Chapter 4

Procession Paintings of J.J. School of Art

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CHAPTER 4
PROCESSION PAINTINGS OF
SIR J.J. SCHOOL OF ART

The famous American poet Walt Whitman once said “All is procession; the universe is a procession with measured and beautiful motion.” Therefore Procession is everything humans or object in space which are in groups and set in motion which creates a rhythmic pattern in their movement. In technical sense the act of proceeding in orderly succession or moving along in a formal and ceremonious manner, as a line of people, animals, vehicles, etc. In India, the world ‘procession’ conjures up images that of marriage and religious gathering of the Ganapati festival (plate no 4.1) but what exactly is a procession? The question itself opens the doors to many definitions such as, ‘Procession is act of moving from one place to another in a ceremonial manner. In a more religious sense Procession is any religious gathering moving in an orderly manner in a ceremonious manner. To conclude procession is a line of people walking in one direction either for a public or religious celebration or ceremony. The origins of the human system of procession is unknown but references of procession and customs related to procession can be traced back to different events in history.

4.1 Procession in Art

- Cave Paintings in India

Processions are an integral part of Indian Culture. There are several significance, types and events that we witness in different eras in which procession plays a major role in symbolizing various aspects. But, the origins of processions in India can be traced back to the early pre historic period of man. The Cave Paintings in India provide us with different murals that depict the life in those times. If the paintings have to be closely observed we can find several instances of procession or activities which symbolize a kind of procession.

Cave Paintings in India have a long history and date back to pre historic times. These paintings can be found in many caves around India and reflect the life
of ancestors back in the era. Most of these paintings describe the different customs, traditions, day to day activities of life and society.

It has to be noted that in all the cave paintings of procession, it appears that the characters/figures in the painting are in a group but in reality they might be walking in a queue one after another. The Front view gives an illusion of one man walking while the profile view gives a perspective of people walking in a line. The leader usually led the group from the front, followed by the rest. Since in case of emergency or an animal attack, the leader could save lives and fight the animals.

Also, the origin of procession and the leader heading every other kind of procession can be traced to early man and his activities.

Even in present times we see at different processions that the chief/head or the leader always leads any kind of procession and an innate influence from the early man can be seen.

An influence on Indian Processions also has roots in Indian Mythology. Indian Religious Mythology has many stories, situations and events in which processions are vividly mentioned. Since Indian Culture and Hinduism relies strongly on Mythological Scriptures to shape the Culture, an influence from the mythological stories denoting procession can be seen on the culture, traditions and custom.

- **Mahaprashtanik Parv (The Great Journey)**

  Mahaprashtanik Parv or The Great Journey is mythological story from the Great Indian Epic ‘Mahabharata’. Pandava King Yudhishthira crowned Parikshit as King of Hastinapura and left him in the care of Yuyutsu. Once that was done, the Pandavas renounced their kingdom and proceeded on their journey around India.

  They traveled far and wide and then finally started walking toward the Himalayas. All the way in this long journey, they were accompanied by a stray dog.
Therefore the Movement of The Pandava Brothers along with Draupadi and the dog in a processional style on their ‘Last Journey’ towards heaven signify the manner of processions we see in Indian Families who move in a procession in order of their seniority and importance in the family.

India is a colourful country known for its grandeur and splendid display of fanfare and culture. Every festival and occasion in India has a story rooted in culture and tradition. Indian Processions especially Royal and Hindu Religious Processions are always grand and colourful.

In India we have welcome ceremonies of Kings, Religious Heads, Brides and Guests. The welcome or home coming ceremonies in India are often in a style of procession.

- **Return of Ram to Ayodhaya**

  Lord Ram, the incarnation of Lord Vishnu killed the demon king Ravana and saved Sita from his clutches. They returned to Ayodhya after fourteen years of exile. The people of Ayodhya were extremely overjoyed to know about their beloved ruler’s arrival.

  Homes were lit up with earthen lights (diyas), bursting crackers and lights brightened the whole city in the most stupendous way to welcome the arrival of Lord Rama. It is also believed that people lit oil lamps along the way to provide light to God Ram from their path of darkness.

  The people of Ayodhya gathered together in much fanfare with diyas and lamps in hand to welcome Ram, Lakshman and Sita.

  As a result of this, Deepawali is celebrated and holds significance as a welcome of Lord Ram thus celebrating the victory of good over evil.

  The roots of such a style of procession can be traced back to our Mythological stories of celebration. The Return of Lord Ram to Ayodhaya is one
such story which gives reference of the grandeur and pompousness which are seen in Indian Processions.

- **Mysore Dasara Procession**

  The influence of processions from our Cave Paintings of the Leader/King leading the processions and the grandeur of processions seen in Mythological stories are reflected till today in our Culture.

  The King’s Procession at the Mysore Dasara Festival displays all the unique elements that create an Indian Procession. It can be clearly noted the origins of the style of Mysore Dasara Procession from our mythology, Indian Culture and Traditions.

  The victory of Truth over Evil is celebrated in the Royal Festival of Mysore Dasara. The demon Mahishasuran on Vijayadashami day was slewed by Goddess Chamundeeswari or Durga according to a legend.7

  The main highlights of the festival is the procession of beautifully decorated elephants, camels and horses walking together in a procession. During the process, the idol of the Goddess Chamundeshwari is installed on a golden mantapa (a temple made up from wood, steel, gold or silver). The mantapa is placed on the top of an elephant. Vibrant music bands and people take part in the procession that ends in an enchanting destination known as Bannimantap. The last day of the dussehra celebration is known as ‘Vijayadashami’ with a torch light parade held at the Bannimantap.8

  Over the period of time, various aspects and components of Processions in India therefore can be witnessed even in the present times in the different private and public functions even in the present times.

  References or instances of procession can be found in Christian Religion. The Christian Holy Book of Bible has certain events/stories noted in it which are of importance to Christianity, Judaism and Islam. This events or stories of the Bible are known as Biblical stories and the period as Biblical period. In the Bible the example
of the processions with the Ark by Moses in the Old Testament and the victorious entry of Jesus Christ into Jerusalem (Palm Sunday) in the New Testament did in all probability did have influence on the many years to come. The Christian funeral processions have been somber and formal even before the rule of Napoleon Bonaparte. Possibly the use of the word by Tertullian have reference to some formal progress or movement of the faithful church wards, which led afterwards to the assembly itself or the service being called *processio* as well as *synaxis* and *collecta*.

It is to be noted that the most common form of procession was seen in the medieval era in the Christian Religious ceremonies and rituals. A ritual of sprinkling of the congregation with holy water at the start of the usual Christian Mass on Sundays is noted. This holy water procession on the Sunday morning was usually described in much detail in the monastic ceremonials of the same period. Following the sprinkling of the holy water on the high altar and the other altar, the whole congregation of monks sprinkle themselves with holy water and moves ahead in procession, making station through the cloister. The Main Priest is assisted by the brothers of the monastery.

According to Roman ritual different processions would be held either to celebrate a celebration, to ask for rain, beg for good climatic conditions or processions assigned in the times of plagues, famines and war. Also on general occasions of thanksgiving and conversion of important relics would be held.

The two processions known as the great and little entrances form a very prominent feature of the rite in the Greek and some other Oriental religious services. The Book of the Gospels is carried in by the deacon accompanied by followers bearing torches and two fans at the "little entrance". The "great entrance" happens when the holy gifts, i.e. the bread and wine, were solemnly brought to the altar while the choir sung the famous "cherubic hymn". In the early Gallican Liturgy similar features seem to have existed; even in the Roman high Mass the procession which heralds the singing of the Gospel is probably the continued existence of a more striking ceremony of previous date.
There are various elements that bring in that touch of spectacular and make it more momentous than just “people walking in the same direction.” These elements are of importance to the procession as it enhances the beauty of the procession by making it more colourful, meaningful and majestic in display. Various elements of the procession with each passing year have grown to be of utmost importance with a meaning attached to the elements. The elements sometimes are attached with certain practices in the show of grandeur or display of power like of the royalty. Some elements showcase the status of the person or of the procession and are status symbols (Plate no 4.2)
• **Special mode of travel:** Mode of travel has always been a status symbol in processions. The major attraction of the procession of a royal figure is attached to the Animal he is riding on. Similarly the mode of transport used is a status symbol or display of power and grandeur. A ceremonial barge, elephant howdah, horse drawn carriage, or palanquins carried on the shoulders of others are such special mode of transport used in a procession (Plate no 4.3). There is a famous legend of Cleopatra arriving on a palanquin to seduce Mark Anthony. Palanquins carved to look like luxury cars or other status symbols are often used as a ride by African kings, while Muslim brides travel in camel howdahs as shown in Bride Arriving in a Village, Biskra, Algeria by Philippe Pavy. A special sedan chair known as the sedia gestatoria has traditionally been used as a carrier for The Pope. In humbler times, a mayor, grand marshal, or fair "queen" of a local parade will often ride in the town's fanciest automobile.

• **Music:** Music gives a rhythmic pattern to the procession. People parade and dance to the music played in the procession. Celebration or Ritual, music sets the tone for the procession. Music gives further momentum and to a procession makes it more exciting including everything from the marching band of a military procession to the choir of a church procession. Criers yelling to clear the way may march before the procession. Some high school homecoming parades include trucks filled with people who do nothing but make as much noise as possible.

• **Order of precedence:** Even without any obvious symbols or signs one can understand that people moving together are in a procession when the people move in a hierarchy. The hierarchy of a procession is followed in Royal Families. When the grandest Edwardian parties progressed from the sitting room to the dining room the concept of precedence came into play, and the stylized movement and hierarchy of marching military units clearly sets up a formal procession.

• **Visual appeal and proof:** There are several other elements on display in procession which make it look more artistic and visually appealing. The icons, treasure, or other eye-catching items, bearers of banners, fans or
leading exotic animals giving a visual appeal and proof to the people. This was an imperative part of Roman triumphs, as booty showed off the public visual proof of the warrior's success among the Roman public. The most sophisticated development of this is the extreme galas of Carnival parades. A simpler example is the ring bearer at a wedding.

- **Special costume:** Costumes play a significant role in processions. There are still today costumed parade and procession representing culture and other aspects (Plate no 4.4). Costumes are also worn and designed in a way to showcase the hierarchy of people in the procession and also to show uniformity sometimes like in a military procession. The costumes of acolytes, ceremonial guard footmen or slaves helped show off the wealth of the person staging a procession traditionally. The embroidered train of George IV of the United Kingdom is an example, carried at his coronation by nine lords in waiting with their own matching silken clothes, capes, ruffs, and plumed hats. Other examples include the Swiss Guard and high vestments of the Pope. The formal, matching clothes of bridesmaids and groomsmen are in the same tradition, although sometimes purchased at the attendant's expense rather than by the people honoured in the ceremony. Whoever has taken the time and money to put together something impressive may appear in a parade; such costumes are of course the highlight of Halloween parades such as that staged in Greenwich Village, New York in present times. Processions may be staged simply to display the costumes as one part of a larger event, such as at fashion pageants, military re-enactments, pop concerts, or Renaissance Festivals.

- **Special lighting:** Lights in a procession give an overall effect to the ceremony. It shows the seriousness of the procession or sometimes even the theme of the procession. Candlelight vigils or March for the deceased or to show political solidarity often include a candlelit procession. Fireworks illuminate such diverse events as coronations, parades, and Thai royal barge processions.

- **Functions of procession:**

There are several functions and purposes that go hand in hand with the processions held. India is a land of celebration famous for community and religious gatherings. In India people or communities come together for any
event or important ceremonies and ensemble to form a group denoting procession.

- **Advertisement:**
  Many a times the processions are held in order to advertise and bring to notice a particular thing. The city's official trade guilds have for long featured their displays at the Lord Mayor's Show in London. At one time Parades were an important advertisement when a travelling circus arrived in a new town. Many such parades are sponsored by department stores, such as Macy's, which expect the public spectacle to lure shoppers to the store in United States.

- **Change in government:** To mark the arrival of a new government a huge parade was observed. One such example was the Reception of the Ambassadors from Siam at the Château de Fontainebleau, documented by Jean-Léon Gérôme in 1864. The signing of surrender by Japanese diplomats and soldiers aboard an American battle ship at the end of World War II involved a strictly codified procession on and off the ship. Processions play an important role in coronations, such as that of Elizabeth II of the United Kingdom in 1953, the Shah of Iran in 1967, Otumfuo Osei Tutu II of the Ashanti in 1999, and Norodom Sihamoni of Cambodia in 2004.

- **Display of power:** Processions provided a perfect opportunity to display wealth and power. Like the primeval the durbar processions of India, Roman triumphs, and modern reviewing of the troops by generals and heads of state. ‘Return from Vienna’, a painting by Jozef Brandt, shows war booty taken from the Turks being escorted into Eastern Europe by soldiers.

- **Entertainment:** Processions those of community organizations and friendly societies are basically organized just for the sake of fun and entertainment. Such processions are quite popular in Goa and Great Britain.

- **Political solidarity:** The processions of holy objects are organized since pre historic times to inspire unity of belief. Elaborate processions would be conducted to bless the waters of Venice which Venice once controlled the maritime for business and trade by dodges of Venice. Symbolic processions were a prominent instrument in the non-violent protest of Gandhi. Marches
on Washington include formal processions. Gay Pride parades also started with this basis in New York City.

- **Events:** The beginning or end of an event, such as parades at the beginning of county fairs or at the Olympic Game, or processions that begin and end funerals, graduations, and weddings would be marked by processions.

- **Religious Processions:** Every kind of religious ceremony has processions. Especially in Christianity, the Holy Week Procession is important. The Bible too has many stories of procession like Ark of the Covenant and procession of Jesus on donkey into Jerusalem.

- **History:** Processions have always been a natural form of public celebration at all times in every era. Religious and triumphal processions by people for ceremonies are depicted in ancient monuments. e.g. the religious processions of Egypt, those illustrated by the rock-carvings of Boghaz-Keui, the many representations of processions in Greek art, culminating in the great Panathenaic procession of the Parthenon Frieze, and Roman triumphal reliefs, such as those of the arch of Titus.

- **Festivals of Greece:** In the great festivals of Greece processions were an integral part of the celebration. Processions were often accompanied by elaborate sacrificial ceremony or processions. Processions were also held as part of the worship of nature God, as those connected with the cult of Dionysus and the Phallic processions, and later formed an essential part of the celebration of the great religious festivals (e.g. the processions of the Thesmophoria, and that of the Great Dionysia), and of the mysteries (e.g. the great procession from Athens to Eleusis, in connection with the Eleusinia).

- **The Triumph:** The most prominent for Romans was that of the Triumph, which had its origin in the return of the victorious army headed by the general, who proceeded in great pomp from the Campus to the Capitol to offer sacrifice, accompanied by the army, captives, spoils, the chief magistrate, priests bearing the images of the gods, amidst strewing of flowers, burning of incense connected with the triumph was the *pompa circensis*, or solemn procession that preceded the games in the circus. The term first was used in Ludi Romani, when the games were followed by a
great procession from the Capitol to the Circus. Wearing the robes of a triumphing general, the praetor or consul would appear in the ponipa circensis, when it became customary for the consul to celebrate games at the opening of the consular year, he came, under the empire, to appear in triumphal robes in the procession of the consul to the Capitol to sacrifice to Jupiter.

- **Before and after Christianity:** After the Roman Empire adopted Christianity as their religion, the processions became Christian in nature. Although the upper class Romans who had not adopted the religion omitted the pagan forms of prayer and traditions, but the influence of Christian tradition on the procession and customs were seen. The aim however was to omit the religious traditions of paganism without substituting an entirely Christian way. The processions become a religious event only after Theodius, repeat with icons, crosses, and banners. There were other local processions connected with the primitive worship of the country people, which remained unchanged, but they were eventually overshadowed by the popular piety of the Church. Such were those of the Ambarvalia, Robigalia, which were essentially rustic festivals, lustrations of the fields, consisting in a procession round the spot to be purified, leading the sacrificial victims with prayers, hymns, and ceremonies to protect the young crops from evil influence.

Rituale Romanum is the book for Catholics which has the rules and regulations of a Christian procession and they are classified in the following way of Procesiones generailes, in which the whole body of the clergy takes part. Processiones ordinariae, on yearly festivals, such as the feast of the Purification of the Virgin (Candlemas), the procession on Palm Sunday or Holy Week, the Litaniae Majores and Minores, the feast of Corpus Christi, and on other days, according to the custom of the churches. Processiones extraordinariae, or processions ordered on special occasions, e.g. to pray for rain or fine weather, in time of storm, famine, plague, war, or, in quacunque tribulatione, processions of thanksgiving, translation of relics, the dedication of a church or a cemetery. There are also processions of honour, for instance to meet a royal personage, or the bishop on his first entry into his diocese.
Those taking part in processions are to walk bare-headed (weather permitting), two and two, in decent costume, and with reverent mien; clergy and laity, men and women, are to walk separately. The cross is carried at the head of the procession, and banners embroidered with sacred pictures in places where this is customary; these banners must not be of military or triangular shape. Violet is the colour prescribed for processions, except on the Feast of Corpus Christi, or on a day when some other colour is prescribed. The officiating priest wears a cope, or at least a surplice with a violet stole, the other priests and clergy wear surplices.

The Reformation abolished in all Protestant countries those processions associated with the doctrine of transubstantiation; the Sacrament of the Lord's Supper, according to the 28th Article of Religion of the Church of England was not by Christ's ordinance reserved, carried about, lifted up, or worshipped. It also abolished those associated with the cult of the Blessed Virgin and the saints. The severe simplicity of Calvinism, indeed, would not tolerate religious processions of any kind, and from the Reformed Churches, they vanished altogether. The more conservative temper of the Anglican and Lutheran communions, however, suffered the retention of such processions as did not conflict with the reformed doctrines, though even in these Churches they met with opposition and tended after a while to fall into disuse.

In a narrower sense of going forth, proceeding, the term is used in the technical language of theology in the phrase Procession of the Holy Ghost, expressing the relation of the Third Person in the Triune Godhead to the Father and the Son.

- The Lutheran practice:

The Lutheran practice of procession has widely been practiced differently in different countries. The funeral processions are an important ceremony in the Lutheran Church. Wurttemberg Kirchenordnung in 1553 states emphasis on funeral processions that it should be led by a cross bearer and proceeded by people with light candles. At present the funeral processions are only done in country side. In
some provinces the Lutheran churches have also retained their rogation processions in the week that comes before Whitsuntide and in month of May.

- **In times of calamity:**
  Procession are held in times of calamities in which people walk barefoot, in robes of penitence while fasting and the colour worn would be black. Crucifix would be carried ahead of such processions and the relic of saint or gospel would also be carried. Gregory of Tours gives numerous instances of such litanies in time of calamity; thus he describes a procession of the clergy and people round the city, in which relics of St. Remigius were carried and litanies chanted in order to avert the plague. So, too, Gregory the Great writes to the Sicilian bishops to hold processions to prevent a threatened invasion of Sicily. A famous instance of these penitential litanies is the litanias septiformis ordered by Gregory the Great in the year 590, when Rome had been inundated and pestilence had followed. In litany seven processions, of clergy, laymen, monks, nuns, matrons, the poor, and children respectively, starting from seven different churches, proceeding to hear mass at St. Maria Maggiore. This litany has often been confused with the litania major, introduced at Rome in 598 (vide supra), but is quite distinct from it.

- **Funeral processions:**
  It was a custom in Rome that funeral processions were accompanied by singing and carrying lighted tapers. The processions of carrying the relic of a saint from they were buried to a new place were also symbolic. From the time of the emperor Constantine I, these processions were of great magnificence.

  The display of wealth associated with a procession along with its fascinating nature, has since long made processions a rich and sought after subject for literary and visual art and Indian artists could not remain unmoved by this.

  Processions included music, dance, costumes, and theatrical performances and took place in public spaces. The performances provided a space to examine public ceremonies, exploring the limits of contemporary interpretations of such ephemeral aesthetic experiences. Large public ceremonies also are used to
illuminate similar practices that occurred on a smaller scale in more private contexts.

**Special mode of travel:** Though procession is people walking in the same direction, this is done with the help of various means, like elephants, horses, bullock carts and ceremonial barges and palanquins. Each of these has significance in relation to the expression of feelings. Victory processions naturally included elephants, horses whereas marriage processions included palanquins.

Procession by definition means exhibition and the more formal the procession the more formal the visual. Where the power or strength is to be exhibited arms and ammunitions are displayed, for example, the Republic day Parade of the 26th January in New Delhi. Order of precedence: Even if we omit the ostentatious display, a group of people walking forward may be said to form a procession and their order and placement clearly shows a hierarchy or symbiotic relationship.

Table 4.2: Shows a Hierarchy or Symbiotic Relationship

- **Visual appeal:** Processions have bearers of banners, fans, icons, treasure, or other eye-catching items, or exotic animals giving a visual appeal to the spectator. This has always been important factor in organizing the procession. The most elaborate evolution of this is the extravagant galas of Carnival parades. A simpler example is the ring bearer at a wedding.
• **Special costume:** Traditionally, the costumes of the participants show the status and wealth of the person staging the procession. Whatever be the costume the purpose is to strike a cord in the minds of the spectator. That is why we have elaborate parades for foreign dignitaries arriving on a State visit. It is for the same reason that not only Mahatmaji was dressed simply but the Salt March was without any pomp and fuss.

• **Music:** Music played in processions also differs according to the nature of the procession. A factor that gives further momentum and visual vibrancy to a procession and makes it more exciting is the music: the marching band of a military procession, criers marching before the procession, yelling to clear the way for it.

No artistic work of any kind can remain untouched by the influences of social, religious and cultural forces operating in the society and these are discernible in the art works, more so, when the influence is of such a persona as Solomon. For no one could escape his towering influence. And all the painters whose works are the subject of this research fell under his influence. Therefore, it is essential to know the social circumstances then prevailing, the cultural ethos of the time as well as the mindset of the artist for understanding their work.

To understand the paintings, their importance it is imperative that we know the painters who belonged to the Revival School. In this process, we will understand the city of Mumbai as it was then as well as the artists.

Here, the lives of a few artists and their works are commented upon in short. It will be interesting to search the artist in his art. The main aim of this research is the study in depth of the work of art by the students of the Sir J.J. School of Art influenced by the Indian Revival Movement.

**4.2 Different Aspect of Procession paintings**

**Procession:** A group of people, vehicles or any moving object walking in an unorganized or formal manner either for a celebration, function or in an orderly manner is called a procession. The word procession is derived from a French word
procession originated via Middle English, derived from Latin, processio, from procedere, to go forth, advance, proceed is an organized body of people walking in a formal or ceremonial manner.

