Chapter 2

Bombay and Sir J. J. School of Art

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CHAPTER 2
BOMBAY AND SIR J.J. SCHOOL OF ART

While Bombay was transcending into the dynamic economic hub that it is today, it did not lose sight of its cultural ethos. And the Sir Jamsetjee Jejeebhoy School of Art. Mumbai is the appropriate symbol of this (Plate No 2.1). This institution is inseparably intertwined with the history of this culturally vibrant city.

Art in India is limitless and goes beyond the restrains of circumscribing walls. It is all around us and the artist is constantly getting inspired. The concrete jungle does not mar the beauty of Mumbai which has seas, skies, palms, mountains, beaches forming a picturesque scene. Needless to say, such a city that houses the School of Arts should be a place for "Signs and Wonders" that has students passionately coming from diverse regions such as Bengal, Burma, Kashmir, Indore, Cochin and many other places.

Today Sir J.J. School of Art stands tall but it had humble beginnings as a little workshop in 1858. The institution got a major facelift in 1864-65 when two devoted patrons of arts and craft movement in Britain, Mr. John Lockwood Kipling (Plate No 2.2) and Mr. John Griffiths (Plate No 2.3) joined as Architectural Sculptor and the head of Decorative Painting respectively. During Mr. Lockwood Kipling's tenure between 1865 and 1874, his students contributed to the canvas of the city of Bombay through decorations of new buildings including wrought-iron works, bronze castings, carvings and modelling of sculptures and ornaments. They worked upon around fifty buildings, one of earliest one being Crawford Market (1866-68) which is a landmark of old Bombay today.

In 1872 to 1884, Mr. Griffiths carried out a project to copy Ajantha murals with the help of his students, which included Mr. Pastonji Bomanjee, involving the J. J. School of Art in the re-production of cultural heritage for the society at large.

Deep Focus was laid on the quality of education and the subject drawing was never compromised in the syllabus of the J. J. School of Art. Before this, the
progression of the drawing class had been gradual, graduating from the 'decorative designs' in the initial years to antiques and head studies at the turn of the century. In 1920, the nude drawing class was introduced by Principal Gladstone Solomon (Plate No 2.4) who was also credited for starting 'Bombay revivalist classes' that began around the same time. A focused development of murals in the revivalist style can be counted as Mumbai's contribution to the stream of revivalism under the colonialists.

Another major offering of the students of Sir J. J. School of art was the 'Indian Room', (Plate No 2.5) for which students worked painstakingly with passion for over nine months to decorate and construct it. Recruits; modellers, painters, designers, potters, enamellers, carpet weavers, iron-workers and carpenters were sent from each department. The paintings and statuettes were entirely the work of students. The exhibition aesthetically heralded the culture of the country conveying a message that words would fail to express. It garnered great reviews at Wembley.

In the past, the school may have been criticized for its orthodox methods but there is no denying its contribution and clout as the students of this institution have been the movers and shakers of modern and contemporary art in India. To Mumbai's and also nation’s art education scene has as a matter of fact remained intact.

2.1 Early decades of Sir J. J. School of Art

The East India Co., ruled India under a charter given by the British Parliament. The terms of this charter were changed in 1813 and it was now expected that the Company pay special attention to education in India and make funds available for the purpose. Initially, primary and secondary schools, colleges were started in 1813 and later on in 1857 universities came to be established at Mumbai, Madras and Calcutta.\(^1\) The Board of Education came to be established in India around 1840 to make it more systematic.\(^2\) Though Christian Missionaries had already established regular schools in various parts of India, this was the beginning of new education system in India, including art education.
• **Art Education**

Soon after the uprising of 1857, the British Parliament realized that it was no longer possible to rule a vast country like India through The East India Company and by a proclamation it took over the Rule. The Indian Government declared that it will establish two art schools in India as it thought that Indians would benefit from the practical knowledge of art as it was practiced in the West.

During this time when the British were planning to spread art education and the benefits of the art education in India, the well known philosopher, Mr. Herbert Spencer in his ‘Essays on Education (1861)’ wrote that the best quality art is based on science. He also referred to the phenomenal impact of Industrial Revolution on human life and the usefulness of art education. The British policy makers were of the opinion that imparting education based on scientific knowledge to the artisans in England would be beneficial and thought it would benefit Indians also.

What gave boost to the idea of imparting art education in India was the Indian art craftsmanship exhibition held in London in 1851.³

At that time, Industrial Art was a subject of wide discussions in Europe. In the wake of Industrial Revolution, the issue of whether to continue with the same type of education as in the pre-revolution era or to adapt it to the changed situation was much discussed. In the pre-industrial revolution period, the production process was mainly manual. Now a range of power driven machines produced goods on large scale. This brought about re-thinking about the art of traditional handicrafts. As Industrial products reached every household, the term ‘Industrial Art’ became a topic of discussion and the opinions on this varied from one end of spectrum to the other. Here also the London exhibition of 1851 compelled the British art specialists to reconsider their concept of art education.

Mr. Henry Cole, one of the art specialists, who did not hold favourable opinion about “Industrial Art”, was very much impressed by the Indian art-craftsmanship, seen at the exhibition in London.
British Government during this period was in quandary about the existing handicrafts sector in India. Some of the art specialists namely, Mr. Cole, Mr. Owen Jones, Mr George Birdwood and Mr. William Morris appreciated the Indian handicrafts and criticized the British Government for bringing ruin to the traditional Indian handicrafts sector.4

Though the Indian handicrafts were more beautiful and elegant than the European machine-made products, the Indian handicrafts could not withstand the fierce competition in the market. And as such it was dying a slow death with artisans facing financial problems. This was the result of the political economics of the British imperialists, and instead of reframing it; feeble efforts were made to prevent its further deterioration. The British Government felt that if the technologically backward Indian artisans were given training in drawing and scientific techniques, the Indian handicraft sector would survive and grow even in adverse market conditions.

Taking clue from the British initiatives about the education, a rich Parsi gentleman named Mr. Jamsetjee Jejeebhoy requested the Indian Government to impart systematic art education to the deserving talented boys and girls in India and offered to donate a sum of Rs. One Hundred Thousand for the purpose, and that led to the foundation of Sir J. J. School of Art in March 18575 (Plate No 2.6) However, prior to that art schools had been opened respectively in 1853 and 1856 on an experimental basis in Madras and Calcutta.

Though the main objective of these schools was to nurture and to encourage the inherent talents of the natives, the confusion in the minds of the British Rulers about what type of education to be given in these existed and it was very much evident in the original name of the art school, that is “J. J. School of Art and Lord Rey Art Workshop”6 (Plate No 2.7) And no wonder that this was based on the Model of Central School of Industrial Art, in South Kensington (England).7

In addition to the drawing, classes in the metal craft, including gold, silver, iron, copper, wood and stone crafting etc., were held in the J. J. School. Those who
possessed inherent qualities of craftsmanship were directly admitted and were awarded scholarships also.\textsuperscript{8}

Around 1865 Mr. Lockwood Kipling (a sculptor and a metal craftsman) and Mr. John Griffiths (an artist) both from England were appointed as teachers in J. J. School.

Many marvelous buildings of Mumbai, such as the University of Bombay (1874), Rajabai Tower (1880), Victoria Terminus (1877-1888), High court (1861), Crawford Market (1869) and Police Headquarters were designed in the J. J. School of Arts. Similarly, stone carvings on many important buildings and the beautiful iron carvings on doors and railings were designed and made by the teachers and students of the School.\textsuperscript{9}

In the initial stages of the J. J. School, the curriculum was based on the Model of Central School of Industrial Art, which mainly focused on creating artisans with sound scientific knowledge required for the handicraft industry. And as such, it did not give much importance to creating academic artists.\textsuperscript{10}

2.2 Formation of the Sir J. J. School of Art

Though efforts were made by the Government and by the private institutions in the late 19\textsuperscript{th} century to educate Indian people, these were not well coordinated. The British Government formed a Board of Education in 1840 to officially implement its educational policies. Mr. W. C. Bruce was chief of the Education Board. Mr. John Maclennan, Joseph Glen and Mr. W.R. Morris were other members of the Board and Mr. C. Morehead was the secretary.\textsuperscript{11} The main objective of the Board was to give suggestions to the Government to frame the educational policies in Western India.

