ^{EUROPEAN} professional portrait painter for two months. This experience helped him in his career as a portrait-painter in his future life. In 1877 he left the school and started his career as a free-lance painter.

In the period from 1880 to 1884 he worked as a supervisor ^{over} a group of students appointed for making the copies of paintings at Ajanta caves. Some copies from his hands are still available which show the delicacy of outline and colour. In 1894 he also worked for a short period as an officiating vice-principal of the J.J.School.

Pestonji won prizes for his painting very early in his student career only. In 1875 he won a silver medal for his painting at the Poona Exhibition and in 1878 at the Calcutta exhibition. Pestonji regularly exhibited his paintings at Simla, Calcutta, Poona, Madras and even in Bombay (when the Bombay Art Society started holding its annual exhibitions from 1889).

In 1880 he won the Governor's Gold Medal for his painting 'Portrait of a Parsi Lady'.¹⁹ In 1879 his painting 'Gosawi on Tiger Skin' won the silver medal at the Madras Exhibition. The

same painting won the Governor's prize in the Calcutta exhibition and Pestonji got one Golden watch and three certificates.²⁰ In 1889, in the first annual show of the Bombay Art Society, Pestonji exhibited several paintings from which 'A Parsee Lady', "Praying for the Sick", "Head of a Parsee Girl" and "Portrait of the Parsee artist" were admired by the critics as 'notable'. Of course some or other aspects of these paintings were criticized by the critics. For instance, the painting 'Parsee Lady' was criticised for its features having been painted too harshly and 'Praying for the sick' showed the savage reality about some of the details whereas his 'Head of the Parsee Artist' which was actually his self-portrait, was criticised as "Mr. Bomaji scarcely does justice to his own refined and gentle face". While his 'Parsee Tiger Slayer' exhibited in the same year was praised as he ^{had} ~~was~~ succeeded admirably... not only the details are well-painted, but the picture as a whole is good.....softer outline of features, more delicate colour and modelling and lighter handling of colour".²¹ This painting won the Justice Scotts prize for the best exhibit by a native of India.

Next year at Bombay exhibition, his painting 'A Parsi Girl' won the Thakorsaheb of Bhownaggar Prize ^{reserved} ~~kept~~ for the best picture in oil by a native of India and his 'Head of a Bairagi' in pastels won the society's fifth prize for painting ^{by} an Indian artist.²² In the same year he won the Khan Bahadur Padamjee Pestonjee Prize for his painting; "Parsi Lady and the child". All these showed his masterly handling over oils as well as pastels. In 1893 he exhibited his self-portrait in three different mediums - oils, pastels and

black and white.²³ The same paintings were exhibited and admired at the Simla Fine Arts Society's annual show as well as the annual show of the Western India Fine Arts Society at Poona. His 'An Industrial Parsee Lady Knitting a pair of woollen shoes' won the Maharaja of Bhownagar's prize. Pestonji exhibited his paintings at the annual show of the Bombay Art Society upto 1914, after this date his paintings do not figure in the reviews. In 1905 he secured the commission to paint the portraits of George V and Queen Mary of England. He painted several self-portraits, (Plate No.2; fig.3).

Thus in his career as a painter Pestonji won more than 50 prizes and innumerable certificates. Portraiture was his favourite subject, but occasionally he painted theme-pictures too, in which the faces of the figures showed his skill in the portraiture of the characters. Pestonji used the Western realistic style for his painting. He used round brushes and delineated microscopic details of the features, draperies as well as the objects in paintings. His colour-schemes were pleasant and the colour of the figures was unmistakably Indian unlike some other painters in this period who painted Indian figures with European complexion. Pestonji's paintings "The Leisure Hour" and "Feeding the Parrot" in the Prince of Wales Museum, Bombay and his 'Portrait of the artist' in the collection of Sir J.J. School of Art (which is a self-portrait) give evidence of his masterly handling of oil medium and his skill in rendering various textures. For instance the drapery of the woman who is feeding the parrot, the cage and the parrot in it and the chiaroscuro are treated with exquisite details. His paintings were

probably influenced by the style of his teacher Griffiths. In 1889 the review of the exhibition tells us that Principal Griffiths exhibited the paintings showing Hindoo ladies with different attitudes relevant to social customs of that period, in the Bombay art Society's annual show. His pupil Pestonji also tried to depict various characters from Hindoo and Parsee men and women. Thus though Pestonji worked for a long time on Ajanta paintings, instead of being influenced by the Indian decorative quality, his paintings showed a development more on the lines of Griffiths, preferring the solidity of the figure, the chairoscuro effect, and the tendency of rendering the minute details which were the hall-mark of the ~~Western~~ ^{European} Realistic style. Pestonji's work shows the typical trend of the early group of the Bombay painters trained in the Sir J.J. School of Art, Bombay. Pestonji was the first Bombay painter to send his exhibits all over India and to win admiration by the critics as well as the common people. He worked until his last years having died on 2nd September 1888. His work as a painter provided inspiration to the youngsters trained at the Bombay School.

M.F. Pithawalla (1894-1911):

Pithawalla was also a Parsee by birth. He got his art-training at the School of Art at Bombay in the period from 1888 to 1896. He was influenced naturally by the Western realistic style of painting. He soon mastered both the mediums i.e. Oil and water colours. Pithawalla mainly painted portraits. His portraiture showed different types of personalities from contemporary Indian life. He also painted still-lives, but his portraits became especially famous as the personality of the sitter was revealed in each of them. His

handling of colour was spontaneous. He exhibited regularly from 1894, the year in which he won the Silver Medal for his painting 'A Parsee Lady' in oils. This picture was admired for its 'masterly handling' and a critic remarked that, it deserved "the place of honour in the gallery". His style was admired as "simple and unaffected"²⁴ and with "sympathetic"²⁵ treatment seen in facial expression "Pithawalla's portraits became soon popular amongst the art loving members of Bombay. In his portraits we do not find the conservatism or the rigidity which we find in some other painters of his period.