India is a land of celebration famous for community and religious gatherings. In India people or communities come together for any event or important ceremonies and ensemble to form a group denoting procession. The processions in India be it religious or festive have always been colourful and vibrant. Even social processions in India have a distinct artistic appeal to it. Therefore processions have developed over time as a subject of art called ‘processional art’ with paintings and artwork being made on it.

**Origins of painting processions in India**

Tourists, travelers and residents of foreign countries often take away with them mementos or gifts from a country or place of visit as remembrance or to tell their friends about their travels. Before photography was invented or it was used, paintings were the only way in which a person could capture his travel memories. Therefore in 19th century the Europeans would purchase a set of paintings known as as ‘Company’ paintings. These paintings associated with the paintings produced for the British from the late 18th to the late 19th century in India and adjacent territories such as Nepal and Sri Lanka. The name originates from the various East India companies established by Europeans in South and Southeast Asia, and in particular. The artists who had previously found employment at the Mughal and other provincial courts of India were the creators of this painting. However, by the late 1770s, the influx of Westerners either resident in or passing through British-ruled India provided them with a new kind of clientele. Local artists now frequently adapted both their subject matter and their stylistic conventions to suit this new market. One of the important criteria for the identification of a Company painting is the degree to which it objectively observes the Indian scene in all its aspects, including natural history and human society.

Two British Painters Thomas Daniel and his nephew William Daniel were entrusted the work of making paintings of the Indian society and scenes. The
Daniells’ great work on India, *Oriental Scenery*, was published in six parts over the period 1795–1808. The paintings by the Daniels provided a totally novel vision of the Indian subcontinent that was to influence both decorative arts and British architectural design. A popular vision in Britain of a romantic and picturesque India that to some extent persists was formed through this art. It comprised a total of 144 coloured aquatints and six uncoloured title-pages. The cost of a complete set was £210. Both artistically and financially it was a success. Thirty sets were sold to the East India Company, and a further order for eighteen copies was received. But both the Painters were inexperienced printmakers and had to enlist the help of Indian craftsmen in doing so. The main centres for production were in areas under British rule for long periods: Patna, Oudh, Calcutta and Murshidabad in the east; Delhi and Agra in the north; and Tanjavur and Trichy in the south. Pen-and-ink and watercolours, and new techniques were experimented by Indian artists, such as a receding foreground and shadowing while producing this painting. Over the course of the century in which Company paintings were produced the quality varies from region to region and: some of the finest were the product of direct patronage, while others were made for the open market in the manner of postcard sets, especially as the number of Europeans increased significantly in the early 19th century. Such images are often depicted against a flat background, a characteristic commonly seen in album sets produced between 1820 and 1850. The figures are detached from their context; there is no intention to represent a particular person, strata of society, moment or place. Craft activities, occupations and public religious events are subjects in their own right. The Council for World Mission archives and library, on permanent deposit at the School of Oriental and African Studies (SOAS) in London, features a particularly fine album of Company paintings produced in South India during the 1830s or the 1840s. The album is in the form of a bound manuscript containing 46 watercolours on European paper, each measuring 22 by 35 centimetres. Over half of these paintings depict a man and a woman against a bare background, engaged in a variety of occupations and crafts typical of the period. The remainders are of religious processions, marriage and funeral rites, and local architecture. Each work is numbered in pencil with a label identifying the scene in English. The themes of these paintings appeal to a European eye although Indian, and their aesthetic conventions mediate between the two. These characteristics mark ‘Company’ painting as a distinct phase in South Asia’s long
pictorial tradition. Like the later Company paintings, a large proportion of this earlier album’s illustrations show a standing man and woman, who serve as representative examples of a social group or occupation, while others depict deities and festivals.

The types of processions seen in India can be divided mainly into the following three categories:

**Table 4.3 : Three main categories of Procession**

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<th>Religious Procession</th>
<th>Social Procession</th>
<th>Political Procession</th>
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### 4.2.1 Religious Procession

India is a multi-religious country. Since centuries India has welcomed and celebrated the customs of all religions. While sometimes portrayed as a ground of orthodox Hinduism, India is a country which has a fusion of religions. Islam came to India at least in the 10th century while Christianity was established in India in the 1st century. But it was only in 1500 years after the arrival of Portuguese that Christianity spread. Reflecting this tradition, a variety of religious processions and religious stories and culture is notably depicted in a series of six paintings in the SOAS album. The main religions in India are Hinduism, Islam and Christianity among others. Let us have a brief view of the three religions.

- **Hinduism**

  Hinduism is the major religion of India and considered the oldest in the world. The origin of Vedic Culture dates back to 1800 BC to 500 BC. Hinduism is known as the successor of Vedic Culture and is a fusion of various Indian customs and traditions. The idea of trinity is the central theme of Hindu religion which is based on three Gods Brahma, Vishnu and Mahesh. Brahma Shakti is the force to
create something new. Vishnu Shakti is maintenance and Shiva Shakti is bringing in transformation, filling in life, or destroying. The religion of Hinduism unlike other western religions never was written down by one person, the mythological stories and religious life and culture have been passed down through generations through word of mouth or through art work like paintings, temple sculptures and folklore. The paintings and temple sculptures by artists served as symbols of faith and gave people an image and perspective to see the religion. For example, the naked sculptures at Khajurao temple have a more deep meaning than just being nude art. The sculptures were made in such a way to attract the people and induce the ‘Kaam Vasna’ in them so that they would reproduce and have children. Under the patronage of the king these sculptures were made with a purpose to increase the population and induce a feeling among the people in a time when there was no other medium of communication. Therefore Hinduism and History of Indian Hindu art is much deep rooted than what appears at the surface. It is difficult to characterize a religion that is so diverse in its practices. The religion saw various changes during the Muslim rule of the Mughals and Christian rule of the Britishers and therefore Hinduism and Hindu art forms too changed in the way it was depicted from time to time. Many Hindu art work notably depict Hindu Mythological stories of Krishna, Hindu religious and social life in India.

**Hindu Religious Processions**

Hindu Mythological stories and scenes

Every aspect of life and culture in India is influenced by Hindu Mythology. They form the basis of countless works of art, from plays about Ramayana and Mahabharata to Indian paintings based on mythic stories. Temples and images of the deities are everywhere. Various aspects the everyday life, mythical stories as well as symbolic display of various secular and spiritual values important in Hindu tradition are depicted in various Indian paintings.\(^{12,13}\) For example, depictions show stories from Hindu Mythology, Hindu God and Goddesses, musicians making music, other folks in their daily life during the medieval era.\(^{12}\) A classic peak of north Indian art for all the major religious group is credited to the Gupta Period. Although painting was evidently widespread, the surviving works are almost all religious sculpture.
The period saw the emergence of the iconic carved stone deity in Hindu art. The Gupta period marked the "golden age" of classical Hinduism. Indian painting has a history that spans two thousand years. The form of the frescoes painted in the Buddhist cave temples at Ajanta in Western Deccan are the earliest phase recorded between the 1st and 7th century AD. Not only did the tradition of wall painting continue well into the 19th century, but the early miniaturist drew their form and style from the wall paintings.\(^\text{14}\)

The some of the earliest illustrated Buddhist and Jain religious manuscripts in eastern and western India date back from 1000 AD. First these were produced on palm leaves and during the last quarter of the 14th century, on paper. The shift in the use of palm to paper brought about stylistic and compositional changes in the miniature format and this phase continued for almost 600 years.\(^\text{13,14}\)

During the late 15th and early 16th centuries, the Muslim Sultans ruled a greater part of Northern India. During this period, some of the Persian and Turkish painters were employed by the Muslim rulers whose creations resulted in the development of a different style one which saw a syncretism of the Persian and Indian styles. Outside of the gamut of the Sultanate courts miniatures depicting Indian subjects like the Chaurpanchasika, Bhagvata Purana were painted and these were marked by angular drawings, vibrant colours.

The beginning of the Rajasthan School of painting are contemporaneous with those of the Mughal School developing a style of Hindu devotional Bhakti movement and romantic subjects such as Gita Govinda, Balagopala Sthuti. Lord Vishnu and stories of his avatar Krishna was always a subject of numerous artistic descriptions. The paintings of stories of Krishna’s life and events were always popular.\(^\text{14,15,16}\)

**Ganesh Chaturthi**

Ganesha in the son of Hindu God Shiva and Goddess Parvati. Ganesha's elephant head makes him easy to identify. Ganesha is widely revered as the remover of obstacles, the patron of arts and sciences and the deva of intellect and
wisdom. As the god of beginnings, he is honoured at the start of rituals and ceremonies. Ganesha is also invoked as patron of letters and learning during writing sessions. Several texts relate mythological anecdotes associated with his birth and exploits and explain his distinct iconography.

Ganesha emerged as a distinct deity in the 4th and 5th centuries AD, during the Gupta period, although he inherited traits from Vedic and pre-Vedic precursors. Ganesha is a popular figure in Indian Art. Unlike those of some deities, representations of Ganesha show wide variations and distinct patterns changing over time. He is worshipped and celebrated across the world in a festival dedicated to him called ‘Ganesh Chaturthi’.

Ganesh Chaturthi is the Hindu festival celebrated in honor of lord Ganesh. The festival has been publicly celebrated in Pune since the era of Shivaji (1630–1680, founder of the Maratha Empire). The Peshwas (hereditary administrators of the empire from 1718 until its end in 1818) encouraged the celebrations in their capital, Pune, since Ganesha was their family god (Kuladevata). With the fall of the Peshwas, the Ganesh festival lost state patronage and became a private family celebration in Maharashtra until its revival by Indian freedom fighter and social reformer Lokmanya Tilak.

Tilak encouraged the festival, Ganesh Chaturthi facilitated community participation and involvement in the forms of intellectual discourse, poetry recitals, plays, concerts, and folk dances. It was a meeting ground for people from all castes and communities at a time when the British discouraged social and political gatherings to control the population. According to the story, when Lokmanya Tilak was in great distress and worried about our country's freedom, he used to sit at bank of Girgaum chowpaty and wondered how to collect people. While sitting on the bank of seashore, he would make idols and people used to stop by to see it. Such collective movement under religious celebration was not restricted by British. So from there he got an idea to celebrate Sarvajanik Ganesh Utsav. He started the tradition of Sarvajanik Ganesh Utsav and publicized it through his newspaper ‘Kesari’. Tilak recognized Ganesha's appeal as "the god for everybody."
popularising Ganesha Chaturthi as a national festival to "bridge the gap between Brahmins and 'non-Brahmins' and find a context in which to build a new grassroots unity between them", generating nationalistic fervour in the Maharashtrian people to oppose British colonial rule.  

During Ganesh Chaturthi celebration and gatherings, important meetings and discussions about various independence movements and British rule would happen in such a way that the Britishers could not doubt the motives or stop a religious gathering.

Public processions are taken out in large numbers to get the idol of Lord Ganesh with singing and dancing. The highlight is also the procession called ‘Visarjan’ in Maharashtra in which the idol is immersed in water.

**Ganpati Procession in Mumbai**

Those from Maharashtra are very familiar with the auspicious days of the religious festivity. Falling on the 4th day of the Hindu month Bhadrapada, Ganesh Chaturthi is celebrated with great devotion, fervour and enthusiasm for five to ten days. Here, the idols of Lord Ganesha are installed in the house for the limited number of days affectionately worshiped, and poojas and rituals are undertaken. Finally the idols are carried by the people and immersed in the well, river or sea.

The day of the immersion stands as a very special day for Hindus. Holidays are given and the roads leading to the water body are flooded with people on their way to immerse the idols. Traffic comes to a standstill. Hymns are sung in praise of the Giver of Good Fortune and the city of Mumbai is alive with the vibrations of the drums that are beaten rhythmically. Men and women dressed in colourful attires make quite a picturesque sight. It is as if the entire city surrenders itself to the worship of the genial God of Intelligence. The procession of Ganpati has a very special place in the city of Mumbai. Thousands of people hailing from different walks of life throng together on this momentous occasion to celebrate and then submerge the idol of Lord Ganesha.

This painting was done in the year 1923 by Shri. A. A. Bhonsule when he was a student especially for the exhibition Indian Room held in London in the month
of April, 1924. It is 6’ x 3’ in size and done in oil on canvass. It was the Central panel in the Exhibition. For this painting the artists was awarded a special Gold medal in the year 1923. The prize itself was a gift of His Excellency Sir George Lloyd, the late Governor of Bombay.

The painting faithfully depicts the essence of a procession. It is done very beautifully and aesthetically. The charming little maiden in the foreground carrying the incense sticks, the man pouring oil upon his torch, the painted image of Ganpati, the man blowing the conch are brilliantly rendered and shows the artist's prowess of observation and mastery of lyrical note in painting.

By the third quarter of the 19th century, the British rule was firmly entrenched in India and the rulers were successful in suppressing those who opposed it. Yet, there existed an underground current of resentment against the British rule.

In 1893, Lokmanya Bal Gangadhar Tilak the leading voice of the Indian freedom movement re-started the festival of Ganesh. He recognized the wide appeal of the deity Ganesh in these (western coast) parts of the country and used it first to bring the people together under the pretext of a religious celebration and then to create nationalistic fervor amongst them. Towards this end, he trans formed the household festival into a large, well-organized public event. He encouraged installation of large images of Ganesh in pandals. At the end of the festival a farewell procession is organized and it is marked by the presence of musicians, dancers, acrobats, singers, priests, householders and onlookers.

**Prayer Meetings of Mahatama Gandhi**

Prayer meetings were an important part of Mahatma Gandhi and Kasturba's life. All religions and faiths were given equal importance in the daily recitation of prayers. The prayers always culminated by proclaiming "Although we call you by different names, you are One, Give us the wisdom to understand this, O Lord ". Mahatma Gandhi would either visit the temple or call for a meeting wherever possible and through his prayer meetings he would give talks and speeches on unity, patriotism, nationalism and need to fight the colonization. He would also share
experiences from his own life. His prayer meetings were also aimed at bringing the people together in a time when British government had imposed a complete ban on public meetings. Prayer meetings like this were the only way to meet people and discuss about the state of affairs about the country and educate them about their rights. Gandhiji always focused in his speeches the need to think about the progress of the country and welfare of the people.

**Teej Procession – Rajasthan**

Teej is not a pan-Indian festival. It is mainly celebrated in northern Indian states of Uttar Pradesh, Bihar, Rajasthan, Haryana, and Punjab in various forms. In northern and western India, Teej celebrates the arrival of monsoon following the hot months of summer. It has a broader significance in the western Indian arid state of Rajasthan as it is observed to provide relief from the scorching heat of summer. Rajasthan Tourism organizes a Teej fair called ‘Sawan Mela’ or ‘Monsoon Festival’ every year to showcase the customs and traditions of the state during this time. Women in their traditional clothes, carry pots on their heads and dance singing songs in praise of Goddess Parvati.

There are three types of Teej festivals celebrated during the monsoon months. The first is the Hariyali Teej aka Chhoti Teej or Shravana Teej, which falls on Shukla Paksha Tritiya or the third day of the bright fortnight of the Hindu monsoon month of Shravana. This is followed by Kajari Teej aka Badi Teej, which comes after 15 days of Hariyali Teej. The third type of Teej, Haritalika Teej comes one month after Hariyali Teej, which is observed during Shukla Paksha Tritiya, or the third day of the bright fortnight of the Hindu month of Bhadrapada.

- **Islam**

The emergence of Islam in the region took place at the same time as the Turko-Muslim invasion of medieval India (which includes large parts of present day Pakistan and the Republic of India). Those rulers took over the administration of large parts of India. Along with the administration, these rulers converted people to their faith either by force or by influencing them with their power and culture. The Muslim religion arrived via trade in the south, where it is on fairly good terms with
other religions. In the north, conversely, it came mainly by sword, as conquerors like the Mughals brought their concepts of faith with them, and a sometimes violent hostility continues to simmer between Muslims and members of other faiths (notably Hindus). After Mughal invasion in India, the Islamic culture was influenced by local Indian culture and it mixed together to form a Muslim culture native to India. Mughals showcased their power, religion and Indo-Persian and Islamic culture by grand processions like the royal processions and Muharram processions. Since its introduction into India, Islam has made significant religious, artistic, philosophical, cultural, social and political contributions to Indian history.

**Islamic Processions**

**Mourning of Muharram**

The Mourning of Muharram, Remembrance of Muharram, or Muharram Observances, is a set of rituals associated with both Shia and Sunni which takes place in Muharram, the first month of the Islamic calendar. Many of the events associated with the ritual take place in congregation halls known as Hussainia. At first the mourning ceremonies and custom have been done in the open air at the main thoroughfare of city of village, a major intersection in the bazaar and the yard of mosque, caravanserai and private house. After a while to protecting the mourner from the weather, the Hussainiya and the Tekyeh were built. Male and female participants congregate in public in processions for ceremonial chest beating (matam) as a display of their devotion to Imam Husayn and in remembrance of his suffering. In some Shi'a societies, such as those in Bahrain, Pakistan, India, Afghanistan and Iraq, male participants may incorporate knives or razors swung upon chains into their matam. There are two basic forms of matam:-

- Matam using one's hands only, that is, sineh-zani or breast-beating
- Matam with implements like chains, knives, swords and blades, that is, zanjeer-zani, qama-zani, etc.

Depending on the condition of society, the Muharram processions changes from one city to another. The common form is the starting of mourning processions from Hussainiya and the participants would parade through the streets of their town or village, finally they come back to Hussainiya for performing other mourning of
Muharram’s ritual. The procession was common ritual’s mourning of dead persons in Arabic states before the appearance of Islam. The breast-beating, flagellation and face-slapping (latm) are usual acts doing during the mourning procession, but breast-beating and face-slapping (latm) have more precedence and the history of doing this acts had been reached to Buyid dynasty period.26

In India there are many customs associated with the Muhharam Procession especially with the Shia community. Shia Islam draws its meaning and unity from the ritual commemoration of the tragic events at Karbala in 680 AD: the martyrdom of Imam Husayn, the grandson of the Prophet Muhammad. During the Islamic month of Muharram, Shia communities from Iran to India reenact this holy description in “passion dramas”, called Taziyeh mourning.25,27 These Muharram Processions had a blend of influences from Islamic, Persian to local Indian customs. In Hyderabad, Telangana - the Muslims during Muharram processions take out a procession with traditional music mourning on streets, performers also paint their bodies like tiger and beat themselves with hunters. (Reference from local culture of playing a music band during funeral). The Mughals in their procession would showcase grandeur even in mourning by carrying tigers and cheetahs as pet animals.

**Muharram procession**

In a battle between believers and non-believers at Karbala, Ali the son in law of Prophet Mohamed, his two sons and their children were killed. It is said that Ali’s dying wish of water was also denied to him. It is also said that his hands were chopped off at wrists.

To honour his memory Muslims take out a procession on the day of his martyrdom during Muharrum. The Muharram Procession affords the believers to reaffirm their faith. In the memory of Ali was also known as Shere Khuda the processionists paint their bodies to look like that of a tiger. The precisionists also undertake self-inflicting wounds with swords, knives and chains.

- **Christianity**

We think of India as Hindu country with a big chunk of Muslim population. Yet Christianity in India is the 3rd largest religion and a part of Indian life since 52
AD — earlier than some parts of Europe. A number of different denominations, or sects, exist within Christianity. However, these can mostly be grouped within four larger categories: Catholic, Protestant, Pentecostal, and indigenous. There is, however, an ancient sect of Christianity in India that traditionally had loose ties to the Catholic Church, known as the St. Thomas Christians, also called Syrian Christians or Nasranis. While at least some of the church movements within India wear a form Western churchgoers would be somewhat familiar with, many Indian Christian movements have consciously separated basic Christian faith from European and American customs. There is no biblically prescribed worship form. Focusing on the Asian/Middle Eastern roots of the faith, many Indian church movements made a point of evaluating which native cultural influences and expressions they could retain while being true to biblical teaching as they see it and describing the meaning of Jesus via categories and constructs familiar to them. When Portuguese came to India, they influenced the native Christian Culture with Portuguese influences like you see in state of Goa and in Mumbai. European Christians were, however, concerned over supposed “heresies” within the type of Christianity in India and its practices. Because of this, Portuguese Catholics destroyed much of their holy writing, replacing it with authorized Roman Catholic versions of the same. Beyond expressed reasons of heresy, there may also have been political motives for Portuguese attempts to stamp out the Indian church— that being that Christianity in India was more resistant to European colonization. The Portuguese however introduced their way of beliefs and established their church propagating European culture to attract and convert Indians.

**Christian Processions**

Church Mass Procession

Although Christianity existed in India since 52 AD but it was only got momentum with the entry of European powers into India. European colonizers brought with them missionaries who came with a purpose to preach the faith and convert the locals.\(^{28,29}\) Mass processions and feast procession would be carried out to show the local people and explain to them about the faith. The different kinds of processions in Christianity are:-
1. Processiones generales, in which the whole body of the clergy takes part.

2. Processiones ordinarieae, on yearly festivals, such as the feast of the Purification of the Virgin (Candlemas), the procession on Palm Sunday or Holy Week, the Litaniae Majores and Minores, the Feast of Corpus Christi, Forty Hours' Devotion and on other days, according to the custom of the churches.

3. Processiones extraordinarieae, or processions ordered on special occasions, e.g. to pray for rain or fine weather; in time of storm, famine, plague, war, or, in quacumque tribulatione; processions of thanksgiving; translation of relics; or the dedication of a church or a cemetery.

There are also processions of honor, for instance to meet a royal personage, or the bishop on his first entry into his diocese. The cross is carried at the head of the procession, and banners embroidered with sacred pictures in places where this is customary; these banners must not be of military or triangular shape. Violet is the prescribed colour for processions, except on Corpus Christi, or on a day when some other colour is mandated. The officiating priest wears a cope, or at least a surplice with a violet stole, while other priests and clergy wear surplices.

Christianity in India was heavily influenced by European Portuguese Culture. Processions for Church Feasts with the statue of patroness of the Church like Mother Mary would be carried with people from the community together. As Christianity was a foreign faith, the church in India and the missionaries took out processions to preach about the faith and also to attract local people to the new faith.

**Feast Processions**

During Christian Feasts or festivals like Christmas processions are carried out by Christians singing hymns or enacting a skit with music. Even for Church feast or feast of mother Mary, procession with the statue of mother Mary is carried out in the area with the priest and clergy. The history of processions dates back to Roman Empire and also has influences from Portuguese way of celebrations.
4.2.2 Social Procession
(Everyday social life)

Before the advent of photography, there were no other means to capture the
details of a place or know about a place other than paintings. When India was found
by the European colonizers like Portuguese and Britishers, they wanted to share the
diversity, social life and culture of India with others. Politically also the colonizers
wanted the government back in their homeland to have a brief Idea about the way of
life in India. Therefore the British government commissioned a series of paintings to
be made by Indian and British artists to paint scenes from everyday Indian social
life. This type of paintings done on daily life is called Genre painting, also
called genre scene or petit genre, depicts aspects of everyday life by portraying
ordinary people engaged in common activities. One common definition of a genre
scene is that it shows figures to whom no identity can be attached either individually
or collectively. Over half of these paintings depict a man and a woman against a
bare background, engaged in a variety of occupations and crafts typical of the
period. The remainders are of religious processions, marriage and funeral rites, and
local architecture. Each work is numbered in pencil with a label identifying the
scene in English. Although the artists were Indian, the themes of these paintings
appeal to a European eye, and their aesthetic conventions mediate between the two.
These characteristics mark ‘Company’ painting as a distinct phase in South Asia’s
long pictorial tradition.32,33 Like the later Company paintings, a large proportion of
this earlier album’s illustrations show a standing man and woman, who serve as
representative examples of a social group or occupation, while others depict deities
and festivals.