Though general education in India got the momentum, not much attention was paid to the art and craft sector. Sir Jamsetjee Jejeebhoy and Shri Jagannath Shankar Shet understood this reality and were contemplating some steps to this end. At this time, their friend, Shri Framjee Cawasajee, was also thinking about starting an advanced workshop for skilled artisans.\textsuperscript{12}
Sir Jamsetjee Jejeebhoy, who had visited China four times in his life, as a representative of Parsee business community, was well aware of China’s art legacy. Another gentleman, named Shri Merwanji Manekji had an eye for art too. Soon after his return from China, Sir. Jamsetjee assisted some of the European and Indian artists. He engaged services of one of the artists, named, Shri Damodar to make portraits of his family members. Shri Jagannath Shankar Shet was not to lag behind. He had also assisted a few European and Indian artists. Mr. Jackson, a British artist painted portraits of his family members and an artist from Goa, named Mr. F.X.B. Dias painted portrait of Mr. Jagannath Shankar Sheth himself.

In February 1846, Shri Jagannath Shankar Shet, threw open a drama theater named Badshahi Theater. He used to get the back curtains of the theatre painted by budding artists. The grand success of the art exhibitions held in London and Paris encouraged both Sir. Jamsetjee and Sir. Jagannath Shankar Shet to consider imparting formal education in art and craft.\(^\text{13}\)

By this time, the editor of Bombay Times, Dr. George Buist, had already started an industrial workshop to manufacture Indian handicrafts. Sir. Jamsetjee and his son gave financial support to this workshop. Shri Jagannath Shankar Shet and the founder of arts and crafts school, Madras, Dr. Hunter also supported this workshop.\(^\text{14}\)

It was then thought of opening an art and craft school in Bombay, on the lines of the Madras arts and crafts school was envisaged during this time. On 3 Dec. 1852, the then newspaper, ‘The Telegraph and Courier’ published a detailed article mentioning the necessity of art education and how Bombay was deprived of it. The article also mentioned the fact that Madras was leading in arts and crafts education and posed the question as to why the city of Bombay which was leading in medicine, law and some other professions was not supporting artists, sculptors or craftsmen. The article while mentioning the progress achieved in Europe in this field suggested that persons like Sir Jamsetjee, Shri Jagannath Shankar Shet, who were active in social and educational field should take initiative in starting such art schools.
Bombay was then on the verge of the Industrial development and people like Mr. Framjee Cawasjee had realized that art education was as essential as the scientific education was. But due to his sudden death, the dream to start one such art school could not come into reality. However, by then Sir. Jamsetjee Jejeebhoy and Shri Jagannath Shankar Shet had made up their minds to open an art school in Mumbai. Sir Jamshedji being aware of the fact that the machines were gaining increasing importance in the industrial culture; also realized that it was difficult for the artisans with their traditional arts to withstand the competition from machines. He then consulted Dr. Hunter, who had left his career as a doctor and had started a workshop and production centre in Madras for the artisans craftsmen and accordingly on 9th May, 1853 he wrote to the then Governor, Viscount Folkland.  

In 1853, the natives of the then newly formed Calcutta, Madras and Bombay States appealed to the British Parliament to meet the demand for art education. (This was the time when the contract with The East India Co., was renewed). However it was clear from the letter dated 14th May, 1852, that the British administrators in Bombay were not taking any concrete steps about starting an art school in Bombay.  

Fearing that starting an art school in Bombay would put additional financial burden on the Government, Viscount Folkl and was not willing to start one. He was apprehensive that the British Government would not appreciate the idea of encouraging the local Indian artists producing handicrafts. So he forwarded Sir Jamsetjee’s proposal to the Directors of the company, along with his own comments. It was difficult for the government to reject the proposal given by a noble person like Sir. Jamsetjee Jejeebhoy and as such the directors accepted his proposal. However they also suggested that the government should be very cautious while working on the proposal and a committee should be appointed to plan for the art school. The directors recommended that Dr. Hunter, who had experience in starting such a School in Madras and Dr. Royal, who had deep knowledge about the art sector in India should be consulted.
Accordingly, Dr. Royles recommended that the minimum qualification for admission to the school should be clearly mentioned and efforts should be made to make the School self sufficient in all respects. Dr. Hunter made a few important recommendations, which are listed below:-

1) Best quality samples should be collected from the local manufacturers.
2) Students should be taught freely and extensively. Attention should be drawn to encourage on the use of art, science and machines in the production.
3) European and Indian artisans should be given opportunities to work, where the knowledge of specific type of production process would be beneficial.
4) The students should work on honorary basis, for first two years, till they can start earning on their own.
5) For the students showing speedy progress, a share in the profit should be given after 18 months of work.
6) There should be an exchange of designs with the artists from other countries.
7) A managing committee consisting of people from various social strata should be formed.
8) The local government should act as the main supporter of the School.
9) For the important branches of studies, the eligible Europeans should be appointed.

As per the recommendation of Jamsetjee Jejeebhoy, on 22nd August, 1854 a committee was formed by the Bombay Government, which consisted of the following:-

**President:** Hon. Sir U. Yardley, Chief Justice, Bombay.

**Vice President:** Hon. Sir C.R.M. Jackson and Sir Jamsetjee Jejeebhoy.

**Members:**

1) Mr. C.J. Erikson,
2) Major I.H.G. Crawford
3) Reverend P. Anderson
4) Mr. H. Carter- Asst. Surgeon
5) Dr. George Buist - the Editor of the Bombay Times
6) Prof. J. Harkness
7) Shri Karsethji Jamsetjee –Nominee suggested by Sir Jamsetjee
8) Shri Vinayak Vasudeo
9) Mr. Henry Conibear and
10) Shri Jagannath Shankar Shet.

Shri Vinayak Vasudeo was appointed as the Committee’s secretary. The committee prepared its report within a year and on 8th June 1855, presented it to the Government.17

The Directors of The East India Co. and Sir Jamsetjee had some difference of opinion about some issues concerning the proposed art School, Sir Jamsetjee was of the opinion that initially the school should bear the expenses of the children to encourage them till they become experts in the selected field, and till the institution starts selling their artifacts. However the directors insisted that excepting scholarship or prizes given to the deserving students, no such financial aid should be given.

Meanwhile, the main committee appointed a subcommittee to prepare the curriculum, the constitution and the budget of the proposed school. The subcommittee was asked to submit a report. The members of the sub committee were Shri Rustumji Jamsetjee, Shri Jagannath Shankar Shet and Prof. Hercson.

The subcommittee laid more stress on the following issues:
1) There should be definite eligibility criteria for admission to the art and industrial section.
2) The School should be open for all to obtain the desired education and the required grades.
3) Examinations should be conducted after six months of the opening the School.
4) Examinations should be conducted for 32 scholarship examinations. The art section should make provision for 12 scholarships amounting to Rs. 10 each per month.
5) There should be a provision for 20 scholarships of Rs. 4 each per month for the industrial section. Proper guidelines and rules for attendance should be drawn.

6) Those students who do not receive any scholarship from the School can take admission in art section by paying Rs. 20 and Rs. 6 in the industrial section.

The subcommittee also recommended that the superintendent of the School should be not only an ardent lover of art but also an expert in drawing and painting. He should have knowledge of sculpturing and modeling. He should also be appreciative and be ready to learn the art and industrial education system in Europe. He should be trained in wood carving and house decoration. Three instructors would be selected from London to be appointed at the School.18

Apart from the day to day expenses, the monthly interest of Rs. 333 on the donation amount of Rs. One Hundred Thousand given by Shri Jamshetji should be used for art gallery or for models etc. The superintendent should meet additional requirements, if any, from England. The subcommittee expressed the hope that ‘The main objective of the art section should be to create taste for art and it should make efforts for the growth and development of art.’ The subcommittee expected that the students should also be taught subjects connected with plumbing or gas ball hangers, so that those working with zinc and brass would also get jobs. There should also be a facility to teach lithography. The school should acquire steam machines to work on satin, carpets, knitting on heavy brocade clothes.