Pithawala won a great many distinctions in India, including 24 gold and silver medals, 45 money prizes. Amongst the Gold medal winning pictures, his painting "Portrait of my Mother" exhibited in 1907 was praised whole heartedly, (Plate 5, fig.10). It was the best example of Pithawala's quality of revealing the character of a person. In the year 1898, the critic of Times of India said in his review of the Bombay Art Society's annual show, that Pithawala should send one of his best portraits to the Academy, (by this he meant the Royal Art Academy, London), he could hardly fail to be hung there". The modelling, brush-work, colouring and above all, vitality of his work are evidences of real progress in his art.²⁶

Such admiring reviews probably encouraged him to take a bold step of holding the on-massⁿ-show of his paintings at the Dore Galleries, 35 New Bond Street, London in October 1911 with the help of Sir M.M. Bhawnaggee and Sir Mancherjee.²⁷ He was the first Indian painter to have such an exhibition in England. This show included several portraits as well as copies of master-painters like Van Dyck, Rembrandt Sir Joshua Reynolds and Velasquez from the collection of National and Tata Galleries and also few landscapes and streetscenes which he painted in England. The show was especially admired because the whole work exhibited there was done within a short span of 3 months, as the artist had no idea of holding the exhibition when he left India and so he had not carried any work with him to England. Several artists of note were present at the inauguration. The British papers like, Graphic (28th October), "The New Castle Daily Journal, Evening standard and St. James Gazette (of Oct. 19th, 1911). The standard, the Globe (26th October 1911) and the Indian Magazine, London (Nov. 1911) as well as the Indians papers like "Times of India" (13th November 1911), the "Jame Jamshed", "the Bombay Gazette" (28th Oct. 1911), The Parsi (29th Oct. 1911), wrote flattering notices praising Pithawalla's achievements. The 'Standard' says, "He is a good colourist, and he has that great asset to the portrait painter, a rare feeling for character". Sir George Birdwood put him in the forefront of British Artists and considered it a pity the genius of this man was not valued at its true merit. The portrait of Mr. Khursetji Cama was specially praised by various critics.

In 1905 at the time of the visit of the Queen (then Princess of Wales) to India, Pithawalla did a series of interesting water colour pictures of Indian women, which were bound in a book and were presented to her majesty by the ladies of India. The pictures were of ladies of distinguished Indian families and showed the dresses worn by different peoples in various part of India. Musulman, Parsee and Hindu ladies of many castes were represented in it.

Pithawalla continuously exhibited his portraits upto the year 1922. After his return from England in 1911, Oil medium and especially portrait-painting was his special forte but he also excelled in pastels (he had won a silver medal in 1895 for his still-life) as well as water-colour, (he won the Maharaja of Bhownaggars prize for the best water-colour for his "heads from life"). But after 1895 it seems from the reviews he concentrated more on oil-painting. Occasionally besides portraiture he handled other subjects like "studying for examination" and "Mangoes". Pithawalla handled water-colour too equally well. His painting, 'Study from Life' (water colour) in the collection of Sir J.J. School of Art, Bombay, (Plate 5, fig.9) is the best example of his expert handling.

His portraits like "The late K.R. Cama" showed his ability of using bold brushing as well as his skill of rendering various textures effectively.²⁸ His 'Portrait of a lady' and portrait of 'Mrs. William' showed beautiful rendering of the drapery. His landscapes "Tranagar Square," "Coronation 1911". "The serpentine" showed the effect of sunlight.

Abalal Raheman:

Abalal was contemporary to Pestonji Bomanji and Pithawala. He was born at Kolhapur. The exact year of his birth is not available but the evidence shows that it was somewhere in the period between 1856 to 1860. The name Abalal came into use ^{instead of} ~~from~~ his original name Abdul Aziz. His father Abdul Rahiman Babaji was well^e versed in Farsi and the family by tradition was famous for preparing the manuscripts of Kuran. In his childhood Abalal helped his father in decorating the pages of such manuscripts. Kolhapur was famous for the silver and gold work and the place Gujari which was near their house was full of small shops of the craftsmen who worked on silver and gold. Naturally Abalal had the right environment which ^{inculcated} ~~created~~ love of art and crafts in his mind. Abalal got his school education upto Sixth standard and so he knew English well. With it he also studied Marathi, Sanskrit and Arabic. But afterwards instead of doing the pretigious job of translating, Arabic writing into English according to his father's ^{wish} Abalal preferred to draw and paint.

Abalal was sent by his father to learn Farsi from Mr. Parasnis, who often went to Resident's bangalow for teaching. Abalal accompanied him in his bullock-cart and on the way tried to learn it as much as possible. Once when Mr. Parasnis went inside, Abalal was waiting for him in the cart and to pass the time, he started sketching. ~~The~~ Residents wife noticed it and requested to draw her portrait, which he did quickly and to her surprise and with full likeness. ^{When} ~~The~~ Resident, when came to know about Abalal's talent, ^{he} ~~she~~ desired to donate him the scholarship to study at Sir. J. J. School of Art, Bombay. Thus Abalal joined the school of Art in 1880. He remained there upto

1888. By his sincerity and the quality of work, he won the minds of his teachers. His works in the school career are still preserved in the collection of Sir J.J. School of Art. In 1888 his set of pictures won the Viceroy's Gold Medal, (Plate 6; Fig.11). Two pictures from this set can still be seen in School of Arts' collection, (Plate 6, fig.11).

Abalal came back to Kolhapur. His nature was different and could not agree with father and the step-mother and so he left his home and started staying alone near the Kotitirtha lake in Kolhapur. Abalal wanted to study and paint various aspects of nature, which he did there quietly. In this period upto 1897, he painted and drew innumerable sketches with coloured chalk, charcoal, watercolour etc. on the any type of paper which was available. The Raja of Kolhapur came to know about his paintings and honoured him by appointing him as the court painter. He took him with him whenever he went for hunting either at Radhanagari, Dayipar etc. Several of the animal paintings or hunting scene, painted in this period are in various private collection. He also painted the royal processions, and portraits of guests who came to visit the royal family. Some mythological paintings at his hand probably went with the foreign guests because though we often hear stories about them no picture is available.

One of his animal painting, a painting of a horse is preserved in the Museum at Kolhapur. This painting is a good evidence of his high technical skill, his keen observation and his sensitive handling. Another of his painting in the collection of Shri. Madan Mohan Lohiya in Kolhapur, shows his sister-in-law stitching the

Choli, where the minute details are rendered with unsurpassed skill. It shows spontaneity of rendering and pleasant colour-scheme. His portrait of a lady from the collection of J.J.School of Art shows his mastery in the rendering of human structure with minute details and subtle tonal values.

In the later period of his life when he had comparatively a peaceful period, he became more and more engrossed with nature and tried to paint various moods of nature. He also painted the same spot in various timings of the day to study the effect of various lightings. Though he lived in a period when the other painters of his age were more engrossed in using high technical skill in their paintings and with a tendency to show minute details, Abalal gradually went towards simplification, which was closer to Romanticism of Constable. His early paintings showed the minute rendering but later paintings suggested this romanticist rendering in creating the mood with few but sure strokes. His landscape of the view at Bājpur, entitled 'Mosque, Bijapur' (Plate 6, fig.12), reveals his skill in creating effective atmosphere and rendering architectural details.²⁹

Abalal lived his life according to his own wish and never had the inclination to win awards or get more publicity. His only aim was the study of nature and ^{he} did it devotedly.