Such paintings highlighted the social life in India in such a way that in each
paintings of local people engaged in daily occupation or just walking on streets
would explain minute details of the Indian society. One of the primary criteria for
the recognition of such paintings are the point to which it neutrally observes the
Indian scene in all its aspects, including natural history and human society. Painters
such as Wiliam Daniel and Thomas Daniels were commissioned the work of making
the paintings for the East India Company.
Ambika Dhurandhar's work recreates period atmosphere through attention to minute details and the documentation of milieus, notably through her depiction of various Indian apparel and lifestyles, and shines most brightly in depicting the finery that adorns the Hindu, Christian and Parsi women of Mumbai. Her emphasis places her in the picturesque tradition which had its heyday in the art of 18th century England, most notably through its depiction of everyday life and landscapes, and its celebration of external details of apparel and such like rather than a quest to depict personality. The uncle-nephew duo of Thomas and William Daniel, painters of landscapes, and Sullivan the painter of scenes from everyday life, are part of the Picturesque tradition as are Mr. Kipling, Mr. John Griffiths, Mr. Cecil Burns and Shri. M.V. Dhurandhar, all of whom were associated in some capacity or other with the Sir J. J. School of Art. Thus, Smt. Ambika Dhurandhar's work is a valuable guide to the cultural atmosphere of the J.J School and the Bombay School of that time.

• **Indian Wedding Procession**

Indian Hindu marriage joins two individuals for life, so that they can pursue dharma (duty), artha (possessions), Kama (physical desires), and moksha (ultimate spiritual release) together. The concept of marriage and life after marriage is considered sacred in India unlike the west. According to the 16 sacraments /samskaras in Hinduism, marriage is an important part of life. It is also interesting to know that a person is taken in procession during the marriage with celebration as marriage is considered as a new phase of life ‘Grihasta-jeevan’ and again a procession is taken out at the time of death with music and dance in some Indian cultures. Indian marriages have colourful functions. The highlight of Indian weddings as shown in Indian Hindi Films and culture is the wedding procession called baraat. Baraat is a groom's wedding procession in North India, West India and Pakistan. In North Indian communities, it is customary for the bridegroom to travel to the wedding venue (often the bride's house) on a mare, accompanied by his family members.²⁴

The baraat can become a large procession, with its own band, dancers, and budget. The groom and his horse are covered in finery and do not usually take part
in the dancing and singing; that is left to the "baraatis" or people accompanying the procession. The groom usually carries a sword. The term baraati is also more generically used to describe any invitee from the groom's side. Traditionally, baraatis are attended to as guests of the bride's family.

The baraat, headed by a display of fireworks and accompanied by the rhythm of the dhol, reaches the meeting point, where the elders of both the families meet. In North Indian Hindu weddings, the groom is greeted with garlands and aarti. In traditional North Indian weddings, baraats are welcomed at the wedding venue with the sound of shehnais, which are considered auspicious at weddings by Hindus, Muslims and Sikhs alike. Baraats are subject of art and artistic depictions to showcase the grandeur and culture.

The custom of Baraat is more popular in Sindhi and Punjabi culture. The Baraat signifies the grandeur and richness of the groom’s family. The extravaganza in the Baraat is often to showcase the social status of the family. Rich people in the Indian society especially in the north of India have their own traditions and customs introduced into the society and being followed by others. The film producers in the Bollywood Film industry are dominantly North Indians and hence we see the heavy influence of such customs even in films.

**Wedding Procession (Barat)**

In the Indian context, the wedding procession has a unique significance. After the wedding, the bride and the groom leave for their marital home in a procession. With the newlyweds seated on a horse, the processionists (baraatis) are usually accompanied by a music band, which provides the Baraatis with entertainment, while on their way. The baraatis dance to the tune played by the band. A vivid display of fireworks contributes to the festive spirit of the marriage procession. Earlier, married women were not allowed to join the marriage procession. However, with the changing time, they have also become a part of the baraat.
**Islamic Funeral Procession**

The Muslims of the community gather to offer their collective prayers for the forgiveness of the dead. This prayer has been generally termed as the Salat al-Janazah (Janazah prayer).

The Janazah prayer is as follows:-

- like Eid prayer, the Janazah prayer incorporates an additional Takbirs, the Arabic name for the phrase Allahu Akbar, but there is no Ruku' (bowing) and Sujud (prostrating).
- Supplication for the deceased and mankind is recited.
- In extraordinary circumstances, the prayer can be postponed and prayed at a later time as was done in the Battle of Uhud.
- Dogma states it is obligatory for every Muslim adult male to perform the funeral prayer upon the death of any Muslim.

Women are generally discouraged from participating in the funeral procession. The reason for this is that in pre-Islamic Arabia it was customary in Arabia for grieving women to wail loudly. Wealthy families often even hire 'wailers' to attend the funerals of their deceased relative. The wealth and social status of the deceased man is also reflected from the ‘Chaddar’, ‘Bedsheet’ put on the coffin.

In all religions, funeral processions have a unique significance. Even in a secular society the funeral processions are solemnly conducted. The way it is conducted shows how much importance is attached to it. Usually, such processions also show the status of the deceased in the society. Islam enjoins every Mohemaden to join in a funeral procession as a part of religious duty. The processionists recite some religious texts while carrying the dead.

**Partition of India**

Massive population exchanges occurred between the two newly formed states in the months immediately following Partition. Many Hindus and Sikhs lived in the west, and many Muslims lived in the east, and the fears of all such minorities were so great that the Partition saw many people displaced and much inter
communal violence. Each community proceeded overnight to the choice of their land with all their belongings on foot. The partition as happened overnight, people left with almost everything they had. Farmers with their cows and buffalos, women with their belongings and business men leaving behind everything they had. The paintings on partition depict how even animals like cows didn’t want to move to the other side of the border let alone humans.

The partition of India and the associated bloody riots inspired many in India and Pakistan to create literary/cinematic depictions of this event. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both side of the border. Even now, more than 60 years after the partition, works of fiction and films are made that relate to the events of partition.35,36

- **Independence Day & Republic Day**

  Independence Day, is annually observed on 15 August as a national holiday in India commemorating the nation's independence from the British Empire on 15 August 1947. On 15 August 1947, Jawaharlal Nehru, who had become the first Prime Minister of India that day, raised the Indian national flag above the Lahori Gate of the Red Fort in Delhi. On each subsequent Independence Day, the prime minister has raised the flag and given a speech. The holiday is observed throughout India with flag-hoisting ceremonies, parades and cultural events.37

  On 15th August, the prime minister hoists the Indian flag on the ramparts of the historical site Red Fort in Delhi. Parades and pageants showcase scenes from the independence struggle and India's diverse cultural traditions. Similar events take place in state capitals where the Chief Ministers of individual states unfurl the national flag, followed by parades and pageants.38

  Flag hoisting ceremonies and cultural programmes take place in governmental and non-governmental institutions throughout the country. Schools and colleges conduct flag hoisting ceremonies and cultural events. Major government buildings are often adorned with strings of lights.
Also the main Republic Day celebration is held in the national capital, New Delhi, at the Rajpath before the President of India. On this day, ceremonious parades take place at the Rajpath, which are performed as a tribute to India; its unity in diversity and rich cultural heritage. Delhi Republic Day parade is held in the capital, New Delhi. Commencing from the gates of the Rashtrapati Bhavan (the President's residence), Raisina Hill on Rajpath past the India Gate, this event is the main attraction of India's Republic Day Celebrations lasting 3 days. The parade showcases India's Defence Capability, Cultural and Social Heritage.

4.2.3 Political Processions

- Royal Kings Procession in Pre Independent India
  Pre Independent India had many kings of the princely states who were known for their opulent and lavish lifestyles. The King would march out in his kingdom with a royal procession often during festivals or followed by a victory in war. The processions would be taken out to show power, opulence and political supremacy. Leading a procession of horses, drummers and a marching band, the maharaja descended from his coach in silk robes weighed down by jewels, an ornate knife and a sword. Elephant adorned with animal jewellery, textiles and trappings, and surmounted with a silver howdah. These kind of royal processions would showcase different hierarchies within the King’s court. The King would be on an elephant with a decorated canopy and the ministers would be behind on a horse and the soldiers walking alongside.

- Movements of the Freedom Struggle – Pre Independent India Salt March
  Gandhi emerged from his long seclusion by undertaking his most famous campaign, a march of about 400 kilometres (240 miles) from his commune in Ahmedabad to Dandi, on the coast of Gujarat between 11 March and 6 April 1930. The march is usually known as the Dandi March or the Salt Satyagraha. The Dandi March or Salt March was a very important and well-known moment for Gandhi as a "freedom fighter". This march was an act of civil disobedience against the British Empire and the unjust salt tax of the British. Salt was a very essential aspect to
survival and the tax on salt was seen as a form of arrogance of the British. The salt tax was an issue for many of the people of India, especially the poor.

The Dandi March was influenced by the "Padyatra" ("a long spiritual march"), which was a traditional cultural practice of South Asia. The "Padyatra" became the technique of "strategic action" for many future social movements in history.

Dandi March was a protest against the taxes levied by the British on salt. At Dandi, followers broke the law by making their own salt from seawater (at the Gulf of Khambhat). It took 24 days for him to complete this march. Every day he covered 10 miles and gave many speeches. The Dandi March launched the civil disobedience movement (from 1930 to 1931), and it attracted attention across the world through the media, rallied participation of many Indian people, and had a "profound cultural resonance". The Dandi March not only united the people of India but also exposed the facade of the British Empire and, eventually, the British supremacy was shaken. Eventually, the Dandi March was looked at as the turning point in India's struggle for self-rule.

The Quit India Movement was launched on 8 August 1942 by Gandhiji. It was also known as Bharat Chodo Andolan and was a call for immediate civil disobedience act against the Britishers following World War 2. The movement was supported by the Indian National Congress and received mass support.

During the movement, Gandhi and his followers continued to use non-violence against British rule. This movement was where Gandhi gave his famous message, "Do or Die!", and this message spread towards the Indian community. In addition, this movement was addressed directly to women as "disciplined soldiers of Indian freedom" and they had to keep the war for independence to going (against British rule).
• Paintings during the Swadeshi Movement

Indian artists have been receiving their training in art institutions of Bengal and Bombay. Largely it can be claimed that its influences were harmful which polluted the Indian taste and inherent sense of pattern and petrified the Indian imagination though the British must be given the credit of having prepared excellent surveys about the Indian scenario.

We know that a drawing class was started in Bombay in 1857, and a similar one, called Industrial School, at Calcutta. The British did not have a clear policy of art education. One view was to develop Indian taste; and the other was to train craftsmen, so that the excellent tradition of Indian crafts might survive and their deterioration could be stopped. But the actual training given was based on realistic rendering of objects and copying of Western pattern books and designs. Naturally, this did not result in improving the taste or perpetuating the tradition. Another shortcoming of the British policy was that it did not concede the right of Indians to become artists. Hence, the art school training had no such aim, because the British believed that India had not produced any line art. By the beginning of this century, a campaign was started against British art school education and against the imposition of alien standards. By analysing the artistic quality of Indian art, giving it a higher place because of its so-called “spirituality”, it was argued that since India could produce high art in the past, its artists could do so now as well. The leader of this was the Englishman, E.B. Havell, who was followed by the young Ananda Coomaraswamy and the Theosophists. Their efforts gave birth to Revivalism, and for them the basis was that in order to revitalise fine art, Indian artist must go back to tradition, absorb it and assimilate it, and then only he could stand on his own. For the revivalists, Ravi Verma was trash. And, echoing the “Swadeshi” of politics, the elimination of everything European from art and acceptance of all that was Oriental, became the slogan. Thus, with the Revivalist movement around the beginning of this century, a new period of Indian art began and the discovery of tradition gave a sense of confidence to the artists. 41

The subject of Procession painting has a deep study of the religious, social and political scenarios. While studying the paintings the medium and techniques of
the painting are known. How each artist had mastery in a certain technique and his technique was developed is known only when we study the painting in detail. How the paintings which were painted using mediums and techniques sustained till date is a sheer example of the command on the application and the deep study of the mediums and techniques.

4.3 Different Impact on Processional Paintings

Every kind of living or non living object is prepared under certain influences. Accidentally no object is created or made. This influence is the outcome of thought process, daily routine, perspective, style and specialised forte. It also posses the effect of philosophical views and their counter views. Every artists lives a dual life that of a human being and an artist. The artist is always aware of the positive and negative views around him and these views reflect on his work and inspire him and his creation. The attraction of the artists towards different views and perspectives reflects on his artworks and helps him create artworks unconsciously. Hence this is the primary effect and also the outcome of these views.

Amidst all these influences and through the medium of Revival style of paintings; the processional style of paintings is not different from this entire process.

Let us dwell further into understanding the various impacts on processional style of paintings. While studying the history of the tradition of Indian paintings it comes to our notice that Revival and its procession painting are the effects of Revival moment. The influence of Indian miniature painting, Indian murals and the new academic realistic style of paintings on the procession style of painting cannot be ignored. The main reason was to revive the Indian style of paintings. The pioneer of this movement was Gladstone Solomon which we already have studied before.

The influences and effects seen on procession paintings are enlisted below.
The influence of mural painting on procession painting:-

Previously we have studied that Mr. Gladstone Soloman along with students and professors had visited Ajanta-Ellora Caves, Gharapuri and made facsimile copies of the paintings in Ajanta. The Ajanta style of paintings had a deep influence
on the students psychologically and also on their style of painting. Had there been no effect or influence of Ajanta style of paintings on the students, the movement started by Mr. Solomon for revival of Indian Paintings wouldn’t have achieved success. In Shri. G.N. Bhise’s paintings (Plate No. 4.5) the influence of Padmapani Bodhisattva painting from Ajanta can be seen on the painting of Indra. There are many similarities between both the paintings. The effect of the mural paintings can be seen on the line, colours and composition of the painting. The influence of Ajanta paintings can also been seen on other style of paintings but as of now we will focus on only procession style of painting.

It is important to know that the paintings of Ajanta have a philosophical influence on it but however the procession style has no such influence only visual inspiration is acquired from the Ajanta paintings.

Influence of Indian Miniature paintings on procession paintings:-

The painting by Shri. L. P. Khona (Plate No. 4.6) in the painting the influence of Indian miniature style of paintings is clearly evident. It can be noticed that in his painting there is an influence of Indian miniature style of paintings on the characteristics of human figures and profile human figures, structures and trees. The understanding of artist can be known from the way he has incorporated the influence of miniature style of paintings through linear drawings, the flow and rhythm in his painting. The forms are clearly depicted in the paintings because of the lines. The students who were influenced by educational method of Shri. Ahiwasi and Shri. Nagarkar can clearly be identified. The influence is clearly evident even on the paintings of Shri. Khona. The impression of a combination of Revival Movement, educational system and teaching method can be clearly seen on the painting of Shri. Khona.

Influence of Academic Realism on Procession painting:-

Rao Bahadur Dhurandhar and his daughter Smt. Ambika Dhurandar’s style of painting was based on the academic realism style. The Dhurandhar Father and daughter were especially known for academic realism painting. (Plate No. 4.7) His style of paintings has similarities with the picturesque style of paintings of Mr. John
Griffiths and Lord Lockyard Kipling. It is to be noted that the origin of picturesque style of paintings were in the style followed or created by the Daniel brothers. Since 1857, (Plate No. 4.8) the syllabus at Sir J.J school of Art and Industry were based on Kingston University, Britain.

After this the professors who came here taught the students to draw and paint the objects in their original form. But no knowledge was available with Indians on this and this style of art was surprising to the students. In pursuing the academic realism style of painting, the original thought process of visual thinking of the students in a way was blocked. Indian had more faith on the traditional craftsmanship.

Since the focus was on craftsmanship, the Indian students easily adopted to the new techniques and tools. The paintings of Shri. Dhurandhar are an outcome of this craftsmanship. He also personally loved this academic realism style of painting. Shri. Dhurandhar promoted himself as an artist of the academic realism style of painting and also taught his daughter the same. They sidelined the Indian mural and miniature style of paintings and the influence of academic realism can be seen on their procession paintings.

The subject matter of the paintings can clearly be experienced through the paintings as though it were a Tableau or a film set. This was the kind of realism depicted in the paintings. From the above discussion it can be known that there was an acceptance of Indian mural painting, Indian miniature style of painting and Academic realism on the procession painting.

But the features devoid of influences of procession paintings in the Revival movement will be discussed further.

The year of 1919 to1937 was the period of transformation and the Bombay Revival Movement was started in this period. Among the several subjects in the Revival Movement, procession painting as a subject too was introduced. Because of this different features were added in the procession style of paintings. The different positive influences of Indian miniature style of paintings, Indian mural and academic
realism painting and their medium and techniques was seen on the procession painting.

The mediums of transparent water colour, wash and gouache are aesthetically expressed in an efficient manner in the revival procession paintings. These techniques were not easy to be used in the life size mural paintings but could be used in the small format procession paintings. The composition of procession painting can only create a visual perception of 2 dimensional images.

The Revival style of procession paintings has their own different characteristics. The theme of procession paintings had an influence of the society. The theme of the paintings tried to break away from the traditional subjects of King and his Kingdom and Religious atmosphere. The artists got the freedom to do this and it is evident from their style of paintings and artworks. Because of this different subject matters can be seen in the paintings and also different values of society and culture. From this perspective these paintings gain an important social and cultural significance.

In the context of all the discussions, the procession painting created its own unique style which was independent of the existing Indian style of paintings, thought and medium. It blurred all the lines and established a completely new visual aspect. But however the influence of all the above mentioned style of paintings cannot be ignored. With changing years although this style of paintings is getting old but the glorifying beauty of these paintings cannot be ignored. Similarly, this was also the last aesthetic expression among the traditional Indian style of painting during the revival movement. After this, it also led to the beginning of the new modern style of painting.

4.4 Paintings of the Students of Sir J. J. School of Art in its Collection

In the past 20-25 years in India, especially; in western India that is in the old Bombay Presidency between the latter half of 19th century and in 20th century pre-independent era of India, many Art Critics and Historians from the European Art Schools, came to India regularly, in particular to study and know about the artists of
the naturalist style of art, sculpture and paintings. Similarly Art Researchers and curators from outside Maharashtra also are repeatedly researching about the art and the artists. One of the reasons for this was that in the field of art creation, Maharashtra was ahead as compared to rest of India. Secondly, there were many self-illuminated and self-learned talented artists in Maharashtra whose level nobody else in India could correspond. There were plenty of new art creations and these artists were renowned and became popular in India as well as abroad.

The art of those times in Maharashtra came to be known as the Bombay School of Art. Inspite of such a great heritage the history or proof of such a flourishing era is non-existent today. The instruments of the historical past too are slowly fading away. Even to show chronologically the phase we do not have enough art collection of the bygone era together in one place. It has become difficult to even get the personal details about the artists of those times. It’s only from mid-20th century that during the British Rule, Art Schools were established in India and even then the history of origin of art as well as the development of contemporary art—sculpture is neither documented nor written. To write or document the art history of the ancient art and also of the celebrated artists of the era has become difficult with each passing year.

In Maharashtra, the institutions which made efforts in promoting the style of art and also educating about the art too do not have enough material or resources in present times to continue the work. The government too is completely ignorant to the needs about this activity. In Maharashtra, inspite of timely ideas and policies being forwarded to the government on conservation of the traditional and contemporary art, there have been no concrete steps taken. The policies on art conservation which are declared by the government sometimes too haven’t lived up to the expectation of Art critics, artists and art curators in adequate conservation of the dying art.

The scenario of art collection, conservation and study of the field of Art and Sculpture (Visual Arts) in Maharashtra and also the enthusiasm regarding the art and patronage of public (Patronage of kings and royals is nonexistent in present times)
shall remain the same even for 25 years from today because the glorious history of Maharashtra’s art-sculpture and visual arts just by the word of mouth would not be accepted by the future generations.

In the future the history of great art and talented artists from the 19th century and 20th century Maharashtra would be impossible to procure even when you search for it. Although some information is available with the Sir J. J. School of Art, Bombay but they are not in a chronological order. The autobiography or a book including the information of great artists or their art is neither available. Even art critics who can speak with authority on the topic may have forgotten about these artists and even the work of these artists are on the verge of destruction. It saddens to hear about this but it is true. In olden times Institutions and Kings-Emperors kept the art alive by conserving it. They are not present today but their place is taken by the art collectors, effluent class and businessmen of the society. But the patronage and love by these business men and effluent class for art is limited and they have no penchant for art too. The society of Maharashtra is distancing itself slowly from what can be called art-culture.

Across the globe in museums of different countries, study and research is being undertaken simultaneously on the tradition of Indian arts. The writings in English and Marathi language on Indian Paintings, Sculpture and the related fields are few. Especially important events in the field of contemporary art, contribution of artists, the specialties of the artist etc are not available in a chronological order nor proper documentation are done. Because of this it is difficult to study or obtain information about the acclaimed artists of medieval times, their specialties and their art, since there are no enough documents or proofs which could be believed.

Senior Artist and Former Director of Maharashtra State Prof. Baburao Sadvelkar said, “Shri. Partha Mitter, an Indian Art critic and Art Historian settled in England had visited my office three years ago. He told me about his research on Indian Artists and requested my co-operation and help for his project. He wanted to specifically study about the old artists of Maharashtra (Western India). His favorite and favored artists were. Shri. Aabalal Rehman, Shri. Dhurandar, Shri. Trindad, Shri.
Haldankar, Shri. Baburao Painter, Shri. Nagarkar, Shri. Ahiwasi to name a few artists and their contemporaries.\textsuperscript{43}

Shri. Partha Mitter said, “In the whole of India, the state of Maharashtra has contributed and worked significantly in the field of art. Except Bengal, no other province/state in India can measure up to the position of Maharashtra in the field of art. Inspite of all this, there are no as much as necessary museums of art collection established for educational purpose to study the work of these local artists. As far as Mumbai is concerned the responsibility of conserving the works of local artists is of the ‘Civic Body’ (Municipality). There are such Museums in different parts of the world.\textsuperscript{44}

A similar situation aroused recently when on 20\textsuperscript{th} January 2017, Dr. Susan S. Bean (Visual Arts of Modern South Asia) of Harvard University came to India for her research work on Unbaked Clay Sculptures. She approached Dr. Saryu Doshi (Former director of NGMA) to study about great sculptors and painters of Maharashtra like Shri. Ganpatrao Mahatre, Shri. M.V Dhurandar etc. Upon coming to Mumbai, she approached the Professors at Sir J. J. School of Art and researched about her thesis in the Library. However she did not find any suitable and relevant information and had given up hopes. Finally, Dr. Saryu Doshi asked her to approach the author for the necessary help. (Annex-II a)

The author is of the opinion that, because of such reason; in research works of this nature, the researchers and the knowledgeable persons should be given compensation and also be requested to undertake such research projects.