The report with these recommendations was signed by the Secretary of the committee, Shri Vinayak Vasudeo.19

This report was accepted by the Mumbai Government. However, in the meanwhile, instead of Mr. Fockland, Mr. Elphinston took charge of Bombay Province. On 15th Dec. 1855, a letter was sent by the Bombay Administrators to the Directors of The East India Co., in London mentioning that all arrangements to start the art School were made. It was also written in the letter that Sir Jamsetjee Jejeebhoy, who had taken the initiative to start the School and also had donated a
sum of Rs. Five Hundred Thousand, was 70 years old, and it would be advisable, if
the permission to open the School was given immediately so that Sir Jamsetjee
would see his dream come true.\textsuperscript{20}

The government under the supervision of Mr. Elphinston then started a
search for two best artisans for appointment as teachers and one superintendent. A
subcommittee was formed for this purpose. This subcommittee was given the
responsibility to start the school on an experimental basis, on a small scale. The
Secretary of the Committee prepared a plan and presented it to the government, on
8\textsuperscript{th} Jan. 1857, which was accepted by the government, however the government
suggested that care should be taken to see that the government would not have to
bear the financial burden of the school. Shri Jagannath Shankar Shet, had taken the
initiative for this.\textsuperscript{21}

The main points in the plan made by the subcommittee were as follows:

1. As per the letter of the Directors dated 23\textsuperscript{rd} July, 1856, the school on an
experimental basis and on small scale would be started.

2. The appointed Director will get initially a salary of Rs 500.

3. Students will be taught elementary and geometrical drawings till the
arrangements to impart full fledged education are made. English artist Mr.
James Payton will teach these subjects. The classes will be conducted at the
premises of the Elphinstone Education Society every day between 7 to 10
a.m.

4. The School will be run by the local committee, till the Directors are
appointed.

5. A public announcement of starting the school should be made and the
technicians and artisans should be given an orientation about how the art
education would help them.

6. Initially only 25 students should be admitted.

7. Care should be taken to see whether the admitted students have basic
knowledge of Geometry and Mathematics and also whether they are willing
to learn the chosen vocational course.
8. The school will not charge any fees. However the children will get scholarship and honorarium after successful completion of the first semester.

9. The committee shall have the right to suspend any student.

10. The school run on an experimental basis will have to bear the following expenses for every semester:-

<table>
<thead>
<tr>
<th>Table 2.1 : Salary of Payton</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Salary of Payton</strong></td>
</tr>
<tr>
<td>Curator</td>
</tr>
<tr>
<td>Peon</td>
</tr>
<tr>
<td>Water man</td>
</tr>
<tr>
<td>Sweeper</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

These expenses will be met from the interest of Rs. 333 on donation amount of Rs. Five Hundred Thousand given by Sir Jamsetjee.

The report did not contain any information about the future of the school. The Mumbai government accepted the proposal without much hassle. The record shows that the report was approved by the Government and a bill was passed on 1st Jan. 1857. At first the opening date was fixed at 1st Jan. 1857, but the bill said that the school would be started on 1st March 1857, however there was a grand opening of the School on 2nd March.22

Mr. Joseph A. Crowe had applied for the directorship of the School. However the Directors of the Company stated that decision whether to appoint him or not is to be taken by Bombay administration.

The Bombay Times in its issue dated 9th September 1855, published the news that the art teacher Payton from Sir Jamsetjee Jejeebhoy Art School would conduct classes for drawing and sketching.
Because the Company Government did not take any decision for some time on the proposal for the art school submitted by Sir. Jamsetjee, he considered opening the school by himself without depending on the Government. With the intention of starting the art school ahead of Sir. Jamsetjee, the Secretary of the Government, Mr. W. Hart on 18.2.1857 wrote a letter to him and requested him to hand over the donation amount to the government.  

From the second day onwards, Sir Jamsetjee Jejeebhoy School of Art and Industry, classes for elementary drawing commenced in the Elphinstone School premises. Though it was decided that initially only 25 students should be admitted, there were 49 students on the roll call. This was because many new sections were to be opened in the school later on. It was one of the greatest moments of Sir Jamsetjee’s life, to see his dream about the art school come true.

Since the schools at Madras and Calcutta had opened much before the Bombay school, the curriculum of the school was taking shape there. The curriculum at Calcutta school was influenced by the curriculum of Art and Science Centre at South Kensington, England. The curriculum of the Bombay school was determined taking into consideration the curriculum at Calcutta. At the Calcutta school subjects like ornamental drawing, plaster modeling and casting, pottery, wood carving, lithography and photography were taught. Since the main objective of all these three schools was to impart training to the untrained artisans, it was natural that the basic principles of designing and sketching were given primary importance in the syllabus.

When Mr. Joseph A. Crowe came to Mumbai, he was appointed as Superintendent of the Art and Industrial School in August 1857. This was followed by the appointments of Mr. G. Wilkins Terry as designer and an artist from England as an assistant drawing teacher. These two faculty members were appointed by the Directors of The East India Co. Before the start of the school, the board also appointed Mr. Crowe, while he was in London. When Mr. Terry and Mr. Crowe joined the school, they too were included in the interim committee. There were 45 students in the class and this number increased to 51 later on. The classes of
elementary drawing and design continued till 1865. Terry taught the subject of decorative art designs. Twenty students from his class were admitted to the wood carving class. The fees charged for this special class was Re. 1 only. At the end of the academic year the number of students increased to 68. Forty more students were willing to take admission in the School, but they could not be accommodated for lack of enough space.

All classes which used to be conducted at the Elphinstone School premises were shifted to the Babul Tank near J. J. Hospital. The government then realized that the school needed a separate building.

The government then proposed to give a place near Bazar Gate. However, this site was situated in a densely populated area and as such it was rejected. After that, the Rampart Removal Committee of the government offered to give a place near Esplanade ground and Babul Tank and the offer was accepted by the managing committee of the school (1865). The Government then permanently offered the site to the school. The school, which conducted classes in the Elphinstone school premises and at some other temporary shelters, then was given permission to build its own building and the construction of the new building was completed after nearly 20 years of the opening of the school.

The cost of construction came to Rs. Two Hundred Thousand. The British Government gave a grant of Rs. 12,000. Shri Rustumji Jamsetjee Jejeebhoy donated Rs. One Hundred Fifty Thousand (Jan 1865). In addition to that he also gave honorarium of 100 pounds to Moody, an art expert from the Science and Art Centre of South Kensigton who provided a valuable guidance to the school. Besides this, he offered 100 pounds to Moody, for selecting teachers in London to teach at the school. Accordingly, Mr. Kipling, and Mr. Hugh Stannus were selected by Mr. Moody. Mr. Kipling was followed by Mr. Griffiths, the artist, who started teaching in the School from 25th August, 1865. He became the principal of the school in 1880. A part of his speech as a Principal of the school given below brings out the esteem in which Indian students were held by the teachers.
“The most curious and interesting of my experience was the initiative of Hindu, Parsi and Goanese students in the mysteries of an art still congenial to oriental temperature and hand - I am persuaded that no European, no matter how skillful, could have so completely caught the spirit of originals.”

Before the art School was shifted to its new building, Mr. W. Terry taught the students till 1862. He had requested the Managing Committee of the school to provide a building with enough space for classes, a library, drawing materials, tools for carving, wooden boxes etc. He also realized that there was need of good teachers and assistants in the School. Though Mr. Terry was not in the school for long, he had laid the foundation of the basics of education during his tenure. The inspection report of the school (16th Aug. 1862) appreciated his contribution in the success of the school.

For preparations of the Global Industrial Exhibition and to collect sample objects for the school art museum, Sir Jejeebhoy sent Mr. Terry to London on his own account. He came back to Mumbai in March 1863 and brought with him replicas of Roman and Greek statues, some decorative flowers and leaves, and the replicas of the human body parts, which can be seen in the collection of the school even today. At that time, however, due to lack of enough space in the school, these were kept in the building named Alla-i-baug, owned by Jejeebhoy’s family.

Sir. Henry Bartle Edward Frere, who became the Governor of Bombay on 24th April 1862, in the initial days of the J. J. School, was himself was an artist and much concerned about art education. He recommended that the foreign artists should be invited here for commissioned work and they should be paid remuneration for the same.