Abalal had a great respect and love for ^{the local} his king and when he heard the news of the death of 'Kolhapur Chhatrapati', he took all his pictures and threw one by one all his pictures in the river Panchganga. He could not bear the death of the Chhatrapati.

Abalal died in 1931. But until his last, he kept his usual routine of sketching and painting. His paintings are still found in the private collections of Dr. Kate, Madhavrao Bagal, Shankarrao Ghorpade, Sheth Lohiya and Abalal's nephew Mr. Shaikh. Some of his valuable sketchbooks are in the collection of Advocate B.G. Karmarkar. Many of the later painters like Dhurandhar, Parandekar, S.N. Kulkarni, D.S. D¹evi took inspiration from him.

S.D. Satwalekar - Shripad Damodar:

Shripad Damodar Satwalekar was born in the year 1867 at Kolegaon in Sawantwadi State. He had his school education at Sawantwadi at his maternal uncle's house and tried to learn English at home by the help of elementary English books and readers. The liking for drawing and painting was inherited by him from his father who painted pleasant pictures on the walls of his house. S.D. Satwalekar, in his school days spent his spare time in drawing sketches in the Mango Grove and the garden near his house. When a technical school was established at Sawantwadi, he took the first opportunity to join it and under the able ^{guidance of} leader Malwankar learnt to draw fine sketches and to paint scenes. Soon he became expert in making enlargements with full likeness from the small photographs. He started earning as good as 5 Rs. for one enlargement.

Satwalekar was confident that he could earn enough by this for his art-education and so he joined Sir J.J. School in the year 1885. In art school he proved his talent well by getting first rank in every examination and won the silver medal. In the final year he got the coveted Mayo Medal in painting and then once again in

sculpture. His was the unique case in the sense that in the history of Sir J.J. School of Art he was the first and the only one to get two Mayo-Medals. After nearly 35 years¹⁴⁰⁷ when his son Madhav Satwalekar won the Mayo-Medal in painting, this again became a unique case (as both the father and the son got the same honour).

In his career as an art-student he came to Sawantwadi in every vacation and the youngsters there were very eager to see his work. S.L. Haldankar has written at one place that he was overwhelmed with awe after seeing Satwalekar's painting at Sawantwadi during one such visit.

After completion of his diploma in 1900 Satwalekar was appointed as a teacher in Sir J.J. School of Art. In those days Rs.50 as a monthly salary was more than enough as he describes at one place that ^{for an amount of Rs. 50} in ~~6 Rs. amount~~ one could get a good meal for one full month. Satwalekar's paintings were admired in the exhibition. From O'Henry's books Satwalekar was acquainted with the impressionistic landscapes and he admired them very much. He has also expressed at one place that when impressionist paintings have such good qualities that it is very sad to see that our Indian painters are not ready to take notice of such a rich style of painting.³⁰

His landscapes showed broad patches of shade and light and bright colour-schemes and in a way it was a step ahead of the painters of his age who painted with minute details and preferred delicate brushing rather than broad patches. Unfortunately Satwalekar did not remain in this field as he concentrated afterwards his attention to the revival and propagation of Vedic literature.

Satwalekar wanted to work as a free lance artist and so he left the job in Sir J.J. School and went to Hyderabad. The Nizam of Hyderabad also had heard a lot about this painter and his paintings in the exhibitions at Bombay, Simla and Madras. When Satwalekar came to Hyderabad, Nizam had the opportunity to see his paintings and he was very much pleased after seeing them. Satwalekar settled well ⁱⁿ Hyderabad as he earned enough by painting portraits of distinguished personalities. He could get 1000 Rs. for a full-size portrait in those days. It was here that Satwalekar came for the first time in contact ^{with} of Aryaswami, ^{since} as he himself was well-versed in Sanskrit on ancient Indian culture. He also translated the volume of Dayanand Saraswati on Rigveda. His deep knowledge of Vedas was admired and even respected. He took active interest in cultural life of Hyderabad. He started there a gymnasium, one school (Vivekvardhini) and one Vyakhyanmandal. The first and last became gradually involved into the movement for India's freedom. Satwalekar himself gave a series of lecture on 'Swadeshi' movement and they proved to be so inspiring that even British Government took notice of it and Nizam gave secret instructions to Satwalekar to leave Hyderabad. In later life he had to go to various places. At Lahore he made his name as an expert photographer. He also spent some days in Peethapuram State in Kōkonada, as a court-painter. He spent a few years at Aundha State and after the murder of Mahatma Gandhi, he went to Pardi in Gujarat. Here he concentrated fully on the revival of Vedic literature and its propagation. The Pardi Ashram had its own press through which the magazine Purushartha (Marathi) and Vedic Dharma (Hindi) were published.

At Aundh he painted landscapes whenever he went with the Raja. His garden scene, (Plate 7, fig.13), the view of Mt. Everest and the views of the Golden Temple at Amritsar are good examples of his style. His paintings are described by the critics as having perfect outline rendering to chiaroscuro, fine finish and expert handling. Satwalekar painted in impressionistic style. He had ^{impressed} the strong impact of the impressionist paintings ^{from} in O'Henry's book which he studied in his childhood.

Birth Death
Mahadev V. Dhurandhar:- (1867 to 1944)

M.V. Dhurandhar's career proved perhaps the most active and effective than his other colleagues in this field. He painted innumerable subject paintings as well as landscapes and portraits. He also established his name as the topmost illustrator. He worked in various capacities, first as a drawing teacher, then the Headmaster, then as a temporary Director and after that the Inspector of Drawing for the whole Bombay presidency. After his retirement also he taught at the Sir J.J. School as a visiting lecturer. By his honest and sincere services he won the admiration of Principal Cecil Burns and Gerrard. Principal Gladstone Solomon treated him as his close friend and asked for his advice in various administrative matters. After his retirement, M.V. Dhurandhar wrote his memoirs of his career of forty-one years in the Bombay School of Art with the title "Kalamandirateel Mazi Ekkechalis Varshe. It gives the detailed account of the happenings in his life during the period 1890 to 1931. He had toured widely in India as well as in the European countries. M.V. Dhurandhar was the first Indian Director of Sir J.J. School of Art, as well as the first Indian to

get the post of Inspector of Art. He was offered the fellowship of the Royal Academy, London, and finally received the title Rao Bahadur.