There are beautiful descriptions on how except in Sir J. J. School of Art after 1919, during tenure of Principals Gladstone Solomon, mural paintings got a new direction as Mr. Solomon himself was a keen observer and novice in studying the mural paintings at Ajanta Caves. During this glorious period of Bombay School of Art, Late Shri. Gondhalekar was a student of the school of art and had an opportunity to work under Mr. Solomon. Therefore it was the desire of former art director Prof. Baburao Sadavelkar to publicize the treatise of Late. Shri.
Gondhalekar. But this wish couldn’t be fulfilled and he expressed this in one of his writings. Had this document of Late. Shri. Gondhalekar been promoted and publicized, today the educational documentation in chronological order would have been available for the present generation in written form.\textsuperscript{45}

The English Principals with knowledge on Indian Art were present in Mumbai Art School too. From 1868 – 1895, Prof. John Griffiths served as the principal of Shri. J.J. School of Arts. In 1872 he undertook the work of making facsimile copies of the mural paintings of Ajanta Caves. After having worked continuously for nine years, in the year 1881, he completed the work. On the basis of this study, Mr. John Griffiths created a priceless book called, ‘The Paintings in Buddhist Caves Temple of Ajanta.’ For this work he had sought help of the students and teachers from Sir. J.J. School of Arts. We can conclude that from this project the golden journey of Sir J.J. School Art started in the field of art.\textsuperscript{46}

The Principal of Sir J.J. School of Art, Mr. Gladstone Solomon has written extensively about many hidden and lesser known facts on Indian Artists. In his writings he has given an esteemed position to the artists of Maharashtra (Bombay School of Art).

Despite such a great legacy in a city like Mumbai there are no enough museums and institutions which showcase the rich legacy of art in a chronological order. This is indeed a matter of disappointment and also of embarrassment. The art for which scientists, researchers and art curators keep consistently coming to Maharashtra from foreign lands; whereas we have left the traditional and contemporary art in a state of anonymity. In a few years to come the art will be on the verge of complete destruction.

But in Sir J.J. School of Art since 1880 the priceless art collection which the college has, is completely kept under observation. Therefore it has become necessary to publish a catalogue of this priceless vintage collection of art because some of the art works (Especially Art on Paper) are feared to get decayed with time. Also, such an art catalogue which is no less than a holy book can reach maximum
art enthusiasts and curators in the art world. From a perspective of protecting our traditions, this book is invaluable and priceless.

An exhibition of this art collection was organized in the year 1981 during the month of May, on the occasion of Maharashtra Utsav Celebrations at Lalit Kala Academy, Delhi. The exhibition gained huge publicity to an extent that newspapers had 4-5 pages solely dedicated to describing the art works displayed at the exhibition. Art Experts were of the opinion that the exhibition was of historical importance. But after this nothing much or a great event has happened about the paintings. All these paintings are stored at Sir J.J. School of Art. Sometimes for some art display or festival these paintings and art works are taken for exhibition but not all the paintings are displayed from the collection.

On 24th September 1997, Dr. Saryu Doshi the former director of National Gallery of Modern Art organized a grand exhibition under the title ‘50 Years of Art in Mumbai: 1947 – 1997’. For this event she borrowed several paintings from J.J. School of Art. The author got an opportunity to chronologically identify and arrange the paintings from the vast collection of art works at J.J. School. Dr. Saryu Doshi in her letter on this topic states that, “As the director of N.G.M.A and curator of the exhibition—“50 years of Art in Mumbai: 1947-1997,” I wish to record my appreciation of all the help and co-operation extended by in this project. But also for your help in identifying works in the collection of the Sir J.J. School of Art and the long hours spent in restoring the paintings. The exhibition would not have been a grand success.”

(Annex-II b)

Around April 2006, according to the order passed by the Acting Dean Shri. Pawar of Sir. J.J. School of Art during the period, for the celebration of sesquicentenary (150th anniversary) a committee was formed. The chairperson of the committee was Shri. Sudhakar Yadav but after one meeting since no members took an active interest in performing the duties; there was no execution of any concrete work. Moreover, Shri. Sudhakar Yadav lacked the vision to organize such an event and he also didn’t share a great rapport with the other members of the committee.
Unknowingly this committee was kept aside and Acting Dean Shri. Pawar decided to form a new committee.

On 15th July 2006, a former Professor Shri. Bahulkar on this topic wrote an article in the leading Marathi newspaper Loksatta and exposed the wretched condition in which the priceless and precious vintage paintings and art works of the art collection of Sir J.J. School of Art were stored. Following this incident the Dean Shri. Pawar on 9th October 2006 formed a committee to examine the paintings and other art works within the institution. The following list of Professors were members of the committee:

1. Shri. Shrikanth Jadhav (Incharge)
2. Shri. Vishvanath Sabale (Member)
3. Shri. Anil Naik (Member)
4. Shri. Douglas John (Member)
5. Shri Shashikant Kakade (Member)
6. Shri Ganesh Tartare (Member)

The above mentioned committee considering the importance and seriousness of the work started the framing-mounting of the paintings as well as making an independent catalogue along with the documentation in place. Former Prof. Shri. Suhas Bahulkar and Shri. Dilip Ranade (Curator of Museum) were appointed for guidance in the above mentioned work. The college committee further had to report about the work to Acting Dean Shri. Pawar. (Annex-II c)

But on 14th May 2007, the author – a committee member noticed that without anybody’s knowledge the incharge of the committee Shri. Shrikanth Jadhav and Senior Artist and Guide (Retired Professor) Shri. Suhas Bahulkar without knowledge and permission from the concerned committee went ahead with the work of checking the original artworks from the Dean’s chamber further ignoring the committee formed for the work. According to the rule, every time upon starting and ending the work, in front of three members the room had to be sealed and closed. However both of them went against the rule entered the room and carried on the work. The author, Shri. Shashikant Kakade and Shri. Ganesh Tartare raised an
objection to such an unlawful act committed by the two people and wrote a letter to the institution stating that none of them would be responsible if there is any discrepancy or malpractices aroused out of such an act committed by Shri. Jadhav and Shri. Bahulkar (Retired Professor). Moreover, inspite of bringing this to the notice of the Dean Shri. Pawar; he chose to turn a blind eye on this matter further raising doubts about his real intentions. It is also to be noted that Dean Shri. Pawar was the acting Dean during this period and since he was from the sculpture department; he was unaware of all the corresponding facts on the paintings and the event. (Annex-II d), (Annex-II e)

In this Shri. Suhas Bahulkar (Guide) (Retired Professor) in his reply sent a 12 Page letter to Dean Shri. Pawar explaining his case and stating the reason why others complained against him. Following which on 17th August 2007; Dean. Shri. Pawar called for a meeting of members, the author, Shri. Kakade and Shri. Tartare to discuss about their letter. Incharge of the Shri. Shrikant Jadhav was absent for the meeting and hence the meeting was dismissed. After which neither any kind of investigation or any solid decision was taken in connection with the issue. (Annex-II f)

Amidst all the issue, Shri. Vishvanath Sabale and Shri. Anil Naik took a diplomatic stand. Shri. Anil Naik wrote a letter but did not forward it to the concerned authority.

But after this, it was brought to the notice that a meeting was held on 3rd February 2007 after which a letter was sent across on 29th January 2007 to discuss and plan the work of sesquicentenary celebrations. It was decided to create a website for this purpose. Accordingly the members in panel were 1) Shri. Uday Gharat (In charge) 2) Author 3) Late Shri. S. Shintre 4) Shri. Ganesh Tartare and other members together prepared a design for the website. (Annex-II g)

The layout was shown to Shri. Pasalkar the I/c Director of Maharashtra State back then and he suggested adding the photos of the artworks in the institution. According to the suggestion Shri. Uday Gharat came to college for this purpose on
12th May 2007. Shri. Uday Gharat as decided planned to take photographs of the artworks but was stopped by Shri. Shrikanth Jadhav and Shri. Suhas Bahulakar without any solid reason. But having known about the above mentioned incidents and recent developments he informed the other committee members about it. Therefore it is with great disappointment to share that no work could happen after this incident.

The committee which the Dean formed had Shri. Suhas Bahulkar and Shri. Dilip Ranade as guest members. It is a matter of query that who suggested their names? The collection of artworks in the college is priceless and is a subject of responsibility. Are the professors working in the college not capable enough to handle such a great responsibility? On what parameters were these favored guest members invited? All these issues directly are liable to raise a doubt on the intentions of Dean Shri. Pawar and the invited guest members.

In this connection one more issue which raises different questions and cements the doubt is that without the knowledge of professors in the college during the holiday period (summer vacations), Shri. Shrikanth Jadhav and Shri. Suhas Bahulkar were in the Dean’s Chamber checking paintings and other artworks between 10:30 A.M to 7 P.M. This was brought to the notice by Shri. Uday Gharat. The real question that arises is that why was this checking of paintings and artworks been carried out during a period when the college staff was on leave? Further who authorized these two individuals to check the original artworks?

Sir J.J. School of Art, Mumbai on 2nd March 2008 will be completing its historic 150 years of foundation of the institution. The J. J. School of Arts, Mumbai shall be celebrating its sesquicentenary from 2nd March 2008 to 9th March 2008.

The Government declared the following resolution:-

Government Decision - In the sesquicentenary year of Sir J. J. School of Art, Mumbai, and the residence of Deans on the campus of Sir J. J. School of Art should be planned to be made into an art museum. The surroundings of Sir J. J. School of Art should be beautified. Solution should be found for the restoration and storage of
decaying and priceless work of arts. Things of historical significance should be restored and safeguarded. Therefore for this purpose Mrs. Sangeeta Jindal, Chairperson, Jindal Steel Work Foundation, Mumbai through letter dated 16th August 2008 has presented a policy to the government. The government has accepted the policy under certain terms and condition laid down by the government. The policy is mentioned a below (Annex-II h)

(We shall see only the decision of the government on Exhibition of Paintings and Art Museum)

The Art Collection of Sir J. J. School of Art, Mumbai would be displayed at National Gallery of Modern Art, Mumbai and shall be organized on behalf of Jindal Steel Works Foundation, Mumbai with an expected sum of Rs. 28.50 Lakhs. In this matter, Art selection and compilation committee, Artworks examination committee and Guidance committee had a meeting on 2nd January 2008 morning 11 a.m organized by the Dean Shri. M.P. Pawar in his office. The names of the committee members are mentioned below. It has to be noted that in this meeting the incharge, Shri. Suhas Bahulkar, Shri. Dilip Ranade (In charge – Artworks Examination Committee/Curator of Museum), Shri. Madhav Imarte (Senior Artist) were not present for the meeting. The members present for the meeting were as follows - (Annex II i)

1. **Art Selection and Compilation Committee**

Chairman – Shri. Suhas Bahulkar, Painter (Retired Professor)

Member – Shri. Manohar Mahatre, Senior Painter and restorer

Member – Shri. Vishwanath Sable, Professor, Sir J.J. School of Arts, Mumbai

Member – Shri. Shashikant Jadhav, Lecturer, Sir J.J. School of Arts, Mumbai

Member - Smt. Vidya Joshi, Lecturer, Sir J.J. School of Applied Arts, Mumbai

Secretary of Members – Shri. Narendra Vichare, Retired Professor, Sir J.J. School of Applied Arts, Mumbai.
2. **Artwork Examination Committee**

   Chairman – Shri. Dilip Rande, Curator, Museum  
   Member – Shri. Madhav Imarte, Senior Painter  
   Secretary - Author, Lecturer, Sir J.J. School of Arts,  
   Member – Shri. Kakde, Lecturer, Sir J.J. School of Arts,  
   Member – Shri. Nitin Mistry, Lecturer, Sir J.J. School of Arts,  
   Member – Shri. Omkar Kadu, Assistant Restrotar, Museum.  
   Members Secretary – Shri. Anil Naik, Lecturer, Sir J. J. School of Arts.  

3. **Guidance Committee**

   Dr. Nalini Bhagwat, Painter and Art Historian.  
   Dr. Saryu Doshi, Art Historian.  

   In this meeting nothing was finalized. The meeting had to be winded up in the afternoon. After the meeting, there wasn’t any other meeting held of the above mentioned committees. While the author after having escorted Dr. Saryu Doshi to her car, was returning to his classroom, the Dean Shri. Pawar stopped him (the author) and Shri. Ganesh Taratre on their way and told them, “Why are you creating a mess of organizing a grand exhibition, showcase some 25-50 paintings, serve tea-biscuits and end the event.”

   On hearing what the Dean said, the author and Shri. Ganesh Tartare were stunned. They got a clear picture that he did not want this event to happen.  

   Knowing that there is no concrete planning and something happening about the event, government appointed. Shri. Vijay Mahajan (Officer on Special Duty) to look over the matter and organize the work of sesquicentenary celebration at Sir J. J. School of Arts.  

   This appointment of a special officer came as a welcome change since the Dean. Pawar was neither capable nor courageous enough to take a decision of his own regarding the event. The event too was important for Sir J. J. School of Arts.  

   Shri. Vijay Mahajan called the author and Shri. Ganesh Tartare to his cabin and told them, “I have to fulfill the work for which I’ve been appointed. For this
work purpose I am expecting full co-operation and help from both of you. I’ve done my research on the issue and aware of everything and hence I’m sharing with you on this topic. Today is 1st February 2008 and we have just 28 days in hand. You can do as you wish and there is absolutely no doubt that you’ll can handle this event. I shall take full responsibility that you’ll don’t face any obstacle in organizing the event.” It is also to be noted that Shri. Vijay Mahajan (O.S.D) was not from an Art background and after having spoken with the author about the complete scenario and plan for the event; he got a brief idea that the author and his team had all the required knowledge and could handle the responsibility of organizing the celebration.

A meeting of selected Professors was organized after this. In the meeting a blueprint for the event was made and for its execution a team was formed. The team is as follows –

Sir J.J. School of Art: Working Committee:-
Shri. Vijay B. Mahajan (OSD)
Prof. Shri. M.P. Pawar (Dean)
Prof. Shri. Vishvnath D. Sable
Shri. Uday Gharat
Smt. Aloka S Banerjee
Author
Shri. Shashikant S. Kakade
Shri. Ganesh Tartare
Shri. Nitin Patil
Shri. Shashikant B. Gorkhe
Late. Shri. Shrishail S. Shintre
Smt. Ulka Adiverekar (Former-Lecturer)

(Annex II j)

The above mentioned team members burnt the mid-night oil in planning and organizing the event. In doing so there were days when the entire team spent nights at the college and worked tirelessly in making this event a success. The author shared personal relations apart from the professional college work with Dr. Saryu
Doshi, Dr. Nalini Bhagwat and Shri. Manohar Mahatre. These esteemed personalities who were invited by the author in selecting the artworks approached the author for his help in the work. These esteemed personalities agreed to the work only because of their close relations with the author. Almost for a month from morning 10:30 a.m to evening 5 p.m, the author worked on selection of the art works along with the team. The author had an important contribution in this activity.

The author presented a valid point in front of the committee (Selection Committee) that as far as possible maximum number of paintings should be displayed in the exhibition. Doing this will guarantee that the history is not confined to being locked up in the cupboards catching dust but will be publicized and reach the mass population. Along with it the threat of paintings and other artworks being stolen will also be decreased.

While this was going on there was no written correspondence. The exhibition of paintings and art works that was supposed to be held at N.G.M.A (National Gallery of Modern Art) was finally decided to be held in the historic building of Sir J.J. School of Arts.

In the Preamble made for the exhibition; Dr. Saryu Doshi, Dr. Nalini Bhagwat and Shri. Manohar Mahatre have written some kind words which are as follows. (Annex II k)

The project which was to be funded by J.S.W. Foundation, Mumbai of making a museum, restoring and publicizing the damaged artworks collected in a period of 150 years which were made by acclaimed artists as students, failed to see the light of the day.

The artworks of this school of art are one of the finest among the world and holds a place of pride in the history of India’s tradition of Art.

The J.J. School of Arts ex-Student Alumni expressed their desire to make a memento to showcase this priceless treasure of art in the institute which are now
only few. They have made a contribution of mind, speech, action as well as monetary help in making this memento.

The catalogue which was made with the help of J. Jites Association, the efforts of Prof. Shri. Paul Koli (Print Maker) and Smt. Chandra Sachdev (Painter, Owner of Gallery7) gave a fresh scope to the art works of acclaimed artists and also the historic way in which it was publicized and gained fame which will help the future generation to know about the golden period of 150 years at J. J. School of arts.

Dr. Saryu Doshi, Dr. Nalini Bhagwat, Shri. Manohar Mahatre along with author of the institute, who helped in selection of the artworks. From this collection of Paintings, the author found many paintings on procession which coincided with the subject /theme of my research. He further divided them into three different sections like 1. Religious Procession. 2. Political Procession. 3. Social Procession.

The author’s study of paintings in the past has helped him a lot in the whole process of research for his Ph.D. He got a lot of inspiration from these painting. Moreover there was very little information about these artists and their contribution. He got this opportunity to make a detailed study on this subject which he has chosen for his research.
Table 4.4: In the present situation, Sir J.J. School of Arts has

<table>
<thead>
<tr>
<th>In the present situation, Sir J.J. School of Arts has</th>
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<tbody>
<tr>
<td>School of art collection</td>
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<tr>
<td>Students Art Works</td>
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<tr>
<td>Sculpture Collection</td>
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<tr>
<td>Craft Collection</td>
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<tr>
<td>Degree Collection</td>
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<tr>
<td>Printmaking Collection</td>
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</tbody>
</table>

The details can be classified as follows:

1) **School of Art Collection**

   In this section there are paintings of acclaimed and renowned Indian artists as well as paintings of western artists. The samples of paintings are in small as well as large sizes. Some of these paintings are purchased by the institute (after being paid an appropriate amount). This was known during a meeting with Shri. Manohar Mahatre. This was done to widen the horizon of students’ knowledge on paintings.  

2) **Direct Demonstration**

   This collection had samples for direct observation. The aim of this direct demonstration was that it would help students in understanding various concepts in their field of study so that they can solve their queries and difficulties in a practical and scientific manner after watching a live demonstration of the work by artists. By
this segment the confidence of students was increased. The paintings and artworks made by teachers and acclaimed artists alike during the live demonstration are available with the art collection of the institute.

3) **Students Artworks Collection**

This collection contained the best artworks of students of different classes which were presented at the annual exhibition of the college and then presented to the art collection of the college. The necessary items to make these artworks were presented by the college so that there would be no financial constraints to be faced by the students in creating an artwork. The aim of doing so was to present to the future generations a collection of one of the best artworks by students. The major artworks in this collection were of Antique study, head study, charcoal, portrait, full figure charcoal, oil full figure, pencil drawing and Design.

4) **Sculpture Collection**

This collection had the finest artworks of the old acclaimed artists (sculptors) of Sir J.J. School of Arts, Bombay and also the most excellent artworks (sculptures) made by students for the purpose of study. The major artworks (sculptures) were of stone, metal sculptures and Plaster of Paris.

5) **Craft Collection**

There were artworks of metal craft that are utensils, tables and mementos. In the area of Fashion designing, there were beautiful embroidery and minute works done on paper. In wood designing, there were beautiful carved panels of huge sizes available for display. But many artworks in ceramics and resin are under the Bhau Daji Lad Museum, Mumbai. Ex-student and senior artist Smt. Ambutai Dhurandhar told the author that some important artworks were taken along by the last Principal Mr. Charles Gerard along with him while leaving the country. 49

6) **Begree Collection**

Begree collection started when Rich business men and effluent personalities gave some paintings which they couldn’t afford to maintain from their expensive art
collection to Sir J.J. School of Arts with a small of amount of money so that these artworks could be maintained in the same condition.\textsuperscript{50}

7) Print Making Collection

The finest artworks by the students made in the class as well as for study purpose were showcased in this collection. The artworks were displayed first at the annual exhibition and then the selected artworks were given by the students to the art collection of the college. This collection was made from artworks collected between the years 1950 – 2010. This art collection was formed and structured with the efforts of Prof. Shri. Anant Nikam and was completed in the year 2011.

It is seldom that you find such great variety and huge scale of excellent collection of artworks by students and artists from one School of Art. It is indeed a matter of pride for Sir J. J. School of Arts for having such a collection of art. It is a cultural heritage of the country and therefore efforts should be taken to declare such an important and historic piece of art as a National Treasure.

4.5 Artist of Procession Paintings

No artistic work of any kind can remain untouched by the influences of social, religious and cultural forces operating in the society and these are discernible in the art works, more so, when the influence is of such a persona as Solomon. For no one could escape his towering influence. And all the painters whose works are the subject of this research in this fell under his influence. Therefore, it is essential to know the social circumstances then prevailing, the cultural ethos of the time as well as the mindset of the artist for understanding their work.

To understand the paintings, their importance it is imperative that we know the painters who belonged to the Revival School. In this process, we will understand the city of Mumbai as it was then as well as the artists.

Here, the lives of a few artists and their works are commented upon in short. It will be interesting to search the artist in his art. The main aim of this research is the study in depth of the work of art by the students of the Sir. J. J. School of Art influenced by the Indian Revival Movement.
Artists of Procession Paintings

During Revivalism many artists painted in the Revivalist style. But not all artists painted Procession as their subject. We come across very few artists who painted in the Revivalist style and depicted social, religious and political subjects of Procession. Information about a few artists is given hereby which will help us to understand them better.