While inaugurating art exhibition of the J.J. School on 12th May 1862, Mr. Frere appealed to the industrialists, businessmen and the rich people that they should come forward and support artists, the way they were patronized by the art lovers in Florence, Geneva and Venice. He appealed to the rich to encourage artists and
support art school, where indigenous art was being taught and mentioned how the foreign artists were dedica
ting their mind and soul to the art.30

2.3 20th Century Pillars of J. J. School of Art

Till the eighth year of its existence, the J. J. School of Art and Craft did not have classes in Drawing & Painting. When in the year of 1865, these classes began the syllabus of Drawing & Painting was similar to that of South Kingston School of Art. Not only the syllabus but the curriculum of South Kingston School of Art was also followed. The teaching was done by eminent teachers, master craftsmen and principals, who as was natural were all Englishmen. The following the brief description of the Principals and Heads of the Department:-

Table 2.2 : Principal and Heads of the Department

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Principals and Heads of the Department</th>
<th>Years</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Lockwood Kipling</td>
<td>1865 to 1875</td>
</tr>
<tr>
<td>2</td>
<td>W. Terry</td>
<td>1857 to 1877</td>
</tr>
<tr>
<td>3</td>
<td>John Griffiths</td>
<td>1880 to 1895</td>
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<tr>
<td>4</td>
<td>E. Greenwood</td>
<td>1896 to 1897</td>
</tr>
<tr>
<td>5</td>
<td>Cecil Burns</td>
<td>1897 to 1918</td>
</tr>
<tr>
<td>6</td>
<td>Capt. Gladstone Solomon</td>
<td>1919 to 1937</td>
</tr>
<tr>
<td>7</td>
<td>M. V. Dhurandhar</td>
<td>1930 to 1930</td>
</tr>
<tr>
<td>8</td>
<td>Charles Gerrard</td>
<td>1937 to 1946</td>
</tr>
<tr>
<td>9</td>
<td>C. M. Master</td>
<td>1946 to 1947</td>
</tr>
<tr>
<td>10</td>
<td>V.S. Adurkar</td>
<td>1947 to 1950</td>
</tr>
<tr>
<td>11</td>
<td>J. D. Gondhalekar</td>
<td>1953 to 1959</td>
</tr>
<tr>
<td>12</td>
<td>P. A. Dhond</td>
<td>1959 to 1968</td>
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<tr>
<td>13</td>
<td>S.B. Palsikar</td>
<td>1968 to 1975</td>
</tr>
<tr>
<td>14</td>
<td>V. V. Manjrekar</td>
<td>1975 to 1976</td>
</tr>
<tr>
<td>15</td>
<td>Sambhaji Kadam</td>
<td>1977 to 1980</td>
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<tr>
<td>16</td>
<td>Baburao Sadwelkar</td>
<td>1980 to 1981</td>
</tr>
</tbody>
</table>
1. **Mr. Lockwood Kipling**

   Around 1868, Mr. Kipling came to India. At this time a huge market, subsequently named Crawford Market, and was in the upcoming. It was Mr. Kipling who designed the two reliefs in the tympanums of the double doorway of the building.

   The special feature of these reliefs is that though in those days, the sculptural carving was influenced by western type of flowers and leaves and even figures, Mr. Kipling in his design of the relief structure, showed the Indian figures with their typical costumes. These reflect the regional environment which Mr. Kipling always insisted to show in the sculpture.  

2. **Mr. William Terry**

   Mr. Terry was an expert painter, wood carver and engraver. In 1860, he started full time classes which helped to systemize the education. Mr. Terry, by his expert teaching, became so popular that the school was ‘Terry’s school’ and the number of the students increased. Mr. Terry was Principal of the school from the year 1857 to 1877.

3. **Mr. John Griffiths**

   Three years after the retirement of Mr. Terry, Mr. Griffiths was appointed as the Superintendent of the school. Mr. Kipling’s contemporary, he was appointed for painting class and tried his best to uplift the standard of teaching. When in 1880, Mr. E. Greenwood was appointed to teach drawing, Mr. Griffiths was elevated to the post of Principal and Mr. Greenwood to the post of Vice-Principal of the school. Mr. Griffiths was Principal and head of the Sir J.J. School of art from the year 1880 to 1895. (Plat no 2.1.)

   His major and singular, not single, contribution was the scientific copying of the murals in Ajanta. This project commenced in 1872 and ended in 1884. The major outcome of this great effort was that for the first time, a pictorial record of the cave drawings & paintings was available to the public. Many of these Paintings were large in size and most of these were displayed in the Indian Museum at South
Kensington (Now the Victoria and Albert Museum). It was unfortunate that many of these were destroyed in an accidental fire soon after that.

Under Mr. Griffiths in 1890, ‘The Reay Art Workshop’ was established with a purpose to produce the art objects of Indian tradition. Thus, the Sir. J. J. School of art now had the five departments: 1. Drawing and Painting 2. Sculpture and Modelling 3. Architecture 4. The Reay Art Workshop 5. Applied Art Workshop and Applied Art.33

4. Mr. Eadward Greenwood

Mr. Greenwood was brought from England as a vice principal under Mr. Griffiths. After Mr. Griffiths, he became the Principal. He helped Griffiths in bringing discipline in education. Regular examination every year started due to him in Sir J. J. school of art. Number of students increased and Indian teachers were appointed for the first time. These were Shri Ganpat Kadam as a head master and five others as assistant teachers.34 He was the head of the institute in year 1896-1897.

5. Mr. Cecil Burns

Mr. Cecil Burns was an expert water-colourist. He popularized pure transparent water-colour technique. Impressed by his skills, students like Shri D.S. Dalvi, Shri M.F. Pithawala, Shri Jambhlikar as well as Shri M.R. Achrekar achieved mastery over this medium and painted several landscapes, portraits and figurative paintings in transparent water colour techniques.35 He was the head of the institute in year 1997-1918.

6. Capt. Gladstone Solomon

If Mr. Solomon’s career as the head of the art school was illustrious, the way he secured appointment was no less illustrative of his nature. It so happened that at a party to celebrate the end of First World War in Pune, he had the privilege of dancing with the wife of the Governor of Bombay. She in the course of conversation, enquired what his plans were in the post war scenario. Mr. Solomon brought to her notice that he was a gold medalist from Royal Academy of Arts and
Mr. Solomon, the Director, brought about good many changes in the administration of Sir J.J. School of Art. He brought discipline in the education and syllabus of the art School. In the earlier curriculum, no difference was made between realistic painting and composition. He elevated realistic portrait painting to a higher level by making portrait painting a subject of special study. This class came to be called “Life Painting Class”. He made Diploma a five year course in place of a four year course. This additional year was meant for the study of composition only. This goes to show that he was aware of the fact that true art is not imitative.

Another significant change was that in December 1919, he started ‘The class of Indian Decorative Painting and Mural Painting Class. This was parallel to the ‘Revivalist Movement’ in Bengal School, which was started by Mr. E. Havell and Shri Rabindranath Tagore.

In 1925, Solomon wrote a book titled 'The Bombay Revival of India Art' to express his ideas about the revival of Indian Art by combining western technique and Indian subjects and styles. The two pioneers of this, namely, Shri H.G. Nagarkar and Shri Jagannath Ahivasi started teaching in this class. Students such as Shri Shankar Raval, Shri Raghuvir Chimulkar, Shri Smarth, Shri Rasiklal Parikh, Shri Y.K. Shukla, Shri Vijubhai Bhagat and Shri Sampath, Shri Solegaonkar developed their own indigenous style and won fame.