His book gives a valuable documentation about the art-education of that period, and throws light on several personalities which came in his contact. These include the British principals like Prin, Griffiths, Greenwood, Cecil Burns, Soloman, as well as Robotham, Hogarth and the Indian painters like Trindade, Agaskar, Taskar, Mistry etc., who had worked on the staff of Sir J.J. School of Art during that period.

Dhurandhar was born at Kolhapur and after completing his education upto matriculation joined Sir J.J. School of Art, Bombay in 1890. With his sincerity and hardwork, soon he became the most favourite student of Griffiths. He started exhibiting his painting at the annual show of the Bombay Art Society, during his student days. In 1892, his drawing with black chalk showing 'Two Hindoo Women preparing the meal' won the prize donated by J.N. Tata for best drawing in black and white and was admired by the critic as 'a clever study'.³⁰ This picture is preserved in the Aundh Museum, (Plate 8; fig.17). Next year his water colour picture Tulsi Pooja won the Sir Dinshaw Maneckji Petit Prize which was specially reserved for the native student of Art School.³¹ His other paintings like "Temple of Ambabai", "At the River and Bird of the Temple", all in water colours were admired and his another water colour "Study from life" won the Chief Justice and Highbourt Judge's Prize. The year 1895, proved to be the most prolific for him as his "You come Laxmi" (water colour) won the Gold Medal of Bombay Art Society,

(Plate 8; Fig.15). He thus became the first Indian painter to achieve this honour. From this year Dhurandhar got one or other prize every year not only at Bombay Art Society's annual shows, but also at other places like Calcutta, Simla, Poona etc. His paintings which became specially famous were "The Brides Maids", "Dushasan, the Wicked" (which won the Governor's Prize in 1922), 'Birds of the Temple', 'Kaikeyee', (which won Simla Fine Art Society's Prize for best oil-painting (1901)". "Lesson in Music", his "Delhi Durbar of 1866" (which won Maha^{raja} Bhowanaggar's prize for best water colours by Indian painter). His painting on the coronation was bought by Governor's wife and the Queen of England liked it so much that she requested for another copy of it, which she wanted to have always in the palace to enable her to see her Indian citizens always.³²

Dhurandhar being a pious-minded painter and hailing from an orthodox family, often painted narrative pictures from mythological or historical themes. Thus his painting was mainly figurative. He made figure drawing popular. In addition to the thematic pictures based on the India's past, he also painted various subjects from the contemporary Maharashtrian life like festivals, ceremonies and Hindu rituals amongst Hindoos. From all these paintings we see a reflection of the social customs of the Maharastrians and especially the Pathare Prabhus. His female figures with graceful attitudes and wearing the one-yard saree with artistic folds and the traditional designs, became very popular. His 'Standing Woman' depicted a graceful figure of a woman from her back side, which showed beautiful folds of her Sati, (Plate 8; Fig.16). Specially notable are his water colours with transparent washes and his pencil drawings. He painted

in the Western realistic style. Because the Western antique pieces and other paintings were studied in the J.J.School of Art, naturally the Western influence came in his style. Although the figures in his paintings, were depicted wearing the typical drapery and ornaments or jewellery like that of the Maharastrian people, but the figure types did not have the short stature like Maharastrian people. Instead they were based on the Greeco-Roman model and sometimes even the complexion was unusually fair like the European people. His pictures represented mainly the social customs and cultural traditions of the higher middle-class of Maharastrian and especially the Patharā Prabhus who were leading in the fashions of those days. Different Rajas of Indian States like Aundh, Baroda, Sangli, Miraj, as well as the rich patrons like Purushottam Vishram Mawji and the editors of various magazines placed the orders for paintings on particular subjects from history or mythology according to their own choice and thus patronised him. Some of these also bought his paintings which were exhibited in Bombay Art Society's annual show. These paintings we can see in their private collections or the museums of their own State (e.g. Aundh, Baroda, Sangli etc.). His capacity for illustrations was really remarkable. He painted innumerable illustrations for the contemporary magazines like "Suwarnamala", Navyug (Marathi), Veesmi Sadi, Sharda (Gujarati). Especially the Suwarnamala became popular as in every issue 12 coloured picture-series on one story (either mythological or historical) were published. Several pictures painted by Dhurandhar were published in Suwarnamala. These were mostly in water colours. These Suwarnamala series by Dhurandhar show his calibre as an expert

illustrator. His illustrations in the book, 'By ways of Bombay' are actual sketches done on spot which he himself visited.³³ (For this purpose special police protection was provided to the painter by the police commissioner). Some spots like the Madak-Khana, where people went to have 'Ganja' or 'Opium', were sketched at night. In addition to this, as he toured widely, wherever he went he drew innumerable sketches. His sketchbooks are the real treasure in the history of the art-field of Bombay. He was the only one amongst the artists of Bombay who kept an upto-date record of his own achievements his pictures, the patrons who bought them, the price, date etc. Hundreds of students studied under his guidance in school of art. Several from these went at various places all over India and founded their own art-institutes and so his place in the development of art in Bombay is unique.

His paintings were preserved in the Sangli and Aundh museums mainly. His paintings on the life of beautiful water colour Shivaji ^{beautifully painted in water colour,} are seen in the Sangli Museum. In the Aundh Museum ^{are housed} his portrait of A.X. Trindade and the portrait of his daughter Ambika, and the famous black and white "Home-work".

From the remaining paintings his illustrations from the "Veesmi Sadi" on Rubaiyat, his several illustrations from Survarnamala are notable.

A.X. Trindade: (1892-1923) - ~~30th~~ 1870 - Birth; Death - 1935.

Trindade was one more important member of this group in consideration of the qualities of his paintings which stand out distinctly. Being a student of Sir J.J. School of Art, after

completion of his Diploma year, he was appointed as a teacher there. Trindade was very quiet by nature, ^{but} had a very impressive personality and ^{was} happy with his own painting. He never bothered for fame or money. Fortunately he had a very capable wife who managed every thing for him upto the time of his retirement. She saved enough to buy a house for the family. Trindade was not particular about sending the pictures to the exhibition. But whenever he sent his pictures he won surely one or ^{the} other important prize. In 1892 when he was only a student of Sir J.J. School of Art, he won the Bombay Art Society's Silver Medal for best drawing to ^{namely} 'head-study'. After that he exhibited regularly upto for two more years (upto 1894) and then suddenly there was a gap, and he probably did not send any exhibit for 6 years, as we don't find his name mentioned in the review and suddenly in 1901 we see his name as he won Dr.D.A.De-Monte ^{prize} for his painting "A Study", ^{since} and then it seems that he exhibited continuously ~~exhibited~~ upto the year of his death i.e. 1923.