4.5.1 Religious Procession Paintings Artists

Table 4.5: Religious Procession Paintings Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>A.A. Bhonsule</td>
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<td>2</td>
<td>R.G. Chimulkar</td>
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<td>S. G. Jamblikar.</td>
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<td>A.R. Gokarn</td>
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<td>9</td>
<td>A.A. Karachewala</td>
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<td>B. Chawan</td>
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<td>S. Masud</td>
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<td>12</td>
<td>A.L. Vyas</td>
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<td>S.B. Palsikar</td>
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<td>S.H. Kapodoskar</td>
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<td>P. Kasture</td>
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<td>18</td>
<td>R.N. Yedekar</td>
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<td>19</td>
<td>G.L. Padmashali</td>
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<tr>
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4.5.2 Social Processions Paintings Artists

Table 4.6: Social Processions Paintings Artists

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<td>V.D. Bhagat</td>
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4.5.3 Political Procession Paintings Artists

Table 4.7: Political Procession Paintings Artists

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<td>H.A. Gaade</td>
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<td>Pathan</td>
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<td>8</td>
<td>Arjunagi</td>
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<td>R.V. Ganoo</td>
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<td>V.B. Parab</td>
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<td>P.V. Bachvani</td>
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<td>No.</td>
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</table>
1. SHRI A. A. BHONSULE (1898-1981)

Shri. Anant Atmaram Bhonsule was born on 12 July 1898 in the beautiful scenic city of Goa. He had mastery in Portrait Painting, Landscape and Mural Painting. He spent his childhood in Goa’s naturally habituated beauty with his father who was a sculptor. He was also known as Bhonsule Master. No wonder the natural beauty of Goa and the guidance of art from his father created a deep impact on him from his childhood itself. He developed a liking for clay modelling and painting as well from early childhood. After his primary education was completed, he moved to Mumbai. He took admission in Sir J. J. School of Art in the year 1918.51

In a very short span of time, he showed his talent and Excellency in his work and was known as a scholar. In the year 1919, Mr. Cecil Burns had retired and in his place Captain Gladstone Solomon was appointed as the Director. He gave a new direction to the art education. It was in the year 1919, in the month of December, that a Nude model was made to sit in the studio and students could study the model. A special Mural class was started at the same time. Bhonsule and his classmates got a very good opportunity due to these two classes and they were benefited a lot. Along with Portrait paintings, Mr. Solomon started the Revival Movement in Sir J. J. School of Art in the year 1919. Bhonsule achieved excellence in the Revivalist style. He also developed his own style in Portrait Paintings. Although he did not enjoy the ‘Wash Technique’ which was a very important feature of the Revivalist Style, he continued using oil painting as a medium to paint Portraits and Indian style design compositions.

He passed G.D. Art in the year 1922. That was the first year when Diploma in Drawing and Painting examination was conducted. Four students had appeared for this exam which included. Shri. Nagarkar, Shri. Fernandez, and Shri. N.L. Joshi. He was awarded the ‘Mayo Medal’ for being a consistent performer while taking his art education. Later Bhonsule took admission in the Mural Decorative Department which had just started. The students of the mural class had been assigned to paint a mural in the year 1920. This mural was assigned on the first floor of Sir J. J. School of Art in the central hall facing the west direction. It was titled as
‘The Recrowning of India’ was 16 feet 9 inches x 30 feet 8 inches which was painted in oil painting medium and Marouflage was technique.\(^5\)

Bhonsule was also a part of this mural assignment. In January 1924 British Empire Exhibition was planned in at Wembley in England. All the art institutions from all over the world had been invited for the exhibition. Sir J. J. School of Art was also invited to take part in this exhibition. This included paintings, sculptures, art crafts made from wood and metal, curtains. Bhonsule was commissioned to paint on the main panel of the Indian Room of painting a ‘Ganpati Procession’ which was 6 feet x 3 feet. This painting became very famous and he was awarded a Gold medal by the Governor of Mumbai in the year 1923. The prize itself was a gift of His Excellency Sir George Lloyd, the late Governor of Bombay.\(^5\)

Bhonsule had painted a huge idol of Ganpati which was been led by a group of worshippers. At the back there was a lady with Prasad in one hand and a basket of fruits in the other. Also there was a man wearing a Pagdi (Turban) holding a Mashal on which oil was being poured.

In the year 1924 Bhonsule was appointed as a teacher in Sir J. J. School of Art. He taught Portrait and Life Drawing. In 1927 Sir J. J. School of Art was commissioned with a prestigious job of painting a Mural for Delhi’s Imperial Secretariat. Bhonsule had painted a mural on the inner side of the dome. He painted a mural on the ‘Gandhar Period’.

Later he painted a portrait of his guide and favourite person Mr. Gladston Solomon. This portrait was one of extraordinary portrait paintings which became an inspiration for many artists in the future. Bhonsule had captured his complexion, his beautiful blue eyes and the smile on his face spontaneously. Even today it is remembered as one of the technically flawless painting which was done spontaneously.

Bhonsule had a special affection towards deaf and dumb people. Therefore in those days he had students like Shri. Satish Gujral with whom he would interact with the help of sign language, Shri. Chimulkar who had some mental/psychic
logical problems was disturbed or mischievous. He would always understand each and every student and explain personally to them. He would always tell his students while studying that they should first learn and understand realistic academic style and only then experiment with expressions, impressions and abstract style of painting.

While experimenting they would be able to develop their own style of painting. He later retired from Sir J. J. School of Art as the head of the Painting Department in the year 1953. Bhonsule’s contribution towards modern view of Bombay School’s Portrait painting schooling played an important role.\textsuperscript{54}

The artist had painted a Ganpati procession painting which was sent for an exhibition. (Plate no 4.9) The size of the painting was 6’x3’ and was painted in oil colours. It was painted on canvas and the technique which was used here was wet into wet. The artist’s signature is legible and a lot of information and description about the painting is given in the book. ‘The Bombay Revival of Indian Art’ which was written by the Director Gladstone Solomon. According to the information the painting is painted in 1924. There are 17 human figures in this painting along with a big Ganpati idol. Five images of small children are seen. There are workers pulling the cart. Behind the Ganpati Idol in the background a woman holding prasad, basket of fruits is seen. A man wearing a turban that is holding a mashal and pouring oil on the flame is seen. There are small children in the surrounding and one girl is holding a garland of flower in her hand. A small boy can be seen pushing the cart on which the idol is placed with great excitement; some of children are seen dancing too while some devotees are blowing the conch. A crowd of men and women are seen in the background. One lady holding her small child is moving in the procession which has created a movement in the painting shows us a strong Western Influence on the artist. The painting shows a lot of expression as it is painted with flat tonal values which is very effective. Human figures have been treated using Western style of anatomical and Academic Realism. The figures are very muscular. Although the main subject is composed in the middle ground of the painting which occupies 70% of the area, the remaining painting is composed on the foreground. There is a red coloured flag with 2 triangles which depicts the movement. The artist has composed
the painting in a very rhythmic manner with the movement of forms in the entire painting.

2. **SHRI R.G. CHIMULKAR (1904-1948)**

Founder of realistic, imaginative and poetic paintings and a fantastic gifted artist, Shri. Raghuvireer. G. Chimulkar was born in 1904 in Goa. The rest of his childhood was spent in Mumbai. He then did his education till fifth standard in Chikitsak English medium school in Girgaon, Mumbai. Later because of financial problems he had to leave his education. Close to Girgaon’s Prarthana Samaj, in the contractor building, a person used to stay. Who was like an elder brother to Chimulkar. He had a neighbour who an artist was named Shri. Pundalik Ghoting in Gomantak. Regular visits to his place and through his friendship with him, Chimulkar slowly started gaining interest in painting. Seeing his abilities and interest in Art, Ghoting himself put Chimulkar in J.J. School of Art.  

He was sent to a teacher named Shri. Bhosale A.A in J.J. School and with his help Chimulkar started his education in 1924. In those times, education in J. J. School of Art followed the British academic pattern. But along with that ‘Bombay Revivalist School’ movement started in Sir J. J School of Art at the same time. The Indian freedom struggle and the Non-Cooperation Movement also indirectly benefitted him. Chimulkar got attracted towards this style and thus took inspiration from a scholarly teacher named Shri. Hanmant Nagarkar. Shortly, he gained mastery in a technique known as ‘Wash Technique’.

According to his contemporaries, 1925 to 1940 being his important working years, Chimulkar created many beautiful paintings. Chimulkar’s creative representation of decorative figures and other objects drawings were unusual, different and incomparable.

In 1929, Chimulkar secured Government Diploma examination. In the same year Sir J.J. School of Art was commissioned the most prestigious work of the newly constructed Imperial Secretariat building in Delhi. Chimulkar became a part of this. He also got the ‘Waddington’ prize for his figure composition. Between the
years 1930-31, he also completed his course in Mural Decoration and also won first prize in the honourable ‘DOLLY CURSETJI MEMORIAL COMPETITION.’

In 1932, it was decided to confer ‘MAYO AWARD’ to the most consistent and outstanding student by the authorities of Sir J. J. School of Art. In the years 1933-1934 and 1936-1937, he was nominated as ‘FELLOW’ in Sir J. J. School of Art.

Before drawing a picture in the wash technique, one should stick the paper to the board in order to keep the paper stiff. Then, patterns of lines related to the topic of the painting are made and on that, a wash of water colours is done. In this way the entire picture is filled with different shades of water colours and then it is entirely washed with water. Sometimes with the help of a brush or sometimes literally keeping it under the tap! But even after washing the picture in this way some traces of the paint are still seen on the paper. This method kept on continuing until the artists got their expected result of different tints.57

The then-department head Shri. Dhopeshwarkar says, "Though Chimulkar tended to be reclusive and whimsical in his private life, he was brilliant in craftsmanship and unparalleled in imagination, a truly rare talent. Back in his student days, his study paintings had found an appreciative audience in Solomon." Principal Solomon said about Chimulkar, 'How does he imagine such strange and mystic images and forms out of objects familiar to everyone...!'58

The paintwork goes on for weeks and sometimes even for months. Lastly, after getting the desired output depth, the procedure is stopped and it is then outlined with thin strokes. If necessary, the eyes, ornaments, and clothes are painted with white colour. After all this, these types of pictures are complete. But because of these methods, the pictures turn out to be very meaningful and flowy and even today these paintings leave people astounded.

While he painted Naldamayanti, Radha Krishna or Dushyant Shakuntala Patralekhan he never felt attracted towards women while painting romantic scenes. He was psychologically disturbed for a period of time and this reflected in his
paintings. His paintings As hokvanatil Sita, Mahakavi Kalidas or Swarg Narak expressed a lot of fear. His paintings were compared to Sualist artist Salvador Dali’s imaginative and expressive world.\textsuperscript{59}

From the year 1931, his paintings started depicting a completely new form of Art. 1931-1940 was the most successful period of his life. In the exhibition of Bombay Art Society, he got the ‘Bronze Medal’ (1931), Gold Medal’ (1933), and exquisite figure composition prize in the years 1934 and 1940. Other than that, he was also honoured for his work at the Pune Exhibition, Mysore Dushera Exhibition, and Shimla Fine Art Society. His paintings were also displayed at the Burlington Art Gallery in London in 1934.

There are very limited paintings available of Chimulkar; but they are enough to show his outstanding drawing styles, mastery of painting through his Wash technique and unmatchable creativity. One can see a lot of similarity in the life of the renowned artist Van Gogh and Chimulkar. The unusual life lived by Chimulkar and his paintings in the year 1948 are still unknown even after his unfortunate death.

Chimulkar’s condition, in the year 1948 became very unstable and aggressive due to which he had to be shifted to Thane’s Mental hospital where he died.

Chimulkar's work has never received wide exposure among art lovers, a lacuna soon to be rectified with the restoration and exhibition of several of his stunning paintings currently with the archives of the J. J. School of Art. In 2008 a few of his paintings were exhibited on the occasion of the celebration of Sir J.J. School of Art’s 150th year.

This painting has been done by artist Raghuvir. G. Chimulkar. (Plate no 4.10) The title of the painting ‘Krishna going to the forest’. The artist has signed on the bottom right hand side of the painting as R.G. Chimulkar and the date and year was mentioned as 24-1-1927. The painting has a very strong influence of the artist Shri. Nagarkar of the Bombay Revivalist School. The medium of the painting is Wash technique. The form, lines, composition and colour scheme have been
depicted very beautifully in his painting. There are a total of 26 human figures. The painting also consists of animals like 4 cows and bullocks. The painting has been divided into two parts on the horizon line. The foreground has been given importance while composing the painting. The painting depicts Lord Krishna going towards the sunset which symbolizes the religious, social and political rituals. The procession consists of two men playing a traditional musical wind instrument and also the movement of the human figures creates a rhythm in the painting. All the human figures of the painting have been composed in the foreground in which Lord Krishna has been given more importance which also gives a feel of a divine aura of the deity. In order to welcome Lord Krishna the people are playing three different musical instruments. This painting has been treated like a memory drawing. The aesthetic beauty of the painting has been brought about very beautifully.


Shri. Shreepad Gopal Jambhalikar was known as Pant Jambhalikar. His native place was a place near Ichalkaranji called Jambhali, that’s why he was named Jambhalikar. When he was one and a half years old, he lost his father and later he was raised or brought up by his mother and his maternal uncle. Till his matrix (now known as standard tenth) he learned ‘belgavi’ language. Since his school days he had keen interest in drawing and seeing his progress (interest) his art teacher Ashtekar sir gave him a lot of encouragement and guided him. In the year1924 he moved to Mumbai to take art education.  

Principal of Sir J.J. School Of Arts, Mr. Gladston Solomon was very fond of Jambhalikar. He was his favourite student. Due to the financial problems faced by him at his home he completed his education by winning scholarships. He passed in first class in the year 1930. He won Dolly Coursetji award and a gold medal and also received many other prizes. During his college days, he did a lot of landscapes and portraits and achieved mastery in these subjects.

At that time ‘Bombay Revivalist School’ preserved the Indianess/Indian style and the struggling art movements’ work was produced by him in the ‘wash technique’. His paintings got recognition from the exhibitions held in all over India.
The accuracy in his landscape painting, good use of perspective, flow of water colour and shade and light and the ability to create three dimensional effect was seen his paintings. His technique of landscape painting was somehow free. He had started using similar type of freedom in his portrait painting.

At that time in J.J. School, the revivalist style which was prevalent in India he painted paintings in the wash technique with dignity. The realistic rendering or style in his paintings, uniqueness in his composition and colour application and the paintings which he created by painting one layer on another generated a mysterious atmosphere and was termed as an artist who gave a different experience to the art.61

After his education in J.J. got over, to earn for his living he started with portrait commission work and also undertook private tuitions. Later on he established ‘The Modern Art Classes’ and ‘Studio Orient’ in Mumbai to give the education for art. He painted the portraits of many famous people such as freedom fighter Shri. V.D. Savarkar, Dr. Hedgevar, former Chief Minister of Goa Shri. Bandodkar, Master Deenanath Mangeshkar, Gurudeo Ranade and Amburao Maharaj.

Jambhalikar gave his life and his paintings a spiritual significance. He died at the age of ninety one.

The artist has signed on the right-hand bottom side of the painting as S.G Jamblikar. (Plate No. 4.11) The painting has been done on 1-2-1927. “On The way to Jamuna” The scene is based on one of the incidents of Mahabharata. Jambhlikar has painted a scene of Lord Shri Krishna who along with his friends and cows, are moving in the direction of river Jamuna in this painting. He has painted this visual in the form of painting. We can see impressions of the Revival Style in his landscape painting. This painting has been painted in wash technique.

Realistic rendering of human figures, composition and colour application is itself very unique. Layers of colour application has created a different atmospheric effect in this painting. This painting sets an example of that period.
There are 18 human figures and 9 figures of cows in this painting. A beautiful composition of human figures and animals can be experienced by the viewer. Like in landscape, a proper division of foreground and background is done in the painting. Hence a proper study of perspective is done while painting. We can also see 3 women in the painting who are also rendered very beautifully. The colour of SriKrishna’s body is very outstanding. It is painted in such a way that it stands out in the entire background. Chinese white colour has been used to paint the decorative ornaments, costumes, jewellery.

4. **SHRI A. R. GOKARAN**

This painting is done by artist Shri. A. R. Gokaran. (Plate no 4.12) The subject of the painting is Krishna Going to the Forest. The medium of the painting is wash technique. Not much Information is available of the artist. We can see a total of 16 human figures and 6 cows in the painting. The artist has done a study of all the minute details. The social life of that period is very well depicted through the painting. Lord Krishna has been given importance by showing a halo behind his head and also the tone in which the artist has painted his body. We can also see the signature of the artist as A. R. Gokaran. The painting is dated 5-1-27. A very strong influence of artist Nagarkar who was a Revivalist painter is seen here. The artist has painted thin layers of paints to achieve the desired effects. He captured minute details of the shade and light. The idea and composition of the painting is like memory drawing. The foreground and middle ground is treated with the same intensity. The background is painted with a flat tone to give depth to the painting. Hence movement is created in the painting due to the perspective.

5. **SHRI S.F. DAKUNA**

This painting is done by Shri. S. F. Dakuna. (Plate no 4.4) Not much information is available about the artist. The artist has used two techniques like gouache and wash in this painting. A strong influence of artist Shri. Jagannath Ahivasi from the revival era can be observed in his painting. The theme of the painting is based on Mother Mary procession, the mother of Lord Jesus Christ of the Christian religion. The signature of the artist and the date is not visible. There are a total of 39 human figures, 18 nuns and 11 priests, followers along with 5 children
can be seen walking towards the church in a disciplined manner. The background of this painting is somewhat similar to the environment of Goa. The foreground and the middle ground has been occupied by the procession. All the figures have been dressed in white and they are holding lit candles in their hands. The person who is leading the procession is holding a cloth which is rectangular in shape, which is made up of cotton and has a sign of cross. In the middle of the procession, we can see some people carrying a statue of Mother Mary on their shoulders as their proceeding towards the church. The clothes worn by the small children have been painted in bright colours making it look very attractive. The painting has been divided into three parts, the background has been painted in green colour and a pillar of cross has been painted at one corner. Although there is static effect in the figures, we can feel a certain rhythm and movement. A faint horizon line is shown at a distance.

6. SHRI B.D. SHIRGAONKAR (1909 - 2006)

Shri. Balkrushna Dattatray Shirgaonkar was born in the city of Kolhapur in the district of Kasbah Tarle on 4 February 1909. The major period of his professional life as well as his personal life was spent in the city of Kolhapur.

Shirgaonkar who had a liking towards art in his school days later got admission into J.J. School Of Arts to acquire the knowledge about the art of drawing. Later in the year 1930, he attained a Diploma in Drawing and Painting. In the year 1936, he passed the exam of Art Master which was a compulsory / mandatory for the teachers at that time. During the year 1938, he was selected for the post of art teacher in J.J. School Of Arts. Later he became the head of the Drawing and Painting Department in the same Institute with his own abilities. His studious behavior and discipline earned him the respect of his students and art teachers.62

Shirgaonkar's painting is characterised by realism, a grip on perspective, and even when the object was not clearly visible, an understanding of the play of light and shade; and further, adeptness in composition and varying his style according to the requirements of each particular theme.
In his writings, Shirgaonkar has acknowledged Shri. G. A. Nagarkar, his teacher, whose body of work in watercolours he says influenced him.63

Shirgaonkar also writes," Shri. Chudekar's teaching was memorable! He revealed to us how effective the sparing use of colour could be, and the use of white spaces on the canvas."During Shirgaonkar's term at the J. J. School, its director Capt. Solomon, who had realised the importance of Indian styles of painting as deeply as he had that of the Western styles, had organised special classes in the art of painting Indian miniatures. These formed the major influences on Shirgaonkar's style.

Naturally Shirgaonkar's experiments did not produce results of equal excellence every time. Yet it can be said that his every painting is an enquiry into the idioms of colours. His choice of medium -water colours- adds a lilting touch to the realism of his style and gives him the scope to convey to the viewer the long lasting effect of nature on our inner world of feelings. The sheer technical abilities in his body of work leave the viewer transfixed.

While fulfilling the responsibilities of an art teacher, he kept the artist in himself alive. He never let anything obstruct his devotion towards Art. from 1936 onwards he started taking part in national level competitions and he received various awards and tokens of remembrance from some of the works exhibited in the competitions. His experience kept on increasing because of his studious and disciplinary behavior. He had worked as a board of member on the Sangeet committee of the Banaras World University and also Lalit Kala branches’ of educational board from 1951 to 68. From the year 1988, he worked on the educational board of the S.N.D.T. University.

Even though he retired from Sir J.J. School of Art he continued his visits as a visiting faculty as a Professor in various art institute in Mumbai such as J. J. School of Art, J. J. Institute of Applied Art and Career Institute of Art. He contributed tremendously for the examinations of the Government of Maharashtra and University of Mumbai from 1954 onwards. From 1961-1984, he was a member of
the administration committee of the Bombay Art Society. Shirgaonkar’s painting collection is owned by private collectors and public art galleries not only in India but also in foreign countries. In the year 1995 the Bombay Art Society felicitated him for his tremendous contribution towards art. He was felicitated by the Government of Maharashtra for his valuable contribution in the field of art. He died on 13 June 2006 because of old age.64

In the above painting titled, ‘Krishna going to the forest’, (Plate No. 4.13) the artist B.D. Shirgaonkar has been greatly influenced by the wash technique which he had learnt from the artist Shri. Nagarkar. There are 14 human figures and 9 cows along with a calf. While viewing the painting, we feel as if we are watching a scene of Lord Krishna’s life from the Mahabharata. The artist has made use of the horizon line to create perspective in the painting. It reflects the social life of that period. In the 19th century there was a trend to record the realistic scenes. This was given more importance than the social, drama and literature subjects. They believed in painting subjects from day to day life or objects which itself became the subject of the painting. Many artists from the Revivalism were influenced by these subjects and they started working in this direction. Shirgaonkar is also one of them. Different weapons like bow & arrow gaddha are also seen. A man blowing a wind instrument, playing the dhol are also seen which create a rhythmic movement in the painting. In the background, we can see many cows which are shown either fully or partially. Some places we can see their horns. It gives us a feeling of the crowd by showing a number of horns.

7. SHRI R. PARIKH (1910 - 1982)

On 16th May 1910, in the little town of Walia, of Gujarat's Rajpipla district was born Shri. Rasiklal Parikh, Gujarat's renowned painter. By the mesmerizing beauty of the river Narmada that flew just few miles from this town and the trees, shrubs, mountains and the valleys in the vicinity imprinted it's mark on the mind of the then little, Rasiklal and that enhanced his ability to identify with beauty and made him turn his attention towards painting. Having studied till eighth grade, Rasiklal's grip of painting just kept progressing. Seeing his love for painting, Rasiklal's older brother, Naginbhai, took him to Ahmedabad's senior artist Shri.
Ravishankar Rawal. Back then, Shri. Ravishankar ran a painting organization. In that art institution, Rasiklal received his knowledge of painting and colours.

Shri Ravishankarji then sent Rasiklal to Shri. Deviprasad Roy Choudhari at Madras School of Art for his art education. After studying under him for three years in Madras, Rasiklal then went to Mumbai's J.J. School of Art. He received the education of Fine Art from the then British Painter, Captain Soloman. His art flourished by the impression of the teachers and classmates over there and he passed in first class and received his Diploma in Fine Art.