He was also instrumental in implementing the scheme of decorating the walls of the Delhi Secretariat (the Committee Room). The artists who successfully completed this project included, Shri M. V. Dhurandhar, Shri Jagannath Ahivasi, Shri G. H. Nagarkar, Shri Badigar, Shri R.D. Dhopeshwarkar, Shri A.A. Bhonsule, Shri V.G. Shenoy, Shri D.J.M. Colaco etc. Mr. Solomon published the book 'Mural Paintings of Bombay School' in 1930 explaining the significance of these murals. Soloman was the head of the institute from the year 1919 to 1937.
7. **Shri Mahadev Vishwanath Dhurandhar**

When Mr. Solomon went on leave to England in 1930 for six months (May to October 1930), Shri Dhurandhar held the charge of the post of the Director of Art though in the records of the School no mention of this is found.\textsuperscript{40} (Plate No 2.8)

Shri M.V Dhurandhar was retired in the year 1926, but his tenure was extended by two years and he officially retired from Sir J.J School of Art in the year 1928. Post his retirement he was called back as an officiating director of the institute by the then British Government in absence of Mr. Gladstone Solomon for a period of six months. This is one of the important milestones in Indian history as he was the First Indian to become the director of the Institute. However this is not mentioned anywhere on the boards of Sir J.J School of Art today. There might be a political motive behind not mentioning his name anywhere. (Plate No 2.9)

8. **Shri Charles Gerrard**

After Mr. Solomon's retirement Mr. Gerrard was appointed as a Director of Sir J.J. School of Art (Plate No 2.10). He impressed upon his students that they should not remain satisfied with their mastery in western realistic portraits, life painting, mural, but should study traditional Indian art-style and try to assimilate the characteristics with their own style. This surely impressed the students like Shri K.K. Hebbar, Shri Shankar Palsikar, Shri S. Chavda and others and their later paintings reflect the change. They turned towards study of various miniature schools. All of them painted the compositions in Indian style; though they had earlier won awards for their realistic portraiture.\textsuperscript{41}He was the head of the institute from the year 1937 -1946.

He was a non-conformist. He did not expect his students to blindly copy or follow whatever was shown to them or told to them and he gave absolute freedom to them to paint the way they perceived objects.

Yet he did not in clear terms and logically put forward the philosophy of modernism. And this was seen in his students who it appeared were all the time searching what to say.
Mr. Gerrard retired in 1946. However, the seed sown by him among the minds of the students to develop indigenous character in their paintings and his support to the top rebellious painters proved to be fruitful in the later activities in the art-world of Mumbai.\textsuperscript{42}

In the post Independence era, the post of the Dean of the School was occupied by some eminent teachers, who invariably were past students of the School and who following the tradition of giving equal importance to western as well as traditional Indian art.

9. **Shri C. M. Master**

Master was the senior Professor in Architect Department and was given charge of the school, possibly because the British Rulers, facing the mammoth unrest due to Quit India movement, could not take any decision in this respect.\textsuperscript{43} He was the head of the institute from the year 1946-1947.

10. **Shri Vasudev Shitaram Adurkar**

A past student of the school, Shri Adurkar had the privilege of becoming the first Indian to be appointed as the Director of the school. After completing Diploma in Painting, He took Art Teacher’s Diploma and also Diploma in Sculpture. Though he came from poor family, he took higher education from Slade School London and from Royal College of Art, he obtained A.R. C.A. (Associate of Royal College of Art) Degree.

That Shri Adurkar was an excellent artist is borne out by the fact that his large size drawing sent for Dolly Cursetji Competition is still considered to be one of the best. Fortunately, he was relieved of administrative duties and appointed as Joint Dean, Instruction and Head of the Painting Department with Shri Welingkar as the Dean and thus the separation of administrative work and art education took place for the first time.\textsuperscript{44} Shri Adurkar was the head of the institute from the year 1947-1950.
11. **Shri Janardhan Dattatre Gondhalekar**

During Shri Gondhalekar's tenure as the Principal, the designation of the Principal of the Art-School was changed from 'Director' to 'Dean'. In 1958, the Department of Applied Art and Architecture was separated and two separate institutions, namely, Sir J.J. Institute of Applied Art and Sir J. J. School of Architecture came into existence. Now Sir J. J. School of Art had four departments, namely Department of Painting, Sculpture and Modelling, Teachers’ Training Department and Art and Craft Department.

Shri Gondhalekar who had taken higher art education in London at the 'Slade School' always encouraged his talented staff members to plan new schemes.

He encouraged Baburao Sadwelkar, a staff member of Sir J. J. School of Art to execute Mural paintings in the National Defence Academy, K.E.M. Hospital, Bal Bhavan etc. He sent a team of staff members and students of Sir J.J. School of Art with the teacher Shri Baburao Sadwelkar and got these successfully completed.

Shri Gondhalekar learnt the technique of preservation and restoration in Belgium and used this knowledge to teach the technique of the restoration of old paintings to a few students who showed interest in it. Students Shri Manohar Mhatre, Shri R.B. Sawant, and Shri Sharad Palande learnt it under him. Unfortunately, after he retired the teaching of this technique remained neglected. It was due to his efforts that the State Art exhibition started taking place from the year 1953. He was the head of the institute from the year 1953-1959.

12. **Shri Pralhad Anant Dhond**

Shri P.A. Dhond, also a student of the Sir J. J. School Of Art succeeded Shri Gondhalekar as Dean. His specialty was water colours. His use of pure transparent water colour, small size seascapes and landscapes made him popular. His biographical work 'Raapan' is almost an authoritative history of Sir J. J. School of Art and his times.

When in 1932 the government appointed a committee to curtail expenditure under Shri Tomas, recommended closure of the Sir J.J. School Of Art, the then
Principal Solomon strongly opposed this move and Shri Dhond and Shri Dhopeshwarkar as representatives of the students stood by Mr. Solomon.\textsuperscript{46} Shri Dhond was the head of the institute from the year 1959 – 1968.

13. **Shri Shankar Palsikar**

Shri Palsikar, a master in realistic portraits, created compositions in his own style using Indian motifs (Plate No 2.11). He was one of the philosopher-painters and it was seen in his work. In fact, not only his subjects but also his titles, were thought provoking, for example, his painting titled Divine Sinners (Plate No 2.12). This painting in water colour, depicting an Indian couple doing 'Sapta Padee', is reminiscent of Egyptian murals but has Indian traditional motifs like human and cow foot-prints.

In 1973, when he was Dean of the School, Ceylon Government invited Ceylon to prepare syllabus for the art school there.\textsuperscript{47} Shri Palshikar was the head of the Institute from the year 1917-1985.

14. **Shri Vinayak Vasant Manjrekar**

During the tenure of Shri Manjrekar lightening struck the statue on the dome of Victoria Terminus Station. The Government tried everything in its capacity to get the same repaired, but all these efforts were in vain. Then the Sir J. J. School Of Art..... school was assigned the work of restoration of this statue. Shri Manjrekar with the help of students from the school did it successfully.\textsuperscript{48} Shri Manjrekar was the head of the Institute from the year 1975-1976.

15. **Shri Sambhaji Kadam**

Known for his portrait painting in oils, Shri Kadam was also a versatile instrumentalist who played Tabla and Harmonium. Because he was a born intellectual and a voracious reader, he taught aesthetics to Master of Arts students at the University of Mumbai.

It must be mentioned that Shri Sambhaji Kadam was the first Indian post Independence era student to be appointed as Dean of the school and in this sense he
had no western influence. Shri Kadam was the head of the Institute from the year 1977-1980.

16. **Shri Baburao Sadwelkar**

He was the Director of Art (1975-1986) but as the post of the Dean was vacant, he also took charge as the Dean of Sir J.J. School of Art. For a short period, Shri Baburao Sadwelkar (Plate No 2.13), a former member of the Bombay Group, whilst a faculty member, introduced many new schemes like exchange programs, giving scholarships to carry out research schemes etc. He was the head of the Institute from the year 1980-1981.

Before Shri Sadwelkar, the Mural Decoration Class was being conducted by Shri Ahiwasi and Shri Nagarkar. It was Shri Sadwelkar that modernized Mural Decoration Class with new medium and techniques, such as Fresco, Tempera, Mosaic and Terracota.

The concept of annual publication of the school was initiated by Shri Sadwelkar and he was the editor of the first issue.  

2.4 **Curriculum of Sir J. J. School of art**

The curriculum of art schools in India was designed on the basis of the curriculum of the Industrial Art School, in South Kensington, the main objective of which was to train British artisans. The art schools in India aimed at imparting art education that would be practically useful. They also aimed to train the artisans in the contemporary art. The subject drawing which was based on the observation of objects in their natural form, was about visual perception with scientific knowledge, so it was obvious that subjects like freehand drawing, line drawing, architectural drawing and shaded drawing in the curriculum got due importance.