Trindade handled various mediums like oil-colours, water-colour, pastels, charcoal expertly and proved his skill in each medium by winning several prizes in each and handling all of them continuously. The records of the Bombay art Society's annual exhibitions give evidence for this, e.g. in 1916 the critic of Times of India remarks, "A.X. Trindade's study "Memories" and his two paste heads on the screen are good examples of his art and the two latter especially bring specimens of proper use of pastels". As for his water colours we find the remark in the review dated. March. 21, 1919. "The water-colours of the versatile and more experienced painter Mr.A.X.Trindade, though really a painter in oil, easily hold their own in the

best of the works in the exhibitions. His quick sketches from life are excellent".³⁴ His calibre in handling, the water-colours is seen in his 'Portrait of an old man' preserved in the Bhavani Museum at Aundh. His most favourite medium was oils. His oil-paintings showed free-handling and bold brushing as well as pleasant and very harmonious colour-schemes. His favourite subjects for his oil paintings were portraits or landscapes. Portraits or figures was his special field. The critic says in a^a 1918 review, "Entirely different but not less satisfactory methods are adopted by Mr. A. X. Trindade in his paintings of two heads (502 and 628) and his excellent little study (674). These all show an instinctive feeling for the style and paint quality.....which being absent can never be learnt and being absent can never be explained nor imparted".³⁵ And that he "treats his subject in a perfectly consistent manner which cannot be said about many Indian painters who seek inspiration from mythology or heroes of Hindu Pantheon". This painterly quality which Trindade had, was repeatedly admired by the critics.

Trindade got a Gold Medal of Bombay Art Society at the annual show in 1920 for his painting 'Flora', and was admired as "a sincere work, planned on a grand scale and executed with a decision that shows intention. The Flesh tints are good, draperies have meaning for the pictures...while the details are faithfully worked out, they never detract from, but consistently add to the central interest of the work, which lies in the expression of the face".³⁶ This quality of thinking out every small part of the picture as a part of the whole was rare in this period when compositions were

arranged keeping the ideals of European painters before the minds and sometimes only ^{the} change in drapery of a European subject picture ^{resulted in} ~~created~~ a new painting on Hindoo mythology (e.g. Dhrandhar's Kaikeyi was based on the model of a Roman Wall painting).

Trindade's handling of oil paints and brushing was immensely popular. His brushing showed spontaneity. His colour schemes were very pleasant and each colour in his painting was harmonious to the total ^{effect} ~~colour scheme~~. It is said that he mixed little quantity of bone-brown with every colour in his painting which brought an unusual harmony to the tonal values. Terra Rosa was also another favourite ^C Colour of Trindade. His flesh tints also had the quality of their own. His portraits of Indian figures show Indian flesh-tints ^{more accurately} ~~exactly~~ which stand out against the other painter's paintings showing flesh-tints like Europeans ^{and thus} ~~and thus~~ ^{appearing} artificial aspect. His oil colour painting 'A Scene From Bombay' and his other painting "The Fidler" with pleasant grey colour scheme are the best examples of his capacity of bold-brushing and simplicity. Both these pictures are in Bhawani Museum, Aundh. Though a good painter, Trindade had to suffer a lot. He was put on the workshop instead of ^{teaching} the painting class. But he quietly worked there without any grudge and kept on painting portraits. After his retirement he kept himself busy with painting. Even before his death in 1935 when his legs had to be ^{to} ~~amputated~~ he painted his last painting 'Christ' with crown of thorns.

His painting 'New Year's Song' shows his own daughter Angela, playing the Guitar happily. The happy mood of Christmas is painted well here, (Plate 11; fig.21). Trindade's special quality viz. rendering the body colour skillfully is revealed here completely. His another famous paintings include the wellknown painting 'The

"Lady With A Jar" is preserved in the National Gallery of Modern Art, Delhi. This painting shows a beautiful Maharashtrian lady seated in a dignified pose. The beautiful folds of her rich nine yard saree and the golden border and the booties are depicted skillfully revealing the rich texture of it. Her slightly inclining head suggests that she is engrossed in some thoughts. Her fair complexion is depicted so effectively that we can feel the smoothness of the skin. Trindade used an educated girl 'Gulab Shetye', a beauty-queen of Wilson College, as a model for this painting.³⁷ This other painting in the collection of Sir J.J. School of Art, Bombay, "A lady with a Pot", (Plate 11, fig.22) also shows his masterly handling of the skin-colour of the Indian models, as well as the texture of the drapery. His special aspect of using still-life of some or other type or at least a pot or a jar is also revealed in the paintings above.

L.N. Taskar:

Laxman Narayan Taskar was another prominent painter of the period was trained in Sir J.J. School of Art and was contemporary of M.V. Dhurandhar and A.X. Trindade. Taskar became one of the well-known teachers under whom hundreds of students were trained ^{who spread} and went to various parts of the country. He belonged to Thana, Bombay and had his school training there only. While he was in his school he passed the grade examinations with good marks and by the encouragement of the principal of the school, G.K. Agashe, and the next principal R.V. Sabnis, he joined Sir J.J. School of Art for his further training. He also won the Mayo Medal as the best student of the school. After the completion of the course he was appointed as a

staff member in the same school in 1898. He started sending his exhibits in his school career only. He regularly exhibited in the Bombay, Madras, Calcutta and Simla Exhibitions.

He mainly painted in water colour, but he also painted the portraits in oil medium. His favourite subjects were street scenes of the banks of the river or the temple views crowded with people. He preferred the timings which gave sunny effect and exceptional freshness. Thus he combined landscape and figure drawings in his painting. The rendering of the flowing transparent washes in his and his use of soft yellows and blues was particularly charming. Sometimes he also used white very skillfully.