Rasiklal's paintings blossomed by the art inspiration he received from Dr. Deviprasad Roy Choudhari and Mumbai's Sir J.J. School of Art's Captain Soloman's Bombay School of Painting. While in Madras, he made numerous sketches of the fishermen over there. His paintings from his last year in J.J. School which was based on the theme of 'Devidas' acclaimed recognition and got him Bombay Art Society's Gold medal.

One could see excellent composition sense, accurate imitation of atmosphere and transperancy and floway density of the watercolour medium. But apart from that his confidence and mastery in oil-colour medium was not left unnoticed. His paintings on life of Buddha, namely, Buddha Sujatha, Renunciation of Buddha and apart from that his, 'Village Girl' and 'Shakuntala' are renowned. He later became a Professor at Gujarat's, Seth. C. N. Fine Art College.

Whenever his paintings got exhibited in Mumbai, art lovers relished his paintings with longing. His contemporaries, Shri. Somalal Shah, Shri. Kanu Desai, Shri. Y.K. Shukl, Shri. Bansi Verma, Shri. Chaganlal Yadav also glorified his paintings. Rasikbhai mainly used watercolour medium to form his paintings, especially the gauche medium. After J.J. School of Art’s Western style of painting, he got enchanted by the Indian style of painting and then onwards he kept painting in that style. His paintings are mostly based on the culture of India and its local life.
He was quite popular between the 30’s and 50’s. In 1941, Kumar, the very influential Gujarati magazine had published *Chitra Sadhana*, the monograph on Rasikbhai in which his paintings, sculptures, drawings and woodcuts were reproduced. Shri. Ravishankar Rawal remarked in its preface, “Rasikbhai can get the full credit for being the first artist in Gujarat to master the art of woodcut which he has developed to a high level. Kanaiyalal Vakil, the art critic for the Bombay Chronicle had, in 1930, admired Rasiklal's prints.

Gujarat's Lalit Kala Akademi has whole-heartedly honoured his art and also published books on his life-story. A favourite among his students, Rasikbhai died in the year 1982. But, through the medium of his artworks, he is eternally alive and his works are preserved till date among the art-collections in Mumbai, Trivandrum, Mysore and Vadodara.

In this painting, we can see a scene of Ganpati procession which has been painted using Wash technique. *(Plate No. 4.14)* The entire painting has been painted against light. Chinese white has also been used to give highlights in the entire painting for painting the ornaments. In the right-hand bottom corner, we can see the signature of the artist. This painting has been painted approximately in the year 1925-1928. The technique shows the main features of Revivalism in this painting. 12 male figures and 4 female figures are seen here. In those days, the evening light was more prominently painted in the paintings which depicted the glorious reflected light. The minute details of the diminishing day light are very well depicted here. It has been rendered with all the micro-details by painting the vivid shades and light. The effect of shade and light has been beautifully rendered. The layers of transparent color have been applied one over the other to achieve the desired effect. The painting has been composed on the middle ground, less importance has been given to the foreground and background. The flags held in the arms of the pilgrims and sadhus symbolizes the movement and rhythm in the painting. We can see a small girl wearing a red ghagra and blue blouse which also creates a perfect balance in the painting.

World renowned portrait painter Shri. Gopalrao Deuskar was born in Belapur in the Ahmednagar district on 11 September 1911. He created his own distinctive style in the modern Indian portrait painting.  

His father was a drawing teacher in mission high school. Deuskar’s parents passed away when he was only two years old. After a few years, he went to stay with his uncle R. W. Deuskar, who was employed with the Nizam of Hyderabad. He completed his schooling up to matriculation in Hyderabad. He then came to Mumbai and took admission in Sir J. J. School of Art in 1927.

His completed the course in J. J. School of Art in 1931 securing the top rank and bagging Gold medal. Principal Gladstone Solomon had displayed collection of a few selected students of Sir J. J. School of Art at London. Deuskar’s Paintings drew special praise during the exhibition.  

In an article in the 1939 annual edition of the Times of India, Captain Solomon had analysed the mastery of Deuskar over Western and Indian styles and had hoped that Deuskar will develop his own qualitative and unique Indian style. But Deuskar instead became a commercial portrait painter.

After passing out from J J with a diploma, Deuskar won many important prizes and medals in drawing. Gold medal of the Bombay Art Society, Viceroy Medal in the exhibition held at Shimla, the prize of the Indian Railways are few of the prizes won by him.

The Nizam of Hyderabad had offered a five-year scholarship to Deuskar to go to Europe for post-graduation. He studied in the Royal Academy of London. He became famous as being the only Indian artist to have exhibited his drawings and Paintings consistently for five years in the world art exhibition of the academy.

His paintings ‘Shakuntala’ and ‘A Bull’s Holiday’ were displayed in the Royal Academy exhibitions of 1936 and 1938. These are presently on display at the
Baroda Museum. These drawings were printed on the cover page of some Marathi magazines and led to a debate over decency – obscenity.

After returning from Europe, Gopal Deuskar was appointed as Deputy Director of Sir J. J. School Art in the year 1940. After 2 years of service, he resigned from J. J. School of Art.69

In the year 1938, he drew a full-length portrait titled ‘Sir Haider’ for the Nizam of Hyderabad. Your Majesty Pratapsinh Gaikwad of Baroda presidency invited Deuskar to draw a painting of his coronation ceremony. This painting, depicting the king astride a horse and accepting the guard of honour with his army in the background, is still hung in the court room of the Laxmi Vilas Palace.

Queen Gayatridevi of the Jaipur presidency was known to be one of the most beautiful woman in the world. Deuskar had painted some high-quality portraits of the queen and the king with personal sittings. He became well known because of these portraits and started getting similar invitations from other presidencies. He has painted portraits of royalties from presidencies like Jaipur, Koochbihar, Porbandar, Junagadh, Hyderabad, Baroda, Dhar etc.

Portraying three dimensions and illusion of depth through his mastery over sketch, appreciation of shades, usage of thin and thick layers of colours, lively and emphatic brush strokes to highlight the highs and lows of the faces, usage of painting knife to paint the backgrounds were the distinctive features of his paintings. While developing this art, he was never attracted to the art movement or the modern art expression.

Deuskar had his unique style of portraits. He used to put lot of efforts to bring in liveliness and perfection in the portraits. He used to do personal sittings while drawing portraits of live persons. While portraying any dead person, he would search for a model with similar features. He would study the styles of costumes and jewelry of the person and then only would draw the portrait.
Gopal Deuskar is known amongst the common people because of his two excellent portraits of Balgandharva, which he painted in the year 1967. These portraits show the male beauty of Balgandharva in one and Balgandharva in the role of Rukmini in the play ‘Svayamvar’. These are not just portraits of Balgandharva, the person, drawn from available images of him. Deuskar could depict Balgandharva as the king of acting who ruled over the hearts of people. In these two portraits, one can clearly see the command that Deuskar had in drawing textures of each object in the drawing.

In the year 1986, Gopal Deuskar was felicitated at the hands of Pandit Bhimsen Joshi, at a function organised to celebrate the Silver Jubilee year of Maharashtra State Art Exhibition. Shri. P L Deshpande was the President on the occasion.

You can see some excellent portraits drawn by Deuskar in the Rashtrapati Bahvan, Parliament House, Delhi Municipal Corporation, Victoria Memorial Museum of Kolkata, Vidhan Bhavan of Mumbai, the Supreme Court, the High Court of Mumbai, buildings of many industrialists and many public buildings.

Portraits of Raja Rammohan Roy and Lokmanya Tilak, on display at the India House in London, are proof of Desuskar’s artistic skills. Deuskar drew artistic, quality and beautiful murals for Balbhavan, Mumbai and Tilak Smarak Mandir, Pune.

Deuskar drew many commercial portraits. He entered into an agreement with the Ferguson College of Pune to donate portraits of the founder of the college and of some well-known personalities. He was provided a studio and a bungalow to live on the campus of the college. There he drew portraits of well-known personalities like Lokmanya Tilak, Gopal Ganesh Agarkar, N. M. Joshi, Wrangler Paranjape, Wrangler Mahajani, Dr. Shriram Lagu, and P. L. Deshpande. These can still be seen in the collection of the college.

The artist has painted a scene of Moharram in this painting. (Plate no 4.15) He has used Gouache technique here the artist has signed on the right-hand corner
below as G.D. Deuskar. The artist went against the trend of technique which was used then and painted in the gouache style. The human figures are painted in the realistic style. 4 human figures are treated like animals and hence given an effect of a tiger to give an expression of fear. This painting looks like a memory drawing and is divided into 4 parts on the basis of horizon line. A different perspective is studied very well here. Less work is done in the background. Importance is given to the human figures. In the foreground, there are 12 human figures out of which 2 figures are very prominently painted. The remaining 10 figures have a very beautifully created movement in them. Since the artist has painted in gouache technique, the light is very well painted in the background. The effect looks very beautiful. Muslims are mourning in the month of Moharram in order to remember Hazrat Imam and his followers. During the medieval period when the Sunni Muslims were in the power, Shia Muslims had the freedom to celebrate Muharram. The painting was based on one of the childhood memories of Deuskar while he was in Hyderabad. This had left a lasting impression on Deuskar’s mind. When such impressions are deeply carved in one’s mind, the artist starts his process of creation. That’s how we get socially connected to the incidents of day to day life of that period.

9. **SHRI A. A. KARACHIWALA**

This painting has been painted by A.A. Karachiwala, (Plate no. 4.16) not much of information is available about the artist. Below on the left hand side of the painting, an alphabet ‘A’ can be clearly seen which suggests that the painting has been done by the artist A.A. Karachiwala. The subject of the painting is a Muharram procession. The painting must have been painted between the years 1927 to 1932. A strong influence of the artist Jagannath Ahivasi of the Revival movement is clearly seen here. The entire painting has been painted in opaque water colour style. There are 8 human figures wearing a traditional Muslim costume. Three men in the procession are holding sticks with an emblem of hand and moon. Two men are holding the palki in which the ‘Taj’ is being carried. The procession is being led by the Maulavi who is seen holding a torch with incense. The entire painting has been composed on the middle ground whereas the background has been painted with greyish green colour. A masjid can been seen on the top left hand corner. The
painting has been painted in a very attractive colour scheme and the smoke has created a movement in the painting.

10. **SHRI B. CHAVAN**

    (Birth Anniversaryand Death Anniversary unavailable)

    Methodically, Shri. Bal Chavan took the necessary education to become a sculptor and in 1931 got the title of becoming the first sculptor in Kolhapur. Even though he became a painter, he was still primarily came to be known as a sculptor.

    Simultaneously, while his education in painting in Sir J. J. School of Arts was going on, in his remaining time he also worked at Karmarkar’s Studio. This is where he started gaining, a liking for sculpting and with the help of Shri. Karmarkar, he also made some progress in it. Shri. Ravbahadur Ganpatrav, who came as a guest lecturer saw Chavan’s works and made arrangements to put him directly in the fourth year of his degree. Now, he left painting and started taking his education as a sculptor. In 1931, he completed his 5-year course in 2 years and won the title as a sculptor.\(^70\)

    Other than creating monumental sculptures for his business, he also saw Karmarkar make sculptures for his own interest. Even though his economic condition wasn’t good, he continued to follow his passion of being a sculptor without bothering about having a secondary business. People like, Maharaj and Madhavrao Bagal saw this budding and focused sculptor and started giving him work.

    Bal Chavan was a part of the 1857 independence and while being sentenced for life imprisonment in Karachi, he set up sculptures of late ‘Chimasaheb’ in many different places. Statues of Abalal Rahiman in Rankala Udyan and Dr Babasaheb Ambedkar in Bindu Chowk were also established. Further, Shri. Lohiya Sheth asked for a Shivaji Maharaj statue on Punhalgad. In Kirloskar Vadi, Shri. Shankarrao Kirloskar a.k.a ‘Shivanki’ also asked Baal Chavan to make a similar statue of Lakshmanrao Kirloskar. Other than that, he also made sculptures of Rajaram Maharaj, Artist Dhurandar and Madhavrao Bagal while they were before his eyes.
This is another witness of his craftsmanship. Working under sculptor Karmarkar, he also used the method of Brass casting. Baal Chavan’s paintings and studio today is not that remembered now and there is not much information available about his life, birth and even death.\textsuperscript{71}

The artist has painted a scene of Ganpati Procession in his paintings and has used wash technique style. (Plate no 4.17) The entire painting has been painted against light hence the figures are prominently seen in the foreground of the painting. The year in which the painting was created is not available and the artist has signed as S. Chavan on the right hand bottom corner. There are 11 human figures in the painting, 2 women and a small girl. Each and every figure is shown wearing a traditional costume in the painting. The men are wearing caps, turbans. Few of them are shown playing musical instruments like dhols and trumpets.

This painting is done in Revivalist Style which shows a great influence of Artist Nagarkar’s style of wash technique. White colour has been used to give importance to the figures. Due to the white colour application the figures do not remain still but there is a movement created in the painting. The painting has a lot of importance. Background is treated like a support and hence a yellow wash is given here. Because of this all the figures in the foreground are more clearly seen. They stand out against the yellow background. We can also see an open umbrella in the painting which is held above the Ganpati Idol. It occupies almost 90\% of the area in the procession which creates a rhythm as well as movement in the painting.

11. **SHRI S. MASUD**

This painting is done by Shri. S. Masud. (Plate no 4.18) Not much information is available about this artist. The artist has signed on the right hand side at the bottom of the painting as S. Masud. The painting is done in the year 1936. The theme of the painting is based on Moharam Procession. The painting has been done in gouache and wash technique. There is a texture given on the entire painting. All the figures in the painting are dressed in the traditional Muslim clothes. There are 10 men, 3 women and 3 small children in the painting. One of figure has been painted as a tiger. Traditional rhythmic instruments are being played by some of the men.
Due to all these movements we can see rhythm in the painting. Since the theme of the painting is based on Moharam, the Tajya is been held a 2 men. One man is seen holding an umbrella above the tajya. Different tonal values have blended very well with the background. While viewing the painting we feel as though we are watching a musical performance. The painting looks like a memory drawing but has been composed and developed as part of picturesque tradition. The painting is divided into 3 parts like the foreground, middleground and background.

12. **SHRI A.L. VYAS**

This painting has been painted by artist Shri. A.L. Vyas. (Plate no 4.19) The subject of this painting is ‘Teej’ procession. The painting has been done in wash gouache technique. On the right hand bottom corner of the painting there is a signature of the artist A.L. Vyas. There are a total of 6 men, 6 women and 3 children in the painting. A strong influence of the artist Shri. Jagannath Ahivasi of the Revival movement is clearly seen here. Teej procession is mainly celebrated in northern and western parts of India. It celebrates the arrival of monsoon following the hot months of summer. The entire painting is composed on the foreground and middle ground. The roofs of the houses are painted the background. This painting has a feel of a memory drawing. Although the artist used a limited palette he had achieved a great colour scheme and control over the painting. The figures which are painted in the painting are all dressed in traditional attire. The women are holding pots filled with water whereas two men are seen playing musical instruments and another man is seen holding a pooja plate. Overall the painting beautifully rendered.


Shri. Shankar Balvant Palshikar was one of the most renowned painter/artist in the Indian Art field. He was one of the few artists who had created a deep impression about his paintings. Palshikar was born on 17 May 1997 at Sakoli in Bhandara district. After his schooling during 1940-1942, he worked under the guidance of eminent artist and Prof. Shri. N.S. Bendre. After 1942, he took admission in Sir J. J. School of Art for higher Art education. During this period there were other famous artists like Shri. Gunvant Nagarkar, Shri. Ahivasi, Shri. B.D. Shirgaonkar, Shri. Dhopeshwar, Shri. Bhonsale and Shri. Adhurkar who were
teaching in Sir J.J. School of Art. Palshikar was truly blessed to have studied under the guidance of such a great artist. Mr. Gerard was also then at the post of the Director of Sir J.J. School of Art.

In the year 1947, Shankar Palshikar passed in First Class in Drawing & Painting. He also won the Mayo Medal and was appointed as a Fellow in Sir J.J. School of Art and further continued to work hence thereafter. He was a very intelligent, philosophical and spiritual person. All these qualities led to the creation of his paintings. These were the main features of his thoughts, his ideas of his paintings. His paintings include Portraits, Decorative Paintings which reflected Indianess/Indian style as well as abstract paintings. He won many awards during his tenure. In the year 1950 he won the Gold medal of Bombay Art Society and Fine Art Society of Kolkata.

Palshikar’s personality developed as whole in Sir J.J. School of Art. His journey as a student, fellow, lecturer, and a Professor. In 1968, he was appointed as the Dean of Sir J. J. School of Art. In 1973, he was invited by the Government of Sri Lanka as a Drawing Expert.

There were lot of changes in Art field post-Independence. Indian artist had started getting the influence of Western Painters of modernisation. The seeds of their individual thinking had started establishing. Each artist during that period was in search of their individual existence. Progressive group was formed at the same time. These groups progressed towards modern abstract art from the traditional Indian Art. Many artists from the progressive groups left India in 1953 and the remaining artists formed a new group called as the Bombay Group. This group included artists like Shri. K.K. Hebbar, Shri. Shankar Palshikar, Shri. D.G. Kulkarni, Shri. Mohan Samant, Shri. Ara, Shri. Chawda and Shri. Baburao Sadvelkar. In the year 1982 Academy of Italy felicitated him with a gold medal for his outstanding contribution in the field of art.

His artwork was praised at several exhibitions held abroad. Lalit Kala Academy had nominated nine Indian artists and he was one amongst them. The
period in which he took his education was of realistic figures. He did not restrict himself to any style or any movement. The journey from realism to abstractism, new composition, new ideas, and new techniques were all absorbed by him. May it be portrait painting or abstract composition, every painting had a different expression. Although they were different compositions, his individual style was seen in his work which created his own identity.

He had a great command on water colours as well as oil paintings. After Smt. Amruta Shergill the only artist who created his own identity in Indian style of painting was none other than Palshikar. He had contributed tremendously towards portrait paintings. He did not give much of importance to the external appearance of the model but he went to core of the person. He also commissioned portraits of Bal Gangadhar Tilak, Lal Bahadur Shastri and Indira Gandhi. All these portraits portrayed their individual identity.73

The artist has painted a scene of Ganpati procession in which there are many Ganpati processions which are proceeding towards the lake which is outside the village. (Plate no 4.20) This painting is entirely done in water colours and the white is also used in some places to maintain the balance. The artist has signed in Devnagari script on the left hand top corner of the painting in around 1948. The painting was done during Mr. Solomon’s period when we can see the Revival style coming to an end. The new aspect of using bird eye view angle for painting was introduced by Palshikar. While painting this composition, Palshikar got new aspect of a difficult methodology for representing this view. He represented what was actually seen in the procession rather than using his imagination. Till now we have seen artists painting like memory drawing but in this painting the artist crossed all the limitations and rules followed by earlier artist. Artists generally compose above the horizon line but Palshikar has composed below the horizon line. The subject that being of Ganpati Procession in the village, all the people are heading towards the river which is outside the village for the idol immersion. The artist has very well depicted the evening light in this painting through shade and light.
14. **SHRI G.B. THANVI**

This painting has been done by the artist Shri. G.B. Thanvi whereas not much information is available about the artist as well as the painting. *(Plate no 4.21)*

Religious procession is the theme of the painting. It has been done in gouache technique. On the right hand side bottom of the painting the artist has signed as G.B. Thanvi and also has written the date which was Feb.5.38 which was written in English. There are approximately 21 human figures. There are 8 women, 9 men and 4 small children. The occasion of the procession is that of a thread ceremony function. The boy is seen wearing a langotan holding a branch of Palash tree who is on his way to beg for alms. The women and men are dressed in traditional attire. There are people who are playing traditional musical instruments. In the procession a women can be seen holding a pooja plate. Purohit is also seen in the procession. The people in the painting are ready to enter the temple. The painting is based on memory drawing. The figures have been composed on foreground and middle ground. The painting is very beautifully rendered.

15. **SHRI S.H. KAPODOSKAR**

This painting has been done by artist Shri. S.H. Kapodoskar in the year 1937. *(Plate no 4.1)* Not much information is available about the artist. The artist has signed in the right-hand below corner of the painting. The number 37 is clearly visible which states that the painting must be done in the same year. We can see a Ganpati procession which is painted by the artist. As the subject is Ganpati procession we can see that all the people who have gathered here have come to bid farewell to Lord Ganesha. All the figures are draped in traditional costumes suitable to that period. Hence, we can see a lot of cultural movements of that era. Woman are holding a puja thali in there hand. Totally there are 15 figures in the painting. We can see 4 women, 7 men and 2 small boys, 2 small girls are seen. Men are also seen with musical instruments which give a rhythm to the painting. Ganesha idol is placed on the Palkhi giving a volume to the composition.2 men are carrying the Palkhi.

The painting is of a completely different style. It’s done in gouache technique. The painting shows a lot of expression as it is painted with flat tonal
values which is very effective. The painting is equally divided into 3 parts and is very well composed. The composition is very well balanced here. The painting is based on memory drawing. The figures have been composed on foreground and middle ground. The painting is very beautifully rendered. When we see the painting, we feel it is stable yet there is a movement. A rhythmic movement is clearly visible here.

16. SHRI G. N. BHISE.

This painting has been painted by Shri. G.N. Bhise. Not much of information is available about the artist. (Plate no 4.22) The theme of the painting is God Indra riding an elephant in heaven. There is no sign of the artists’ signature on the painting but the name of the artist is written on the backside of the painting as Bhise. G.N. There are a total of 11 human figures which consists of 9 women. We can see the image of Indra Dev along with his sevak. The 9 Apsaras are playing traditional musical instruments and they are leading the procession. He is the God of lightening, thunder, storm and rain. In this painting Lord Indra can be seen riding the elephant and his das can be seen holding an umbrella for the Lord’s shade. The artist has used two techniques like gouache and wash in this painting. A strong influence of artist Shri. Jagannath Ahivasi from the revival era can be observed in his painting. The composition has been rendered in a very beautiful and magnificent manner. The painting has been divided into two parts foreground and middle ground. The foreground consists of the procession and the middle ground consists of the clouds in the sky. A parallel line to the horizon is seen due to which depth is created in the painting.

17. SHRI P. KASTURE

There is not much information found about the artist Miss. P. Kasture. (Plate no. 4.23) This painting is done in the year 1945. The subject of this painting is constructing a bridge which is a scene from the Ramayana. The human figures and animals are very well here. Here we can see Lord Ram, Lord Hanuman and the monkeys. In one corner we can see the sena captured by Ravana and Ravana is portrayed in a very cruel manner. There are 18 monkeys and 2 human figures in the painting. The human figures of Lord Ram and Lord Hanuman are shown holding weapon like
bow and arrow in their hands. The sea has been painted in blue colour in the middle of the painting. The artist has used few colours but yet painted the painting very effectively. The artist signature is not seen any where in the painting. The painting is rendered like memory drawing.