In addition to this, in order to train the ‘eye’ and the ‘hand’, two other subjects, the time sketch and memory drawing, were included in the curriculum. Students were also made to observe the human body features by studying the Roman and Greek sculptures. (Plate No 2.14) Later on, in around 1887, the subject of still-life drawing was included in the curriculum of Art Schools in India.
The following were the students at that time of the School, who later on earned a name as great masters, Shri Pestonji Bomanji, Shri Mancherasha Pithawala, Shri Abalal Raheman, Shri M.V. Dhurandar. The School also imparted training in sculpture and Shri Ganapat Mhatre, Shri Karmarkar and Shri Talim, the students then attained great heights in the field.

The British government had started Art schools in India as a semi commercial enterprise, accordingly, the initial nature and functioning of the schools was that of industrial workshop. Importance was given to creating those arts and craft objects which would meet the local needs, as was being done in Madras, such as decorative floral motifs required for the buildings, the Government was constructing in Bombay.

Later on, the main object, that is to encourage the Indian handicrafts and to provide scientific knowledge on art and craft to the artisan’s children got bypassed. Efforts made to attract artisans’ children towards the art education, however did not evoke much response and instead of artisans’ children, children from upper class families started taking admission in the School. The then Principal of the Calcutta School, Mr. E.B. Havel expressed his unhappiness at this situation. The Principal of the Sir. J.J. School, Mr. Cecil Burns also mentioned that the artisans’ children did not respond well to their efforts. This fact got reflected in the change of the name from ‘Sir Jamsetjee Jejeebhoy School of Art and Industry’ to the ‘Jamshetji Jejeebhoy School of Art’ in 1873. The word Industry was removed from the name, which indicated that instead of artistry and craftsmanship, education on drawing and sculpture got priority.

Thus, since 1880, the School started giving emphasis on the European Academic Art education. many reasons could be attributed as to why students preferred European type of art education. The students and their parents became aware of the benefits of the European type of art education. That is, the students would get commissioned work from the rich and the aristocrats for creating portraits and portrait sculptures. The students knew that they could sell their drawings in the art exhibitions, would get rewards and also get name and fame. They could also earn
by drawing illustrations for books and magazines or else could work as an art teacher. The eye catching success of professional artist Raja Ravi Verma led students towards the European art education.

The art education then, was not limited to the art school, but extended to general primary or secondary schools, wherein drawing was taught as one of the subjects. In England, Mr. Cole started teaching drawing at school level with a view to make children familiar with drawing, before they got admitted to art school. Mr. Henry Locke of Calcutta Art School and Mr. Griffiths of Mumbai Art School upheld Mr. Cole’s idea because it would be helpful to the art diploma holders to get art teacher’s jobs. At that time students had to pass elementary and intermediate drawing examinations to be eligible to be admitted to the art school, and as such there was demand for art teachers. A mention has been made in the annual report of Sir J. J. School of Art (Year 1862-63) of a special training program to train students to become art teachers. However, in reality the training program got started in the year 1910. This opened new job opportunities for those who completed their art studies. The art education acquired a new dimension when curriculum was oriented towards training art teachers.

One more important matter concerning art education needs attention. It was the start of the examination system in the Art Schools in India, following the lines of art schools in England. Thus Sir J. J. School of art started conducting the three grade examinations. The first and second grade examinations were held for students at the basic level, while the third grade examination was held for higher level students. The Examination Board was formed to conduct these examinations. Since then the Examination Board and examinations became an inseparable feature of art education in India.56

When the examinations started, art schools were opened and this led to many important changes. Firstly, nearly all of these schools provided European Type of Academic Education, secondly the traditional method of Gurukul, that is master teaching his pupils or training of the young in the traditional family vocation ceased. Thirdly, along with the artisans, doors of art education opened for others also and
lastly the uniqueness of European art caught the fancy of Indians. The traditional Indian drawing was either plane or two dimensional, whereas the Europeans had mastered the art of three dimensional drawings. The European style of painting appeared more realistic because of perspective and light shadow effect.\(^{57}\)

2.5 Tradition of Bombay School

The Sir J. J. School of Art was established in 2\(^{nd}\) March 1857. The British started art schools with an aim to provide systematic art education to the Indian artisans, but they did not have clear idea about what type of education to be provided.

Initially, the object of these schools was to nurture and to afford scope to the inherent talents of the artisans’ children and thereby help the Indian industry to grow. The earlier name of the school was ‘School of Art and Craft’ and that is why on the old name board of Sir J.J. School of Art, we find the name specifically mentioned as Sir J.J. School of Art and Lord Rey Art Workshop.\(^{58}\)

2.5.1 Academic Realism

The Sir J.J. School of Art started providing education in drawing and painting by following the study model of Art Schools in England. Object drawing was taught and for this objects were placed in front of the students and they were expected to draw as these appeared in the light and shadow. The replicas of renowned artists from Europe and samples of Greek and Roman sculptures, made of plaster of Paris were also used. The students started learning something different from their own traditional style. It must be remembered that the western India did not have any traditional painting style like miniatures of Central or North India. The art students here were ambitious, hard working and were influenced by the new western style of art. They got introduced to new media like water colours, oil paints etc. They quickly picked up the western style of drawing on canvas instead of on paper and from this arose artists like Shri Pestonji Bomanji, Shri Mancherasha Pithawala, Shri Abalal Rehman, Shri M.V. Dhurandar etc., and sculptors like Shri Ganapat Mhatre, Shri Karmarkar and Shri Talim.\(^{59}\)
The Bengal School led a movement to revive Indian art similar movement was to take place in Bombay. Mr. John Griffiths was the Principal of the Sir J. J. School from 1868 to 1895. He was aware of the greatness of Indian art. He undertook the job of making copies of the murals in the Ajanta Caves (**Plate No 2.15**) and worked for nine continuous years to complete the same in 1881. The Government of India had sanctioned a sum of Rs. 50,000 at that time for this. This monumental achievement led to the publication of the most valued book, ‘The Paintings in the Buddhist Cave Temples of Ajanta’[^60]. He was assisted by a number of students and teachers from the Sir J.J. School. A major contribution towards this was that of famous artist, Shri Pestonji Bomanji. Mr. Griffiths was touched by the work done by the native students and teachers and in his book wrote, “The most curious and interesting phase of my Indian experience was the initiation of Hindu, Parsi, and Goanese students in the mysteries of an art still congenial to the Oriental temperament and hand.”[^61]

Mr. Griffiths said “I am persuaded that no European, no matter how skillful, could have so completely caught the spirit of the originals. It is conceivable that if these young men were entrusted with the execution of original work on a large scale they might have carried forward the decorative tradition of Ajanta to an issue of considerable interest.”[^62]

The historical importance of what Mr. Griffiths achieved is seen in the appreciation and gratitude expressed Mr. Gladstone Solomon, who became the Principal of the School after 24 years, in his highly valued book, “Mural paintings of the Bombay School.”[^63]

During the first decade of the 20th century, a movement to revive the Indian art was taking roots. At the Delhi Darbar function, held in 1902, Lord Curzon suggested that the native students should be taught Indian style and that efforts should be made to preserve the Indian art and art style. This led to inclusion of Indian drawing as subject in the Calcutta art School by Mr. Havel.
At that time Mr. Cecil Burns, an expert in painting with transparent water colours, was the Principal of the Sir J.J. School and he helped a number of students achieve mastery in this. Two names immediately come to mind, these are. Shri Haldankar and Shri Madhav Parandekar. While Shri Parandekar painted natural scenes, Shri Haldankar’s speciality was portrait painting. His portraits are still preserved in the art collection of J. J. School.

In spite of his wish to bring together the western and eastern style of art, which he expressed in the art exhibition of Sir. J. J. School, the Indian style did not achieve any specific direction.