Taskar soon became famous for his watercolour paintings. While in his student career only he ^{earned} accomplished the Silver Medal for the best picture in water-colour and Currimbhoy Ibrahim prize for his water-colour still-life.³⁸ After that every year his success became brighter. By 1916 he had become wellknown about his street and temple scenes. In 1916, the critic of Times of India wrote; "Mr.L.N.Taskar's street and temple scenes are noticeable for their delicate colour in the building amid which the brightly clad figures are really moving. These are the best works this artists had exhibited so far..... class of subjects which he sees and treats in a manner that shows distinct individuality". However, Taskar's treatment of sunlight was distinct than others. Perhaps because of his study of European painting; instead of showing the scorching heat of Indian atmosphere, he painted rather cool light. The critic remarks, "....his pictures are full of light but to most of us it may seem to silvery for the sunlight of India".³⁹ In 1917 the critic remarked; "Mr.Taskar's

peculiarly delicate rendering, ^{of} street-scenes ^{is} are fully up to the excellent standard..... the sunlight he gives us is not, one feels; the sunlight of India, so as seen in lady Scott's painting.....He gives us a light throughout his pictures that is his own and combines it with a charming arrangement of moving figures, instinct with life, clad in delicate draperies, the whole full of individuality and distinction".⁴⁰ Taskar's Nasik landscapes became particularly well-known. His painting 'Shri Kapileshwar, Nasik' won Narottam Gokuldam and Retansey Dharamsey Morarji Prize for best ^{street} scene in Indian city. It was also suggested that Taskar's pictures proclaimed the importance of decorative view-^{point} and that his pictures depend for their appeal 'on their composition and drawing rather than colour'. The critic also stated that 'only a son of India and a skilled artist could manage to combine such truth of detail (in costumes, ornaments and postures) with such a charming decorative intention' and that, 'Mr.Taskar's exhibits raise the whole level of water colour section.'⁴¹

Taskar's paintings were also selected to represent in the Empire Exhibition at London. His paintings reflected the social customs, rituals and specially the Maharashtrian type of costumes. His street scenes mostly depict the Nasik streets crowded with houses as well as people, (Plate 14; fig.27). Similarly his paintings of Nasik Ghat became equally popular. One painting of Nasik Ghat exhibited in the annual show of the Bombay Art Society shows the extensive area of the Ghat, an interesting arrangement and the effect of the morning light which together create an appealing result, (Plate 14; fig.29). Some of his paintings create an impression as if Taskar used the temple architecture or a street

environment as if to create a setting like a stage for the figure or group of figures in his landscapes (Plate 14; fig.28). His landscapes depicting the holy places became specially popular.

Taskar also painted innumerable illustrations for books. His small pencil as well as ink drawings were actually hundreds in number. Taskar worked in J.J.School of Art for 32 years and retired as a Vice-Principal in 1930. In 1902 he was entrusted the responsibility to train the art-teachers in the training college.

His paintings are preserved in Prince of Wales Museum, Bombay, Lalit Kala Collection, Delhi; and museums at Nagpur, Nasik and Aundh.

A.H. Muller:

A.H. Muller born in 1878 was German by birth. His father was German and mother was Keralite of Catholic Christian faith. Muller's school education was completed in the school of Madras. From his childhood small Archibald had a liking towards drawing and sketching. After completing the school education he joined the School of Art, Madras. He won several prizes there. Muller started his career as a portrait painter and tried his luck at Madras, Hyderabad and Poona finally came to Bombay in 1910.

Muller developed the style having similar qualities with those of Dhurandhar, Taskar etc. Like Dhurandhar and Ravivarma he also painted on the subjects from Ramayana and Mahabharata. He handled both oil-paint and water-colour and pastels too with unusual skill and spontaneity. In 1911 he won Bombay Art Society's Gold Medal for his 'Ram and Seeta' and next year bagged the 'Governor's Prize' for

his 'Naga Princess'. Muller stayed in Bombay upto 1919 and in that period, he exhibited regularly and won several awards. Muller got married late in his life to his niece but unfortunately this marriage proved to be very unhappy one. In Bombay he also opened a painting class in Ramchandra building near Prarthana Samaj in Girgaum. But his generous nature brought him repeatedly under financial difficulties and when the Raja of Bikaner invited him as a court-painter he readily accepted the offer. He spent rest of his life in Jodhpur after fighting against several difficulties. At last Jodhpur Maharani offered him patronage and treated him with utmost respect which made his last days of his life peaceful.⁴¹

His style took the shape in Bombay. From the merits of his style he should be classified as a Bombay Painter. His style showed essentially realistic rendering. He chose Indian mythological or historical subjects. The costumes of his figures showed typical Indian type of dresses and especially the Maharashtrian nine-yards saree for females and a dhoti for male figures. However, the proportions were like Greeco-Roman figures and the folds of draperies were not rhythmic and with continuous lines but in broken lines. He used Chiaroscuro to create feeling of depth in his painting and gave solidity to study figures. His figures, even females were not delicate but with strong physique.

His paintings 'Usha-Nisha', 'Usha', 'Shivaji in Agra Fort', were bought by the Maharaja of Aundh and today we can see those in the Government Museum at Aundh. These are really the best examples of his style. All the three are oil paintings. The one named 'Usha-Nisha' shows two symbolical figures. The 'Nisha'(Night)

is dark and is fast asleep while the other lady symbolising the dawn-goddess. 'Usha' is fair complexioned and coming from illuminated background. She is waking the night. The costume shows the Maharashtrian nine yard saree and the ornaments are of the Indian type. But the figures are tall like the Greeco-Roman figures. Another painting shows Princess 'Usha', the legendary daughter of the Asura-King 'Banasura', (Plate 12; fig.23). She is reclining in deep slumber, and enjoying a dream about 'Aniruddha'. The figure of Aniruddha with its hazy tonal values suggests that Usha is feeling his presence in her dream, as she was given a boon by 'Shiva'. The chandelier is hidden against her figure which shows the skill of Muller. Its light creates interesting patterns as well as illuminates Usha's figure. The folds of her drapery too show a broken-type of folds (like European type of drapery-folds) and not like the flowing lines of the drapery-folds of Indian type. In the same way the transparency of the drapery is suggested skillfully. The treatment of the light on the face and the drapery, both show the influence of the Western paintings on the mind of the painter. The background of the palace architecture in the painting, strengthens this feeling. This painting of Muller takes the spectator ⁱⁿ to a new world. In this painting Muller displayed the qualities similar to the famous Italian illustrator F. Matania, who became very much ^{popular} famous for his charming illustrations with tall-handsome male and female figures with idealistic proportions of the Neo-classical paintings and the backgrounds of palatial interiors or architecture with unusual grandeur. He often treated these illustrations with crayons in Sepia. But his masterly handling created a feeling of colour in the rendering. The illustrations,

though were in black and white, gave an impression as if they were printed from the original painting in colour. Especially his illustrations on the old Greeco-Roman stories in the book, 'Old Stories Retold' became very famous (Plate 15, fig.30,31). These were published part by part in British magazine^s. Indian painters in those days were very much influenced by Matania's illustrations, and preserved these in their precious collections. It is said that Matania settled in Britain and had his own big museum which was specially useful for his illustrations. He used to arrange for his illustrations, the models with draperies suitable to that particular period and a suitable setting too. His illustrations created an effect as if the spectator was seeing the incident of that period happening before his eyes. Several painters of this period showed a deep impact of Matania's style on their paintings.