18. **SHRI R.N. YEDEKAR**

This painting has been done by artist Shri. R. N. Yedekar in the year 1949. *(Plate No. 4.24)* Not much information is available about the artist. The artist has signed in the right-hand below corner of the painting. The number 49 is clearly visible which states that the painting must be done in the same year. We can see a Ganpati procession which is painted by the artist. Totally there are 55 figures in the painting. We can see 13 women, 41 men and a small boy. The painting is of a completely different style. It’s done in gouache technique. The use of white, yellow, red, green and black is done very skillfully done in the painting. The men are dressed in similar costumes which suggest us that they belong to a mandal group. The painting is divided into 2 parts that is foreground and background. The composition is based on miniature styles of paintings. The horizon line is seen on the top and is very narrow. Below the idol of Lord Ganesha which is drawn big on the surface, is surrounded by human figures. They are arranged in a queue which creates a foreground for the painting. The sky is also colored in reddish-orange for the first time. This painting doesn’t look like a memory drawing. The artist has painted dark-green color on the foreground. We can see the creativity of the artist by treating the new way of rendering and exploring the horizon of painting.


Painter Shri. Gopal. Lingappa Padmashali was born in Kinnimulki in Karnataka on 11th March 1937. Art was in the very blood of Padmashali family because of his father's traditional business of weaving. Gopal Padmashali inherited art from his brother. His painting skills developed right during his school days. He attained mastery in his craft by imitating the pictures from magazines. Later on, after passing S.S.C. in 1952, he sketched a lot of artistic sculptures from the temples and the surroundings of Hasan premises of Halebid, Bellur. His landscapes took form during this time.
After observing his painting, brother Baburao took a very important and courageous decision of admitting Gopal Padmashali to Sir J. J. School of Art. During those times, in order to secure an admission in the university one had to go through a process of interview. So, Padmashali made a portfolio of his collection of sketches, paintings and landscapes till date for the same. The perfection of his painting skills helped him secure an admission in fine arts in the year 1955.

Senior artists like Shri. Prabhakar Barve, Shri. Gajanan Bhagvat, Shri. Sambhaji Kadam, and Shri. P Masram were Gopal Padmashali’s class fellows. The companionship of such friends gave him energy and inspiration. He attained proficiency in knife work, oil colours, water colours and other mediums. The colour scheme of his portraiture was fresh and full of life. The maturity, self-assurance, random and firm application of colours, their shades and execution of brushwork in his paintings showed his scholastic attitude, perseverance, discipline and sincerity. Padmashali studied the technique of composition from the works of the artists Shri. Ahivasi, Shri. Laxman Pai, Shri. Shankar Palshikar and Shri. Vasudeo Gaitonde. Under the guidance of the former teachers Shri. Gondhalekar, Shri. Dhopeshwar, Shri. Dhond, Shri. Shirgaonkar, Shri. Palshikar, Shri. Sukadwala, Shri. Sadvelkar and Shri Parab his art education began.

Quick sketching, lyrical linear drawing, symmetry, varied gestural drawings, pastels, watercolors, oil-colours, etc. and through many other techniques of painting his work progressed. After the conclusion of Art Education, he took up a job as an artist in Central Government's Family Welfare Training and Research Centre. During this time he took up the work of making Posters on a large scale. He made posters and paintings based on subjects like family-planning, child-rearing, etc. He even made some slides.

A documentation is found of some of his paintings being sold at Dushera Chitrakala Exhibition of Mysore. In 1968, Padmashali accepted a job at Institute of Population Sciences for UNO as photographer-cum-artist. He worked there till retirement and he was retired in 1995.
Though he attained the highest peaks in painting during his period of University Studies, in his career he somehow had to stay away from elegancy of his own art. In the Art World, this artist stayed unknown. After his retirement Padmashali had dreamt to go back to his roots in his Udupi village so that he could pursue his service towards his self-cultivated art but unfortunately he died a sudden death on 21st October 1995. Because of the collection of his paintings in Sir J. J. School of Art, Padmashali's memory will be living forever.74

The artist has painted a group of people i.e. procession moving towards the temple. (Procession Going to Temple) (Plate no 4.25) The painting is painted in gauche technique. The artist has signed in the right corner below in a slanting manner as Gopal Padamshali. This painting is done in the year 1948. During this period Revivalism was coming to an end. This is clearly seen from the painting style. This painting is composed on the basis of memory drawing. All the figures are composed on the middle ground except the two figures which we can see on the foreground. According to perspective, they are very beautifully placed in the foreground which makes the whole composition very picturesque. The figure in the foreground is painted a dark shades, hence it gives a perfect balance to the entire painting. As per the subject of the painting, we can see the present social life of that period. All the figures are very expressive. Some of them are shown playing different instruments while creates a rhythm in the painting. Similarly in a village scene we can identify the season in which the painting is done probably post monsoon.

20. **UNKNOWN- 1**

The information about the artist is not available. (Plate no 4.26) There is no signature or the year available on the painting. The painting has been painted in wash technique, a strong influence of artist Shri. Nagarkar is seen here who was an artist from the Revivalist era. The subject of the painting is the Muhhram procession. The symbol of moon is put on a stick is and is carried during the procession. There are a total of 11 human figures which include 7 men and 3 small children. The traditional musical instruments are being played which creates a rhythmic movement in the painting. The torch is a symbol of religious and political
truth. The red coloured flag which is seen in the painting represents a certain sect. The evening light depicts the environment of the painting. The painting has been rendered with detailed lines which are very prominently seen.

There is no information available on these artists but these paintings are important for research of religious procession painting and the history of revival paintings of Bombay school.

**Table 4.9: Religious Procession Paintings Artists there is no information available on these artists**

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
<th>D.O.B Approx</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A.R. GOKARN</td>
<td>1906</td>
</tr>
<tr>
<td>2</td>
<td>S.F DAHKUNA</td>
<td>1906</td>
</tr>
<tr>
<td>3</td>
<td>KARACHEWALA.A.A</td>
<td>1911</td>
</tr>
<tr>
<td>4</td>
<td>S. MASUD</td>
<td>1915</td>
</tr>
<tr>
<td>5</td>
<td>A.L. VYAS</td>
<td>1916</td>
</tr>
<tr>
<td>6</td>
<td>G.B. THANVI</td>
<td>1917</td>
</tr>
<tr>
<td>7</td>
<td>S.H. KAPODOSKAR</td>
<td>1917</td>
</tr>
<tr>
<td>8</td>
<td>G.N. BHISE</td>
<td>1924</td>
</tr>
<tr>
<td>9</td>
<td>P. KASTURE</td>
<td>1925</td>
</tr>
<tr>
<td>10</td>
<td>R.N. YEDEKAR</td>
<td>1928</td>
</tr>
<tr>
<td>11</td>
<td>UNKNOWN-1</td>
<td>Not available</td>
</tr>
</tbody>
</table>
### Table 4.10: Social Processions Paintings Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
<th>Plate No.</th>
<th>D.O.B</th>
<th>Subjects</th>
<th>Size</th>
<th>Mediums</th>
<th>Year of Execution</th>
<th>Present condition of art work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C. Dallas</td>
<td>4.27</td>
<td>1907-1995</td>
<td>Welcoming the bride</td>
<td>28.5&quot;x20&quot;</td>
<td>Gouache color on paper</td>
<td>1944</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>2</td>
<td>R.D. Jamsandekr</td>
<td>4.28</td>
<td>1910 Approx</td>
<td>Procession of Gopies</td>
<td>21.5&quot;x6.5&quot;</td>
<td>Wash, Gouache color on paper</td>
<td>1926</td>
<td>Flaking of paint layer</td>
</tr>
<tr>
<td>3</td>
<td>S.M Chani</td>
<td>4.29</td>
<td>1910 Approx.</td>
<td>Muslim funeral</td>
<td>14&quot;x9&quot;</td>
<td>Wash, Water color on paper</td>
<td>1930</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>4</td>
<td>V. S Gurjar</td>
<td>4.30</td>
<td>1910-1982</td>
<td>Gandhiji walking to the temple</td>
<td>21&quot;x10&quot;</td>
<td>Gouache color on paper</td>
<td>1927-1932</td>
<td>Stains</td>
</tr>
<tr>
<td>5</td>
<td>K. Khebbar</td>
<td>4.31</td>
<td>1911-1996</td>
<td>Marriage Procession</td>
<td>19&quot;x10&quot;</td>
<td>Oil on Canvas</td>
<td>1942</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>6</td>
<td>A. Mdhurandhar</td>
<td>4.32</td>
<td>1912-2009</td>
<td>Procession</td>
<td>14&quot;x10&quot;</td>
<td>Gouache color on paper</td>
<td>1919</td>
<td>Good</td>
</tr>
<tr>
<td>7</td>
<td>V.D. Bhagat</td>
<td>4.33</td>
<td>1915-1992</td>
<td>Social Procession</td>
<td>21.5&quot;x14&quot;</td>
<td>Gouache color on paper</td>
<td>1942</td>
<td>Good</td>
</tr>
<tr>
<td>8</td>
<td>L. Nene</td>
<td>4.34</td>
<td>1921 Approx</td>
<td>Procession</td>
<td>19&quot;x10&quot;</td>
<td>Gouache color on paper</td>
<td>1940</td>
<td>Good</td>
</tr>
<tr>
<td>9</td>
<td>L.P. Khona</td>
<td>4.35</td>
<td>1923</td>
<td>Social Incidents in Post Independence</td>
<td>15&quot;x11&quot;</td>
<td>Gouache color on paper</td>
<td>1947</td>
<td>Good</td>
</tr>
<tr>
<td>10</td>
<td>V. Samrth</td>
<td>4.36</td>
<td>1925-1999</td>
<td>Celebrating Post Independence</td>
<td>15&quot;x11&quot;</td>
<td>Gouache color on paper</td>
<td>1948</td>
<td>Good</td>
</tr>
<tr>
<td>11</td>
<td>Shantaram</td>
<td>4.37</td>
<td>1927 Approx</td>
<td>Procession Post Independence</td>
<td>21.5&quot;x6.5&quot;</td>
<td>Water colour on paper</td>
<td>1947</td>
<td>Good</td>
</tr>
<tr>
<td>12</td>
<td>Anirudha</td>
<td>4.38</td>
<td>1928 Approx</td>
<td>Post Independence</td>
<td>12&quot;x21&quot;</td>
<td>Gouache color on paper</td>
<td>1949</td>
<td>Good</td>
</tr>
<tr>
<td>14</td>
<td>M. Mahatre</td>
<td>4.41</td>
<td>1931</td>
<td>Dancing Procession</td>
<td>14&quot;x10&quot;</td>
<td>Gouache color on paper</td>
<td>1955</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>15</td>
<td>J. Patel</td>
<td>4.42</td>
<td>1936 Approx</td>
<td>Social Procession</td>
<td>20&quot;x6.5&quot;</td>
<td>Gouache color on paper</td>
<td>1957</td>
<td>Stains</td>
</tr>
</tbody>
</table>
1. **SMT. C. DALLAS (1907-1995)**

Cumi Dallas, the daughter of Rustom and Hirabai, was born on 10th August 1907. She graduated from the Sir J. J. School of Art, Bombay, with a Government Diploma in Painting and was second in order of merit. She won a scholarship in Mural Decoration Class in Sir J. J. School of Art. She studied Ajanta Frescoes and Ellora Cave Temples on site. The study of Mogul Art at Agra, study of Indian Mythology and Indian Music was also done by her in the year 1934-1935. In the year 1935, she got married to Homi N. Dallas who was a scholar of Indian Architecture. She devoted most of her life to landscape painting in Simla, Mussorie, Mahabaleshwar and other hill stations. For an intensive study of Art and Architecture, she visited various places in Gujarat. She visited various places in India like Aurangabad, Pune, Nasik, Rajasthan, Lucknow, and Southern India to study the Architecture, Art and craft and Sculpture. In the year 1943, she became an active member of the Managing Committee and Hon. Treasurer of Art Society of India, Bombay. She took active part in the deliberations of the first Art Conference organised by the Society. In the year 1951-52, she was temporarily appointed as senior teacher for teaching design to the higher classes. In the year 1954 she was invited to the Conference of International Architecture at Warsaw, Poland. She exhibited her successful solo show at Jehangir Art Gallery in the year 1956. She was elected as a President of Art Society of India Bombay and India Institute of Architect in the year 1958-60, in 1962 she was awarded Gold Medal by the Calcutta Art Society in appreciation of her meritorious services to Indian Art. In 1963 painted a mural in wet-fresco at her new studio, KalaNagar. She commissioned seven portraits, including one of the late Sir Cowasji Jehangir, Bart. Renovation of twenty-six portraits for the Surat Parsi Panchayat and 64 Portraits for Maratha Mandir, Bombay were also done by her.75

Captain Gladstone Solomon was the pioneer of Bombay Revivalist School. According to him Cumi Dallas was the most promising women’s student who did not give up her artistic career even after marrying. It was a great pleasure for him to introduce Cumi Dallas on the occasion of her exhibition and he was deeply satisfied to record the success of Cumi Dallas who was his student.
The painting is done by artist Cumi Dallas. **(Plate no 4.27)** The title of the painting ‘Welcoming the Bride’. The artist’s signature is present on the right hand bottom corner of the painting as Cumi Dallas in the year 1944. The medium of the painting is gouache. The painting depicts a group of people carrying the bride in a procession towards groom’s house. There are a total of 28 human figures consisting of 16 women, 10 men and 2 small children. It has an influence of the Indian Revival Style and Indian Miniature paintings. The figures are dressed in traditional attire. The painting has been composed in the middle ground whereas there is a group of figures in the left hand corner which is a part of the foreground. There is a carpet in the middle ground which creates a visual perspective and creates a depth and movement in the painting. The procession is led by some men who are playing traditional musical instruments. The women on the other end are standing to welcome the bride holding some pooja thali and a woman is holding a pot on her head. The background is painted with grey colour. The artist has used a limited palette and the painting is beautifully rendered.

2. **SHRI. R.D. JAM SAN DEKAR**

This painting has been painted by Shri. R.D. Jamsandekar. Not much information is available about the artist. **(Plate No. 4.28)** The theme of the painting is a procession of the Gopis. The painting has been done in wash and gouache technique. The sign and date has not been mentioned anywhere on the painting. But the artist has signed on the right hand below corner and has mentioned the date 18-2-1926 on the left hand below corner outside the painting on the front side. The procession of Gopisis shown to be dancing and proceeding towards the temple. We can see some of them holding plates of flowers and pots. The women are playing Garba thus creating a rhythm and movement in the painting. In total there are 22 human figures which include 2 men and 20 women and a halfShown cow. They are all wearing traditional costumes according to that social time. There is a strong influence of the Bombay Revivalist artist Shri. Nagarkar and Shri. Ahiwasi. The composition is treated like a memory drawing. Importance is only given to the main subject thus covering 80% of the middleground by human figures. The background has not been given much importance.
3. **SHRI. S. M. CHANI**

Among the most significant painters working in the figurative composition style, Shri. S. M. Chani was greatly influenced by his teacher at Sir. J.J. School of Art by the distinguished painter Shri. Nagarkar. Like him, Chani used Western-style anatomy and perspective in an Indian context. He hailed from a Christian family from Vasai, a distant suburb of Bombay.

No wonder he was adept in the use of the wash technique then prevalent in Shantiniketan. In this technique multiple coats of transparent watercolors applied and after every coat the painting is washed. Only after such washing the line work comes alive. The drapery and ornaments are done in Chinese white colour.

He hailed from a Christian family from Vasai, a distant suburb of Bombay, which must have been in his time a small hamlet. It is for this reason that the costumes of his characters are unique in their design. Chani's 'The Funeral Procession' may be counted amongst his best work (from the few paintings of his in the J.J. school archive). "Chani was finely tuned to the changing artistic sensitivities and movements of the day. Because of his hard work during his student days and his keen eye, his paintings are of a very high intellectual caliber," It is said that Chani eventually chose the Independence movement over painting and became a full-time freedom fighter.\(^{76}\)

This painting has been painted by artist Chaini S.M. Not much information is available about the artist. **(Plate no. 4.29)** The theme of the painting is of a Muslim funeral procession. The ‘Doli’ covered by a shroud is being carried by the people to bid farewell. The medium used is wash technique. Thin layers of paint have been applied to achieve the desired effect. The painting shows a strong influence of the Bombay Revivalist artist Shri. Nagarkar. On the right-hand below corner, the artist has signed ‘S.M. Chani’ dated 25-2-30. There are a total of 15 human figures in the painting which include 3 small children and 12 men. Women weren’t allowed to go hence aren’t present in the picture. The figures are shown wearing a traditional Muslim costume. Most of the men are having a beard but everyone is shown wearing a turban or a cap. The red colour shroud suggests that the deceased is a
male. The composition is treated as a memory drawing. The human figures are composed on the middleground. In the background, we can see trees and space is created in a beautiful perspective manner. The use of Chinese white in the painting has created a different effect. The painter was successful in creating an atmosphere of the cemetery.


Shri. Vishnu Sitaram Gurjar aka V S Gurjar was born in Kargani in Satara district. He hailed from the Pangare village in the Rajapur area of Konkan. Since his father was a surveyor and had a touring job, he went to school in Pune. During the school days, he developed a liking towards painting. Identifying his natural talent in painting, his father admitted him in the Sir J.J. School of Art in Mumbai. He proved his prowess in painting within a small span of a year.

In 1927, he won a shield in “Composition” at the hands of Capt. Soloman. In 1928, in the last year of the course, V S Gurjar won the cash prize of Rs 600 and a bronze medal conferred in the memory of Dolly Cursetji. In the same year, he passed the Government Art Diploma (G. D. Art) with good marks. He secured first rank in life painting and memory drawing and won a 2 year government scholarship.

During his college days, Gurjar developed expertise in nature painting, portraiture and revivalism style. In 1929, Sir J. J. School of Art bagged the prestigious job of drawing paintings for the Imperial Secretariat. Some bright students were also selected as part of the team to enable them gain experience. Gurjar was one of them.

In the year 1938, Gurjar started an independent art studio at Girgaon in the Blavatasky lodge near French bridge. There he began doing commercial jobs like commissioned portraits, drawings for books etc. Gurjar had mastery over mediums like water colours, oil colours, pastels but his speciality was dry pastels. His paintings in this medium were masterclass and for seven years, he consistently won prizes in various exhibitions across India.
He had closely studied life of the fishermen folk and in the 1950’s he drew
many paintings on the subject. Gurjar won four Governor’s awards, two silver
medals and seven cash prizes in the exhibitions organised by the Bombay Art
Society. In his very successful career he also won two gold medals and two silver
medals in the exhibitions of the Calcutta Academy of Fine Arts as also two bronze
medals in the art exhibition of the Fine Art Society, Shimla.

His choice of subjects and various experiments he did with the dry pastel
medium, enabled him to express the core of the subjects powerfully. He was of the
opinion that the common man should also be able to enjoy the paintings. Hence,
despite choosing an offbeat subject like life of the fishermen folk, he chose to focus
on the beauty of the fisherwomen, costumes and other attractive external objects.
But he expressed the genuineness and belief in his thoughts and actions through his
writings.

Gurjar was a simple person by nature. He used to express his opinions
emphatically and always encouraged the youth. He fervently felt that the should pass
on the knowledge to the next generation and so he used to hold practicals and
demonstrations in various art societies, at times even spending from his own pocket.
Such compassionate and kind hearted artist passed away at the age of 72.78

Gurjar has painted this painting. (Plate No. 4.30) The right hand bottom
corner of the painting has the artists’ signature as Gurjar. Looking at the style of the
painting, the painting seems to have been painted between the years 1927-1932. The
theme of the painting depicts Gandhiji walking towards the temple along with his
followers. This painting must have been painted in the pre Independence era. The
human figures are painted in a light tone against the dark background depicting the
revivalist style. A strong influence of Shri. Jagannath Ahivasi is seen in this
painting. Similarly the artist has been influenced by miniature style of painting
which is observed in his work. The painting has been painted in gouache technique
and a certain shine is achieved by rubbing the shell on the surface of the painting.
All the figures have been painted by applying flat colours and giving them an
outline. There are a total of 17 human figures including 4 women, 7 men and 6 small
children. A certain movement is created because of a string instrument played by a man and a rhythm instrument played by another. All the parts of the painting are painted with flat colours. Mahatma Gandhi is heading towards the temple to seek the spiritual powers along with his followers. The human figures in the painting are dressed with the traditional attire of the social era of that time. To give social importance to Gandhiji the artist has painted the background in a dark colour scheme. The aesthetic beauty of the painting has been brought about magnificently.


Shri. K. K. Hebbar was born in Kategari, a small village in Karnataka. In his childhood, he was influenced by the beauty and simplicity of the village. His artistic mind took shape watching the local fairs, festivals, dances and songs. These childhood impressions helped to enrich his paintings with music and beauty. He had his formal training first at Nutan Kala Mandir, Near Opera House, Mumbai and subsequently at Sir J.J. School of Art, Bombay. In 1938, he obtained a diploma in art from the J J School of Arts. He then taught in J J for the next seven years.

After leaving J J, during 1949 and 1950, he studied painting in Academy Julian and ‘print making’ in the art school Ecole Estinne, Paris.79

In 1941, he was honored with gold medal for his painting by the Academy of Fine Arts. He held his first exhibition in 1945. And after that he continuously participated in various exhibitions across the country by sending his paintings. In 1947, he won gold medal for his painting ‘To Maidenhood’, drawn in the tempera style, in the exhibition held by the Bombay Art Society. In 1949, Hebbar went to Europe for higher education in art. After studying for 2 years, he returned home and started working as a commercial artist. Despite studying abroad, he had the same attachment towards his village, the local customs and the impressions, that he had developed during his childhood. One can clearly see depiction of Indian culture in his paintings.

His paintings show the village life from South India. His subjects included innocent hardworking villagers, dancing local men and women, villagers praying on
the occasion of festivals. For some period, he was influenced by artist Amrita Shergil and the French artist Paul Gauguin.

In 1954, he was honoured with appointment as an artist member of the “Lalit Kala Academy.” He won National Academy Award continuously for three years from 1956 to 1958. He went to Indonesia in 1958 for education tour.

He got inspiration from actual life experiences and primeval, folk & modern art. Later, he was freed from these influences and his self-identity became evident. One can see his paintings evolving in stages. Initially, his paintings were more pragmatic. His painting ‘Karla Caves’, drawn in this style is very famous. Later, he freed himself from this style too. During this time, he was influenced by the two dimensional colour tones of the Indian miniature style and the line forms. Hebbar had studied the Jain manuscript, Rajput & Mughal miniatures and also the Ajanta wall paintings.