Even if Mr. Burns’ work was limited to copying Indian concepts or to drawing sketches of statues with pencil or charcoal with a dark outline, the idea of reviving Indian art was gaining strength. Prior to his retirement in the year 1917, a painting made by artist Shri Ravishankar Rawal in the Indian style won a gold medal at the Bombay Art Society exhibition.

The History reveals that whatever little efforts to understand Indian Art and make art students aware of their own art styles made by Mr. Griffiths completely stopped after his retirement. After Mr. Griffiths, Mr. Greenwood (1895 to 1898) and Mr. Cecil Burns (1898 to 1918) became Principals of the School, both of them were neither much aware of the Indian art tradition and style nor were they interested in knowing the heritage of Indian art. In a situation like this, teachers at the school could not even think of reviving Indian art. Had the school got a person like Mr. Havel, an ardent art lover and knowledgeable person in the art, as Principal, history could have been different.  

2.5.2 Revival Before Post-Independence

Mr. Gladstone Solomon, who took charge of the School as Principal in 1919, after Mr. Cecil Burns, made special efforts in this direction. He started a separate class for Mural (Plate No 2.16) decoration and inaugurated the class at the hands of Governor Loyd. Shri Bhosale, Shri Farnandes, Shri Nagarkar, Shri Joshi, Shri Mohite and Shri Bagal were the first students of this class.
Mr. Gladstone Solomon was not only an expert painter but was a sensitive thinker and a studious person too. The very enthusiastic and broad minded Mr. Solomon had no prejudices about the Indian art and appreciated and loved it. He did not miss the progress made by the Calcutta revivalist artists. On the contrary he studied the revival movement by understanding the thoughts of people like Mr. Havel, Shri Arvind Ghosh and Shri Kumar Swami. Not only did he organize study tours to many historical and beautiful places and encouraged students and teachers to make observations, he also studied the sculptures and temple architecture at Ajanta, Verul and Gharapuri.

He started a class of Indian Design in Sir J.J. School of where seating arrangement made in Indian style was made in which the students, instead of standing erect and painting, would sit on the floor and would draw/paint on the drawing board. The mural painting class was also started wherein training was given to draw big sized cartoons and from this arose a revivalist style in the Bombay School.

The work of artists like Shri Nagarkar, Shri Ahiwasi, Shri Dhopeshwarkar, Shri Minasagi, Shri Chimulakar and Solegaonkar done in the new revivalist style became talking subjects of art lovers. Their paintings won medals in many art exhibitions and these artists received honours.

During his period, the art pieces created by the students and teachers of Sir J. J. School were shown in the exhibition of Global Empire held at Wembly, London. These art pieces, created in the revival style, were exhibited in “Indian Room”, and were very much praised by the local newspapers.

Mr. Solomon was aware of the limitations of the Bengal School. The work at Calcutta, done in mostly water colours, was small in size and their subjects were predominantly mythological. This work was in wash technique while in Bombay, we find work done in the media, wash as well as opaque. In Bombay, we find technically flawless and polished work done in water colours as well as in oils in
comparatively large size. The Bombay artists did not restrict themselves to mythological subjects but were not averse to doing work on social subjects.

And as such when in 1927, the Imperial secretariat had a requirement of murals he could secure the job for Bombay School. The 1500 square feet job was completed in a planned manner in August, 1929. All the paintings were done in the revival style.

That Mr. Solomon had a studious mind is reflected in the fact that he wrote two books, “Mural paintings of the Bombay School” (1930) and “Bombay revival of the Indian art” (1934). The later is worth studying for the comparison of and revival of style and various aspects of Indian drawing.

The Mural painting job gave the Bombay School an upper hand over the Bengal School and it became extremely popular and got a wide acceptance. It was then considered as an important art centre In Asia.

Thus, while the Indian Style class in the Sir J. J. was progressing, Bombay Art Society exhibitions started receiving more entries with paintings in Indian style and in 1936 a separate section had to be opened for the same. Artists like Shri Nagarkar, Shri Ahiwasi, Shri Dhopeshwarkar, and Shri Chimulakar earned a special name in this style.

The Bombay School, which was stuck in the Western Academic Realism for over sixty years, got rid of it with the untiring efforts of Mr. Solomon. The Bombay School got a new direction. It also created awareness among the upcoming artists regarding the gracefulness and poeticism in the traditional art style. Many students opted to learn from teachers like Shri Nagarkaran and Ahiwasi, who were inspired by Mr. Solomon to do work faithfully in the new Indian style. When Shri Nagarkar retired in 1950 (Plate No 2.17) and Shri Ahiwasi retired in 1957 (Plate No 2.18) nobody could take their place and the Indian Design Class got closed. Thus the Bombay revival of Indian art came to an end.
2.5.3 Expressionism

In 1937, Mr. Solomon retired and went back to his own country and with that came an end a glorious era and within the next 15 years the new style of Indian art inspired by him suffered a setback. Mr. Solomon was followed by another English artist Mr. Charles Gerard as the Principal. However he was least interested in Indian art. He was attracted towards new, modern painting style which arose from European Impressionism. In Sir J.J. School of Art he encouraged his students to work in this style. He made the students aware of colour application, the modern idea of composition of painting, new techniques of painting and application of textures etc.

Around 1937, some young artists influenced by the new awareness of “Expressionism & Impressionism” came together. They were Shri P.T. Reddy, Shri M.T. Bhopale, Shri A.A. Majid, Shri M.Y. Kulkarni and Shri C.B. Baptista. As students most of them were impressed by the modern thought and techniques advocated by Mr. Gerard. They artists were called ‘Young Turks’.\(^{70}\)

They formed a group named “The Bombay Group of Contemporary Indian Artists”. From 1940, this group expanded and under the leadership of Shri P.T. Reddy, the artists started various experiments in painting composition, in bird eye view, decorative elements, and a few patterns painted in flat colours.\(^{71}\)

In 1940s, many students in Sir J.J. School started searching for new avenues for expressing their art. The rebellious artists like Shri Souza, Shri Ambadas, Shri Sadavelkar, and Shri Taiyab Mehta refused to sit in the class of Shri Ahiwasi, who taught Indian style of art.\(^{72}\)

Mr. Gerard’s love for the contemporary modern Indian art was also seen in the forward written by him for the book “Portfolio of Paintings, Sculptures and Drawings” of Shri P.T. Reddy (1941). In the forward, he has commented on the Indian art and has expressed hopes about the future of the Indian art. “Today, the Indian art is going through a curious experimental stage it is observed that it is going away from the past traditional repetitive art.” He expressed the hope that true
contemporary, modern art will rise in country like India which has a rich heritage and rich culture.\textsuperscript{73}

Mr. Gerard, who joined the Sir J.J. School as its Director, at this time was also supportive of these new experiments. In the forward written to the book of Shri P.T. Reddy, he referred to these artists as progressive artists. However, before the style coming into vogue the Young Turks group broke and movement came to an untimely end, when in 1942, Shri P.T. Reddy joined the freedom movement.\textsuperscript{74}

The forward written by Mr. Gerard includes his opinions about contemporary Indian art. He wrote, “Art has no boundaries. This time tested thought is true today also. It is futile to lock contemporary art in a narrow and parochial concept. India is a vast country constituting of a variety of people with various cultures and as such different ways will be used to express the contemporary art”.\textsuperscript{75}