Muller's painting 'Shivaji in the Fort of Agra' (Plate 11, fig. 22) is a masterpiece. The way in which he has displayed his ability to render the carpet on the floor and the draperies typically from Maratha period, the characteristic faces of Shivaji, the small Sambhaji and the mawla-assistants are painted with admirable skill revealing their different characteristics. The pleasant colour-scheme with harmonious tones of various greys are specially noticeable.

Muller's other paintings include 'Usha' engrossed in the thoughts about her lover 'Anniruddha' and the landscape 'Evening after the first rain', "Cochin-back-waters" and 'Yakshini'. His one more painting "Ganga Patal-Pravesh", (Plate 12, fig.24) illustrates the story from Mahabharata. According to the story King Bhagirath with

his hard penance tries to bring River Ganges down from heavens. Ganga as was pleased with his penance comes down and enters 'Patala' the underworld as Bhagiratha wants to give 'Mukti' to the ⁱⁿsoles of his ancestors who were suffering in the 'Patala'. In this painting Muller has shown the figure of Ganga entering with full force ^{into} the underworld. The force of water has been depicted effectively by the painter. ^{Also noticeable is this} Muller's skill in using various tonal values harmoniously. Muller also tried to paint in 'Indian decorative style' which will be discussed in the chapter 'Indian Interlude'.

A.A. Bhonsule:

Anant Atmaram Bhonsule born in 1898, studied in Sir J.J. School of Art and was appointed as a teacher in the same school. Bhonsule was expert mainly in portraiture. He painted the head-study with minimum strokes and the precise brushing. His Portrait of 'Principal Gladstone Soloman' is the best example and the most admired one, (Plate 2; fig.4).

Bhonsule won several prizes and awards including the Governor's Prize in the Bombay Art Society's exhibition in the year 1923 and the Gold Medal in the same year (for his mural Ganesh Procession) and silver medals at Simla and Madras exhibitions.

Bhonsule was the member of the team which was selected by the Gwalior State to copy the frescoes in the Bagh Caves. Some of his fine drawings are printed in the book on Bagh Caves. He participated in the execution of the decoration of the Central Secretariat, New Delhi. Some of his paintings and drawings can be seen in the book 'Mural Painting of Bombay School' by Gladstone Soloman. Bhonsule

executed many important commissions of portraits of prominent personalities. He was an expert in pastel-work. Bhonsule died only two years ago.

S.P. Agaskar:

S.P. Agaskar too was equally famous for his portraiture. Along with that Agaskar painted still-lives and flower-studies. The reviews of Bombay Art Society describe his still-lives with admiration. Agaskar's portrait of Aundh Raja is preserved in the Bhawani Museum at Aungh. It is said that he painted the portrait of Principal Cecil Burus so convincingly that many painters and the students admired it wholeheartedly. This painting was placed immediately near the uppermost step of the staircase. It created an illusion as if Cecil Burns himself is standing there.³⁷ Many people even suggested that it should be sent to the Bombay Art Society's exhibition. But Cecil Burns was so reluctant to admire the qualities of an Indian painter and his ego was very much hurt by the fact that his portrait by an Indian staff-member was admired. It is said that he somehow managed to prevent the painting to be sent for the exhibition. Some say that Cecil Burns himself spoiled it with few hazy brush-strokes on the face of the portrait. How far the story is true, we cannot be sure, but at least we can say with enough evidence that this portrait was never exhibited in the Bombay Art Society's annual show and ^{was} never mentioned in any reviews after that. The whole episode proved to be most painful to Agaskar's mind.

One more painting by Agaskar was 'Kaikeyi and Manthara' illustrating the story from Mahabharata about how Manthara, the maid of Queen Kaikeyi (the Step-Mother of Rama) tried to poison Kaikeyi's mind against Rama and ^{convinced to} makes her ^{insist} to ^{that} send Rama ^{be sent to} in the forest for 14 years, (Plate 13, fig.26). It is said that when Agaskar was painting this picture, one of his friends asked jokingly, why he was showing a plain saree for the figure of Kaikeyi. Agaskar told him that he will keep the same saree and by the merits of his painting would win the award. According to this painting got the award in the annual show as it was very much impressive in the way in which he painted the emotional expressions of the figures effectively. Apart from its painterly qualities it shows a deep impact on the artist's mind of the Greco-Roman art. This particular painting shows a striking similarity to ^a the ^m Pompeii Mural, ^{from Italy} (Plate 13, fig. 25). Yet Agaskar has successfully created an Indian atmosphere in the painting.

Agaskar was unhappy in his personal life. To forget the painful memories about it, he started drinking heavily and died a premature death in 1924.

G.K. Mhatre:

The sculptor whose works ^{have many similarities with} were ^{similar} in the style of this period was G_opatrao Kashinath Mhatre, ^{who} born in 1879, dominated nearly half of the century with his graceful sculpture pieces. He was born at Poona in 1879 in the Somavamshiya ^K ^q ^r ⁱ ^s ^t ^r ⁱ ^y ^a Pathare family. His father was an officer in the Military Accounts' Department. His eldest brother was an architect and in his

spare time he modelled the images of Ganesh. Ganpatrao assisted him in his work. This developed a devotion in his mind for sculpture. Ganpatrao exhibited an admirable skill in drawing as well as modelling ^{at the} in his early age of 12. He made his first ~~portrait~~ statue in clay at this age, using his brother as the model. His father knowing his liking for the ^{sculpture making} subject, encouraged him. Ganpatrao had his school education in Marathi medium at Poona. After his father's retirement from his job the whole family moved to Bombay where Ganpatrao joined the school for his English education upto 5th standard. However, before completing it he left the school and joined Sir J.J. School of Art, Bombay and received instructions in modelling under Griffiths who was the Principal at that time. After seeing his work he was given admission in the upper class directly. In his school career by his talent and sincerity in work he won several prizes and medals and always stood at the top, in all examinations.