The Progressive Artists Group held its exhibition first in 1949, in the city formerly called Bombay, however the existence of the group dates to 1947 in a meeting held on December 15, (which was reported in ‘Blitz’ dated Dec. 20 of that year). The arbitrary selection at the current exhibitions of the Bombay Art Society had prompted some artists and critics to organize such a meeting. The persons who spoke at this historical conclave included the artists Shri Souza, Shri Raza and Shri Ara besides the critic Shri Rashid Hussain. Expressing their utter disappointment with the judging and the lack of principle on which the exhibits were accepted for display, they insisted that the judging committee should be an elected body who should be able to justify before the public their choice of exhibits based on specific art values. The artists were especially perturbed over the rejection of same remarkable paintings like Shri Ara’s ‘Independence Day Procession’. Shri Rashid Hussain criticized the old orthodox critics and declared the necessity of the artists taking initiative in developing a conscious art patronage among the masses with deliberate social purpose in their art. Mr. Newton (Shri Souza initially referred to himself by this name) stressed that the artists should come together to remove the common problems and initiate action to create a national art. Shri Ara demanded that artists should have freedom, ‘svatantrata’ for their expression and should
overthrow the living corpse of the worshippers of false art. Before this meeting, four of the artists had already met and decided to exhibit their works together. These were Shri Ara, Shri Raza, Shri Souza and Shri Bakre. Two more were added soon. Shri Hussain was persuaded by Shree. Souza while Shri Gade was brought into the fold of the PAG by Shri Raza, Shri Bakre who had been convinced by Shri Ara, was already in the group. They decided to limit the number of members at six in order to avoid stylistic scramble. The title ‘Progressive’ was inspired from the Progressive writers’ movement which was started in Indian literature by the Marxist novelists, poets and fellow travelers at a conference held in 1936. The PAG had an anti-Imperialist outlook and the objective of ‘bridging the widening gulf between the artists and the life of the people’ was declared in the short manifesto.\(^{76}\)

The British policies concerning art, art schools, art exhibitions, and art institutions heralded a new and novel era of art in India. The revival of Indian art, along with the influence of European academic art style was the main feature of this era. However by 1950, a few young artists throwing the yoke of the aura of the revivalist, European academic art started new and independent experiments in the expression of art. This was the emerging picture.

### 2.6 Post-Independence Art Movement

One important incident concerning the rise of modern art in India needs to be mentioned. It was the Calcutta exhibition of 1922, organized under the initiative of Shri Ravindranath Tagore, in which artists like Paul Klee, Wassily Kandinsky, Johannes Itten and many others from the Bauhaus School participated. The exhibition showed the entry of modern art in India.\(^{77}\)

Mr. Nirodh Muzumdar Founder Member of Calcutta Group said “Since 18th century, our art has come to a standstill. However the art outside India has reached new horizons. New techniques of art and visual aspects have been developed. We should take advantage of the breakthrough in the western world.” These were the words of artists who formed the Calcutta group (1943 C.).
Talking about the Calcutta group, Mr. Pradosh Das Gupta said, “The time to just draw or paint the pictures of Gods and Goddesses is over now. The artist cannot shut his eyes to the present time, the people and the society. We were not avowed to take the path based on social reality. We wanted to express the meaning of life through creative art by understanding it. We wanted to understand the core of life through the creative art. We believed in humanity rather than in any political barrier or thought process.”

The Calcutta group was influenced by artists such as Van Gough, Braque, Matise, Picasso and sculptors like Henry Moor, and Brancusi. By focusing more on the colour, harmony and balance, the artists from this group tried to make harmonious the subject matter and visual aspect.

The Calcutta group held art exhibitions in Mumbai in the years 1944 and 1945. The paintings exhibited in these created enthusiasm in the art circle in Mumbai, particularly, amongst artists like Shri K.H. Ara & Shri F. N. Souza.

Later on in 1947 painters Shri K.H. Ara, Shri M.F. Hussain, Shri H.A. Gade, Shri S.H. Raza and sculptor Shri S.K. Bakre formed “Progressive Artists Group” (Plate No 2.19). Shri F.N. Suoza was the Secretary of the group. In July 1949 the group held its first exhibition in Mumbai.

In 1947, when India got independence and dreams of being able to express freely started taking roots in the minds of artists. This freedom was about the subject matter of the picture and its visualization. Subjects such as prostitutes, gamblers, female nudes etc., which were considered as taboo till then became the subject matter of paintings. These paintings which broke the old tradition shocked people because they lacked eye catching beauty. However, the critics at that time, such as Walter Langhammer, Rudi Van Lydon and Slesingar not only fully supported these young artists but also published their views about the exhibition. Though none of the paintings in this exhibition was sold, but at the exhibition at Baroda, a few paintings were purchased by the curator Gates of the Baroda Museum.
The Progressive Artists Group and the Calcutta group, who were in quest of a new and independent way of expressing art, jointly held an art exhibition in Calcutta in 1951. A rift occurred in the Progressive Artists group. And a new group, called Bombay group, came into existence Shri K.K. Hebbar, Shri S.D. Chawda, Shri D.G. Kulkarni, Shri V.S. Gaitonde, Shri Shankar Palshikar and Shri Harkishan Lal along with Progressive Group members Shri Gade and Shri Ara were the members of this group.  

Many important events took place during the period of 1950-1955. Establishment of Jehangir Art Gallery was the first of these. Located at a busy junction in Bombay, this Art Gallery has become an important center of the cultural movement. Artists from all over India come to exhibit their art here. The second was formation of a new organisation, named “Bombay Group” under the leadership of Shri K.K. Hebbar. The members of this Group included Shri Ara, Shri Gade of the Progressive Group and Shri Gaitonde, Shri Mohan Samant along with Shri S. D. Chawda, Shri D.G. Kulkarni, Shri Baburao Sadvelkar & Shri Shankar Palshikar. Though all of these were proficient in the western academic or realistic style of art, they ceased working in this and started experimenting in traditional Indian style and subject matters. Force of line and rhythmic movement in painting was their forte. Shri Hebbar’s “To the Maidenhood”, Sadvelkar’s “Cosmic Station”, Shri Palshikar’s “Sinners Devine” and Samant’s “Steps unto pride and prestige” were some of the paintings which won gold medal from Bombay Art Society.

This was a close knit group of artists who like the members of the Progressive Artists Group, met at regular intervals to discuss issues relating to art. They held group exhibitions. Alongwith their thought process, their painting styles also got changed and they moved away from painting human figures to abstract painting. Shri Hebbar occasionally chose abstract style of painting but also drew human figures with pure impasto technique. Current happenings were the subject matter of his paintings. While Shri Palshikar used abstract style of painting, he adopted distortion and because of his inclination towards Tantrik art, he turned towards it. Shri Chawda, turned to abstract painting but continued to paint rhythmic
decorative shapes. Shri Kulkarni also used abstract style in his paintings but later on took to doing sculptures to show Indian culture. Shri Sadvelkar and Shri Harkishan Lal used only abstract style but they were inspired by landscape. The artists of Bombay Group held six group art shows and later on they started working and holding exhibitions individually of these, Shri Gaitonde came under the influence of Zen philosophy and started painting in abstract style, while Shri Samant used coloured background and made use of bent metal wires and other lines.\(^{83}\)

Around 1973-74, another group of artists came to be formed in Bombay. The member of this group were Shri Prabhakar Barve, Shri Gautam Vaghela, Shri Gopal Adiverekar, Shri Thakur Patel, Shri Anand Mohan Naik, Shri Bhupendra Desai, Smt. Bharti Kapadia, Smt Shobha Godbole, Smt. Nirupama Karkhanis, Shri Prabhakar Kolte and Shri Dilip Ranade. These artists met at intervals to discuss art related issues.

In 1974, this group held two art exhibitions at one time at two different places. One was held at the Max Mullar Bhavan, in which all members had participated and the other one was held at Jehangir Art Gallery, in which seven members had participated. To register a protest against the growing inflation, changing social scenario, rising fuel prices and corruption, paintings in black and white only were exhibited. unfortunately this group did not last for long.\(^{84}\)

The organizations that came to be formed after this did not appear to have any important objective. For the first time artists from rural and urban areas came together and in the year 1989 formed “Federation of Art Institutes of Maharashtra (FAME) ”. They held a grand art exhibition in Delhi, on 1\(^{st}\) May in the same year, which was inaugurated by the Vice-President of India. The aim of the organization was to create opportunities for rural artists, grant scholarship for the research on subjects of arts and history etc. However these objectives could not be fulfilled and this organization disappeared.\(^{85}\) Later on, no such organization was set up in Maharashtra.
Every incident which took place in the Golden era of Sir J.J. School of Art has been noted down and is a part of their history. The 20th century consisted of many notable people who acted as pillars for the development of this institute and the framework of the educational syllabus. This brought about the traditional Bombay School educational system. The teachers who were artists and also their students had a very strong influence of this traditional educational system. This helped Mr. Solomon the Principle of J.J. School of Art establishes the Revival Movement. It is because of Revival Movement that Procession Paintings are in existence today.
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