His life-size sculpture, figure of lady "To the Temple" was actually the work which he did as a homework in the vacation. In his diploma year, after October vacation, he did not join the college on the opening date and came after a few days. Griffiths became naturally angry and asked him the reason of his absence. Instead of telling him any excuse Mhatre showed the plaster-cast sculpture piece which became much famous and told him that he was busy with completing it. Griffiths was so much struck by the sheer beauty of the sculpture and he not only admired it wholeheartedly but made arrangements to send it for the annual show of the Bombay Art Society in 1896. This sculpture showed a Maharashtrian

lady clad in the nine-yard saree, going towards the temple with a Pooja-thali with flowers in her right hand and a small water pot in her left hand which was kept hanging. One of her legs was shown with a slight bent as if she intended to step forward and the big toe of this foot was touching the ground while remaining portion of the foot was shown gracefully lifted up. The parallel folds of her saree enhanced the beauty of her slender figure. The beauty of the work lied in the fact that it was totally uninfluenced as it was done in the vacation, and at ^athe place far away from the school. The modelling of the figure was done with such precision that the hands and feet and the fingers expressed utter delicacy of the female figure. The total stance of the figure expressed an unusual grace. This sculpture piece attracted the attention of the critics as well as art lovers. It won the Silver Medal for the best sculpture, as well as the Maharaja Bhavnagar's prize for best modelling. However, Principal Griffiths was not satisfied with these honours and he took the photographs of this sculpture from various angles and sent these for publication to an English Magazine. These were published in the 'Magazine of Art' in issue of April 1897. The photographs were also sent to the Secretary to the Government and other higher British officials with a hope that they would make some provision for Mhatre's higher education in Europe. Some copies were sent to Birdwood, the renowned British Critic. Birdwood though he was reluctant to admire the artworks of Indian artists, admitted the merits of Mhatre's sculpture fully. It is also said that he kept the photograph of this unique sculpture piece on his writing table upto his last. However, unfortunately, though he admired Mhatre's talent, he stated that

there was no need to bring Mhatre under the foreign training but he should be allowed to develop on his own in India only and then after that, should be sent abroad.³⁸ But at least Birdwood admitted in the last, that "due credit should be given to the training in Sir. J.J.School of Art, which produced the students like Mhatre".

This sculpture was bought by the authorities of the School of Art, Bombay for Rs.1200. It is still preserved in its collection. The sculpture brought Mhatre a wide fame in all-over India as well as as abroad. Raja Ravivarma, the famous painter wrote, "...the pose is easy and graceful, and the modelling of the figure, especially the hands and feet is highly creditable.to the young and gifted artist".³⁹ The leading newspaper Times of India wrote, "..... this is the best piece of sculpture that has ever been done in India". The article in 'Pradeep' (magazine) said, "....It is like a full-blown Rajanigandha flower slightly moving on the uplifted stalk and sending forth its sweet, fragrance to the starry heavens during the calm of night".⁴⁰ Principal Greenwood wrote lengthy articles explaining the beauty of the statue. He also offered a post in the painting department in ^{the} School of Art. But Mhatre was very much eager to work on his own and so left it soon. He found a place in the building of the laboratory of Prof.Gajjar in Girgaum and started his career with full enthusiasm. He sent his work in the sculpture-court at the Paris Exhibition of 1900 A.D. His sculpture Saraswati, the Goddess of Knowledge and arts showed the arrangement like the Roman contrapposto of the stance with 'S' type of curve (Plate 4; fig.8). The Goddess was holding her

music ^{al} instrument, ^{the} her 'Veena', and at her feet her favourite vehicle peacock was shown in a similar graceful posture. This sculpture was very much appreciated in Paris Exhibition. His other notable works included 'Parvati as Shabari', (Plate No.4: fig.7) which revealed a high technical skill in the perfect modelling. This sculpture suggested the impact of the academic style unlike his early sculpture pieces. Both these sculpture-pieces were bought by Purushottam Vishram Mavji and are preserved now in Sangli Museum. His sculptures in marble include the statue of Queen Victoria placed at her memorial at Ahmedabad, the life-size statue of Chamarajendra Wadiar, the Maharaja of Mysore, the statue of Swami Raghunath maharaj at Panvel; and the equestrian statue of Shivaji at Baroda. The Mysore Raja was very much pleased with his sculpture piece and offered a place for his studio in Bombay. He also executed several busts in marble including the bust of Queen Victoria for Kolhapur Darbar, the portrait statue of V.N. Naudlik for corporation hall, Bombay Municipality; the bust of Ranasaheb of Porbunder etc. and several others. However, Mhatre's sculpture 'To The Temple' remained unsurpassed ⁱⁿ its beauty and grace.

Mharte's sculpture pieces represented ^t the trend of 'Romantic Realism' or the academic style completely. His human figures show the Greeco-Roman proportions ^{employing the module of} with 8 heads like the proportions of Ravi Varma's figures or figures in Dhurandhar's ^{and} or Taskar's paintings. The trend of expression was much like the Neo-classical ^{mode} trend of David. These painters too avoided ugliness and poverty in their paintings and painted the stories from the Romances or the Hindu

mythology. They also expressed the tendency to show microscopic details and meticulous handling, and soft brushing^{work}. Even the subject pictures of Pestonji Bomanji show similar effect. The impact of Western realistic style was deep on their mind. The single exception to these was S.D. Satavlekar who tried to use forceful broad brushing in the impressionistic style with bright colour-scheme revealing the effect of bright sunlight. He deserves due credit of being the first painter using such style. Unfortunately he concentrated his mind more on the revival of Vedic teachings.

One more thing should be taken notice of,^{that} is the impact of the famous Marathi actor 'Balgandharva' who moulded the fashions of the female costumes in Maharashtra. Narayanrao Rajhansa, who enacted female roles in Marathi dramas of that period, acted so well, that Bal Gangadhar Tilak, the leading politician honoured him by offering the title 'Balagandharva' because he was unsurpassed in his beauty as well as with his golden voice^{he} sang the songs so well that people were mad to see his dramas and to enjoy the music. Balgandharva was very particular about his costumes and selected the sarees and other draperies for his female roles with a high esthetic sense. Both male and female spect^ators liked his roles so much that ladies in Maharashtra tried to imitate the way in which he wore the nine yard saree with long pallav and its charming parallel folds, his hair style as well as the flowers in the hair^{do} style. The paintings of Dhurandhar, Taskar, A.M. Mali and Ravi Varma too show a deep impact of these fashions. The stances as well as fashions of sarees in these paintings reveal the same effect. Dhurandhar's

'Sairandhri' (Plate 9; fig.18) and his paintings^{of} Bombay fashions too shows similar effect.

Though the artists of this period ^{were} showed influence^{by} of the Western realistic style in their paintings and sculptures it is not that they did not contribute any new factor to Indian art of the period. On the contrary they created a liking for the Indian subjects in the minds of the artists. Their way of handling meticulously the rendering of even smaller details, their way of rendering the figures with Greeco-Roman proportions ^{was followed} were taken by the next generation of painters, though their subjects and the expression changed. The later painters added a lyrical expression and subjects from day to day life, ^{stimulated} to it and took the development of the art-trend a step-further.

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