In 1959, Hebbar discovered rhythm in lines and then, he started looking for such rhythm in the lives of the common man. We can see diversity in these drawings and also in the paintings he drew by squeezing out the paint from the tubes directly onto the canvas. These paintings do not portray realistic details. He rearranges the natural human form or forms of other objects to express certain emotions. Wherever necessary, he depicts accurate body structure too or simply ignores realism. However, in the movement of the lines, the flow continues uninterrupted. This rhythm comes naturally in his paintings. He had good sense about music and dance.

Paintings shown in the short film ‘Tulsidas’ of the Films Division Hebbar’s. He has effectively unfolded life of Tulsidas through sketches. The lines in these paintings not just only portrays the skill of the painter but also portray rhythm of the deep conscience of the artist.

Hebbar’s paintings post 1970 depict realism of life. He was conscious of the happenings in the world around him and his paintings portray his reactions to these events. He had affinity for the nature, the human beings and the society and his paintings are therefore an outcome of the events of the daily life. He would become
restless with burning events like the ferocity of floods in Bangladesh, accidents, violence in war in the Middle East and this restlessness would reflect in his paintings. He felt special empathy towards labourers and the working class. He was also very curious about scientific discoveries and that is how his drew his paintings ‘Rocket’ and ‘Birth of a Moon’. He would use the paints in a certain way to portray specific visual effect.

In the last few years, he was doing paintings on ‘Energy’ depicting the five elements of nature.

Hebbar won many awards and felicitations. He won gold medal of the Calcutta Academy of Fine Art in 1941 and of Bombay Art Society in 1947. He won the national award for three consecutive years between 1956 to 1958. In 1983, He was honoured with Soviet Land Nehru Award.

In 1961, he was conferred Padma for his contribution in the field of art. In 1964, he held an exhibition of his paintings on Indian culture in New York. Between 1964 to 1975, he held many exhibitions in Japan USA, Mexico, East & West Germany, Switzerland, Paris and London. He was appointed fellow of the Lalit Kala Academy in 1976. Around this time, he was conferred with D.L it. (Doctorate) by Mysore University.

Shri. K. K. Hebbar worked as the President of the Karnataka Lalit Kala Academy from 1978 to 1980. He also successfully fulfilled his responsibility as president of the Lalit Kala Academy at Delhi between 1980 to 1984. The Indian Government conferred him with Padmabhushan in 1989. Four books of Hebbar related to art have been published by Lalit Kala Academy.80

His works mostly depicted rural life and these were done using traditional painting techniques. That he was influenced by Indian art, surrealistic and abstract elements is seen from his paintings.

This world-renowned artist passed away on 26 March 1996. Shri. K. K Hebbar Foundation was established in his memory. The foundation awards
scholarship to six students every year, honours veteran artists and holds workshops on art.

Hebbar’s portrait of Shri. Maulana Azad has been displayed at the Parliament House in Delhi. Many of his paintings can be seen in collections at National Gallery of Modern Art, Lalit Kala Academy, in the collections of governments of Punjab, Karnataka & Tamilnadu, Academy of Fine Art, Kolkata, and Birla Academy of Fine Art, Tata Institute of Fundamental Research, and Kala Academy at Mumbai & Goa. His paintings can also be seen abroad in collections of Museum of Modern Art, Paris, Russia, Poland, Czechoslovakia, and Germany.

This painting has been painted by artist K.K. Hebbar. The theme of the painting shows a marriage procession. (Plate No. 4.31) The painting has been done by the artist in oil medium. The signature and the date on which it was painted has been written on the back side of the painting as Hebbar. K.K.1942. The artist has been influenced by the Bombay Revivalist style artist Shri. Jagganath Ahivasi. There are a total of 14 human figures which include 6 men and 8 women. There is a lot of detailed work which is seen in the painting. The women are shown dressed in traditional attire and their detailed ornaments can be observed in the painting. A horse on which a bride and the groom are seated can be seen and their expressions are detailed very well. They are seen welcoming the newly wed couple into their community. The attire seems to be of a Gujarati or a Rajasthani community. The painting has been divided into foreground and background. All the human figures are composed on the foreground and the background is painted with a flat tone. The women are holding plates for the pooja which shows their culture.

6. SMT. A.M. DHURANDHAR (1912 - 2009)

Smt. Ambika Mahadev Dhurandar was the daughter of Gangubai and artist Rao Bahadur M.V. Dhurandar. She was greatly influenced by her father’s style of painting and continued in the same style. All through her life she took care of her father’s collection of paintings and worked under his influence. She never felt the need to change according to the different changes that took place in art at that time. During her young age while she was studying in Sir J.J. School of Art, the Golden
Period of the academic style created a deep impact on her and lasted all through her life. She was born in Mumbai. Her father M.V. Dhurandhar was the Director of Sir J.J. School of Art hence she spent few years of her life in the bungalow of the Dean. She further completed her Diploma in 1931 and secured second rank. At that time renowned artist Shri. Gopal Deuskar secured first rank. Shri. J.D. Gondhalekar and Shri. Anjila Trinidad were her classmates.  

Captain Solomon was J.J’s Principal and she was blessed to study under Guru’s like her father Rao Bahadur Dhurandar, Taskar Master, Shri. K.B. Chudekar, Shri. Fernandez, Shri. Trinidad Master, Shri. Anant Bhonsule. This was the most glorious era. In the year 1930, Smt. Ambutai and Shri. Deuskar won the second prize for the most prestigious Dolly Coursetji Award which was shared by both of them. First prize was won by Shri. V.S. Adurkar. She also secured F.R.C.A Diploma from London. She won Gold Medal of Bombay Art Society. She exhibited in Shimla, Delhi, Bangalore, Mysore, Kolhapur and many more places. In 1949 she started ‘Dhurandhar Kalamandir’ in Khar, where many students were imparted art education. Like her father Ambutai also painted mythological and historical paintings. All her paintings had a strong influence of Dhurandar style. Even her paintings included figure compositions like her father. This is clearly seen in her award winning paintings of Bombay Art Society’s exhibition. titled ‘Devi Abhishek with her Yogini’ and ‘Shivaji Rajya Abhishek’ (coronation of Shivaji Maharaj).

On the occasion of the 300 Anniversary of Shiv Chattrapatti Shivaji Maharaj difficult scenes of his life were painted and these paintings were exhibited on Raigad. This painting exhibition was inaugurated by the Prime Minister Indira Gandhi. Ambutai was very expert in human drawing and proportion. She also had mastery in portrait painting too. Ambutai was felicitated by the Maharashtra State when she was the chief guest for an exhibition which was put up when the state of Maharashtra completed 50 years.

Ambika Dhurandhar grew up in an artistic household: her father was the Director of the JJ School of Art. She finished her course at the JJ School by earning the Government Diploma. This caused a stir because it was a qualification that no
female student from Bombay School had earned before. When Ambika was a student, the policies of the JJ were shaped by Captain Glaston Solomon, the Director since 1919. Solomon laid emphasis on teaching Indian styles.

Ambika Dhurandhar's work recreates period atmosphere through attention to minute details and the documentation of milieus, notably through her depiction of various Indian apparel and lifestyles, and shines most brightly in depicting the finery that adorns the Hindu, Christian and Parsi women of Mumbai. Her emphasis places her in the picturesque tradition, which had its heyday in the art of 18th century England, most notably through its depiction of everyday life and landscapes, and its celebration of external details of apparel and such like rather than a quest to depict personality. The uncle-nephew duo of Thomas and William Daniel, painters of landscapes, and Sullivan the painter of scenes from everyday life, are part of the Picturesque tradition as are Kipling, John Griffiths, Cecil Burns and M.V. Dhurandhar, all of whom were associated in some capacity or other with the J. J. School of Art. Thus, Ambika Dhurandhar's work is a valuable guide to the cultural atmosphere of the J.J. School and the Bombay School of that time.

This painting has been done by artist Dhurandar A.M. The title of the painting is ‘procession’ and the medium here used is gouache (Plate no 4.32). This painting has been painted in the year 9-10-19. Although it has an influence of the Revival style, she had a strong influence of her father, Rao Bahadur Dhurandar M.V. who was an artist and also was her teacher. While painting she used water colours and then used Chinese white colour to highlight the painting. It’s a social procession which consists of 17 human figures which include 7 women, 7 men and 3 small children. Each person is walking on the street for his or her daily work and chores carrying their needful utility objects. Their hairstyle and dressing attire gives us an impression of the social life during that period. The painting has been divided into two parts namely foreground and middle ground. The human figures have been composed in the foreground and middle ground whereas the background has been painted with a grey tone creating a perspective.

Shri. Vajubhai Dhanjibhai Bhagat was born in Lathi in Surashtra. His schooling was done in Poddar school in Mumbai. He got his Diploma in drawing and painting from the Sir J. J. School of Art in 1942 and did a course in mural decoration from J. J. School in 1943. He also taught in the J. J. School for a year under fellowship and also taught in the evening classes for a while thereafter.

Vajubhai Bhagat is known as one of the best painters who used the ‘Bombay Revivalist School’ style of painting. These artists freed themselves from the influence of the Western art and developed their own style promoting the Indian values. While in the J. J. School, he had developed interest in the “Modern Art” experiments inspired by the Western art movement. People from the world of art had begun discussing about these experiments. We can see shades of these in the drawings of Bhagat. But he did not follow the movement blindly and adopted a style that he was convinced about and liked.

About his paintings, Shri. Carl Khandalawala had said, “Vajubhai Bhagat and a group of his contemporary artists stayed away from exact picturisation and western art movement and followed their own style of drawing. Vajubhai Bhagat is one of the important artist who played a major role in continuing the tradition of the Bombay school, His drawings and paintings were theme based which showed happenings in society and the social life around him in the style of pictorial comment.”

The seeds of this unique style were sowed during his schooling days and was associated with the ‘Bombay Revivalist School’ which aimed at preserving the Indian values. In this movement which began in the year 1920, mainly two styles of drawing were adopted – 1. In wash technique giving layers of transparent wash over one another and 2. Miniature paintings using opaque water colours and rhythmic strokes. Two separate classes were conducted at the Sir J. J. School to teach these two styles. Shri. Gunwant Hanmant Nagarkar taught transparent wash technique while Shri. J. M. Ahivasi taught the opaque wash technique. Vajubhai Bhagat took his training under Ahivasi.
He nurtured Indian art values in his paintings. He vigorously took forward the Indian tradition using simplicity or attractiveness or stylisation as per requirement of the subject. He used new subjects which were close to daily lives of the common people like station, factory, society and not the usual ones like palace, garden, hero-heroine, festivals etc. He depicted visual rhythm and beauty of the day to day happenings around us, various jobs and daily chores mainly through opaque water colour technique.

Inspired by the Indian miniature style, Bhagat depicted visual rhythm and beauty. His also drew in miniature style. He would draw a sketch defining outer boundaries of the human figures and other objects with delicately curved lines. In the miniature style, various activities happening at the same plane are portrayed. This style neither uses perspective nor the contrast of the light & shadow, as is done in the western style.

We can see the common thread of simplifying the miniature style, folk art and cubism in his paintings. His application of paint was either flat or patchy using textures wherever necessary. Delicate, lively outer lines of the objects are some of the features of his style.

Vajubhai held exhibitions of his paintings in Ahmedabad, Delhi and Mumbai. He displayed his paintings in the Burlington Art Gallery, London in 1945 and also in America. We can see his mural in the parliament house in Delhi. He actively participated in various art related activities of Bombay Art Society, Art Society of India and Jahangir Art Gallery. He was in the consultation committees of All India Handicrafts Board, Pilot Production Centre for Toys and many such art societies.85

He worked in the New India Assurance Company to earn his livelihood. He started a department store by the name of “Bhagat Brothers” in 1956. As the business grew, he could devote lesser and lesser time for painting. But, even in those times, he started an art gallery in his department store to promote visual art. He closed down this business running at the Opera House in Mumbai in 1990.
This painting is done by artist Vijubhai Bhagat. (Plate no. 4.33) The artist has signed at the left hand bottom as V.D. Bhagat in English. This painting is done in gouache technique. A strong influence of the Bombay Revivalist style artist Shri Jaganath Ahiwasi is seen in this painting. The theme of this painting is a social Procession. During the year 1942, there was a lot of tension on the border of India and Pakistan during the partition. In the painting we can see a procession of people moving along with their belongings. Not only the villagers but we can also see army men going to save the country. All the incidents are shown in an order. There are 49 human figures including 12 women, 36 men, 2 young children and 7 animals are seen. We can see a small influence of miniature style of painting. Hence limited colours are used but yet the painting is looking very beautiful. We can see fighter planes, cannons, horses etc. The painting depicts the effects of the circumstances during that period. The composition is done in a bird eye view perspective. The composition begins with the foreground moving to the middle ground and then to the background in a perspective view where in the objects are shown very small. In between the artist has shown a few objects in a big size to show the importance of that object. The main composition covers 40% of the painting.

8. SMT. L. NENE

This painting has been painted by artist Smt. Leela Nene. (Plate No. 4.34) Not much information is available about the artist. The topic of the painting is like a procession. Gandhiji is going to the temple with his sevak thus creating a beautiful scene. The artist has signed on the right-hand below corner as Leela Nene but the date isn’t mentioned. There are a total of 11 human figures which includes 5 men, 3 women, 3 small children and 1 goat. The painting depicts the social life of that time. An influence of the Bombay Revivalist artist Shri Nagarkar and Shri. Ahivasi is shown in the entire painting. Some of the forms seem to have been directly taken from the Indian miniature paintings for example, Tulsivrindavan, Banana Tree, Door of the Temple etc. The composition of the painting is very similar to the stage where drama is performed and the different actors are playing their roles. There are 3 parts in the painting- foreground, middleground and background. In the foreground, we
can see a goat resting at the footsteps and a man playing dhol. In the middleground, we can see Gandhiji in his pure white robes along with his group. In the background, we can see the wall of the temple along with the sky creating the space and a banana tree. A perspective has been created in the painting at different angles. All these figures which are used in the painting are very well balanced and composed. We can also see other men who are playing traditional musical instruments which create movement in the painting. Few colours have been used yet the painting is very attractive.

9. **SHRI. L.P. KHONA**

Shri. Lakhamsi Padamsi Khona was born in Khamgaon. During those days Khamgaon had a huge market for cotton. People from Kutch and Gujarat were settled here. His father was one of the cotton merchants and it was not possible to get encouragement for rather then art in such houses where but business was a priority. Even then, Lakhamsi decided to become an artist, and he remained an artist till the end of his life.

Lakhamsi completed his higher education in art, from Nutan Kala Mandir. After completion of 2 examinations, he took admission in the Sir J.J. School of art and bagged a scholarship. He completed the G.D. Art Diploma course in the year, 1945 to 1947.

In the year 1944, when he was 21 years old, He took a job of an art teacher. At that time, he sat in front of Gandhiji and created his sculpture within 5 hours. The sculpture bares the signature of Gandhiji. In 1947 he was rewarded with a scholarship in 1947.

His painting about “The recoronation of India won the “ Miss Dolly Khurshid Award”. All his creations are based on the concept of “Best from the Waste.”He took the whole and sole responsibility of the rehabilitation work of murals in the Jain temple, Matunga and completed it successfully.

He painted a life size portrait of Sardar Vallabhbhai Patel, at Bhuj in Kutch. You will find the life size portraits of Pandit Jawaharlal Nehru, Sardar Vallabhbhai
Patel, at Umed Bhavan. He has also made the sketches of Shri. Pranlal Devkaran Nanaji, the owner of Dena bank and the Chairman of Indian Merchant Chamber, Baburao Chinoy, in the building of the Indian Merchant Chamber. He has also painted a portrait of Shri Morarji Desai, in the conference hall of the Maharashtra Vidhan Bhavan. In addition to these he has also painted the portraits of leading industrialists and merchants in the Kutch Society and he was very popular amongst those people. In the year 1950, he made life size portrait of Mahatma Gandhi, which was displayed at the conference hall in Eden. The portraits of Indira Gandhi and Pandit Jawaharlal Nehru are displayed at their residence in Delhi.86

Though he lived in Khamgaon for his whole life, he created awareness about art in that area and also led the movement of enlightening the people about the art heritage. Being a very soft spoken and friendly person, he had maintained good relation with all contemporary artists and artificers in Maharashtra.87

This painting has been done by artist Lakhamsi Padamsi Khona. (Plate No. 4.35) The theme of this painting is related to the social incidents which took place post-Independence. The painting shows us the social processions which were held during that period. Although the processions were related to post-Independence, we can see a lot of excitement and celebration in this painting. Gouache technique has been used in this painting. Strong influence of Indian miniature paintings is seen here. On the right-hand corner below, artist has signed ‘L.P Khona’ dated August 1947. The signature is done in English language. The painting has a total of 193 human figures. People at different levels have come together to celebrate the Independence. Women are also seen here. We can see the figures saluting the National Flag. Most people are seen holding the tri-colour. In the composition, along with the human figures, we can see buildings, houses, the sea, trees, cars, and truck and double-decker buses. All these forms have been beautifully composed at different levels in the painting. All the scenes are very well composed from the foreground to the middleground and to the background in miniature style. Limited colours are used in the painting. The colours have been used very effectively. Although the theme of the painting is based on post-Independence, the main subject is based on procession.
10. **SHRI. V. SMART (1925-1999)**

Born in Surat on July 17, 1925. His father was Balwantram and mother Gulabgauri. After retirement he was again in the diamond city adding luster to the city. He carried on with his painting activities regardless of his homestate never realizing his value.

In 1948 he ranked third in his diploma in painting. He worked for as an art teacher at Sarvajanik Education Society in Surat, for two years after 1949, he was a fellow in Sir J.J. School of Arts. In 1951, he started working at Jeevan Bharati in Surat for seven years. He went to the B.H.U as a scholar sponsored by the Government of India Between 1958 and 1960, to study in the fine arts section under Mr Ahivasi. He spent a year in Ahmedabad, teaching at the C N College of fine arts. In 1962, he went back to Banaras as lecturer in painting and remained there up to 1985, rising to become a reader in painting.

His style was deeply rooted in Indian traditions of art mainly because of the strong influence of his mentor Shri. Jagannath Ahivasi, and his upbringing as a child. His fields of specialization are as vast as his repertoire in Sanskrit literature. Innumerable frescoes, murals and line drawings done by him were in collections of various societies and individuals in the country and abroad. Without having to use too much of perspective to tell a viewer what is the central or focal point in a mural his works also display an unusual talent to give a panoramic view.

There is a breath-taking scale in his work and still there is a rhythm, as also movement that helps a viewer easily grasp what is being shown. In a way, it is a very effective story-telling too. An impatient man, he also authored several books on arts and paintings. Notable among these is Roop Samhita, a collection of 2,000 Indian designs and a book in Gujarati, ‘Bharatna Bhint Chitro.

Vasudeo was a sharp observer who had a penchant to observe minute details of nature like clouds, dried leaves, plants, trees and water bodies closely. Because of his great observational skills he could easily differentiate between varieties of trees and plants. He was a master in drawing several different version of the same subject,
for instance he could paint something as simple as clouds in different styles and forms. With being a good teacher, he was also a gifted student who never ceased to learn and revive his art.

The artistic mind of Vasudeo was deeply influenced by Ahiwasi and he minutely observed the Indian murals and style of paintings to such an extent that he started preparing the identical size paintings of murals found in Ajanta and Bagh caves among other things. In 1954, for the Lalit Kala Academy, New Delhi he copied frescoes at Badami caves, and continued documenting in a similar manner murals at Orchha and Datia in Uttar Pradesh. To study the traditional Indian painting and imbibing the best of it, he travelled the length and breadth of India. He is a recipient of several awards and prizes and held many one-man exhibitions in different cities in the country.

A large number of paintings based on the Indian Classical theme were done by Ahiwasi. Most of the paintings were influenced by the Sanskrit classics which the artists tried to translate and depict the words of the author into lines of his paintings.

Vasudeo Smart had an unstoppable thirst to acquire knowledge and experience which led to sharpening of his skills and art. He would extensively travel to find Indian style of art and paintings for his influence. He had even documented the Jain paintings found in the temples of Gujarat. He would travel to Bharuch and Ankleshwar to document the paintings. He was unique combination of intellectual scholar, a master painter and an eternal student.

His deep interest and extensive research work in the field of art led him to become a recipient of many awards in his career. The National and state Lalit Kalal Academy, The All India Fine Arts and Craft Society, The Bombay Art Society and The Kalidasa Academy were a few of the many sources which have awarded him for his brilliance. His works featured in many national, international and private collections of art connoisseurs over the years. He had a number of publications to his credit like ‘Kala Darpan’, Rasik Priya’, ‘Pushpa-Vaatika’, ‘Roop Samhita’ (I & II editions) and ‘Bharatiya Bheeth Chitra’. He was a member of the Gujarat State
Lalit Kala Academy and The Kalidasa Academy. Member of executive board west zone cultural centre, Udaipur, Govt. of India. Besides this he was also an eminent member of others states academies, museums and private art organizations.  

This painting has been done by artist Smart Vasudev. (Plate No. 4.36) The title of the painting is ‘Swatantrayotsav’. The medium of the painting is Gouache. The artist has signed as Vasudev Smart 48 on the right hand below corner of the painting. In this painting, we see the scene of the Post Independence era wherein the people are joyously celebrating by holding the tri colour in their hands in an open ground. They are hoisting the flag in the ground. The crowd is standing in an uniformed manner. We can see a strong influence of Bombay Revivalist School artist Shri Jagannath Ahiwasi and also Indian miniature painting. We can see a total of 247 human figures in the painting. There are 88 women, 146 men and 13 small children. All the figures are dressed in white colour costumes which must have been the social need of that time. The artist has tried to capture minute details in the painting. Since the artist wanted to show many forms in the given space he has composed the painting on the basis of Indian miniature style. The painting is very well composed right from the foreground to the middleground. In the background on top we can see a thin strip which has been created to balance the entire painting. It has been filled with decorative forms. We can also see 3 double decker buses, car, truck, chariot etc in the painting. We can also see small huts in the village. The artist has used a limited palette but yet shown all the details.

11. SHRI. SHANTARAM

This painting is done by artist Shri. Shantaram. (Plate No. 4.37) Not much information is available to us about him. The theme of the painting is of a procession taken place after we got the Independence. The artist has signed on the right hand below corner as Shantaram in Devnagri script and on top we can a sign of swastik on top of the sign. The date is not mentioned anywhere on the painting. This painting has been done in water colour medium. A strong influence of Bombay Revivalist School is seen on the painting. All the figures in the painting are in the form of sketches but the artist has tried bring them out through excellent line drawing. All the figures here are seen holding a tri colour flag. The figures are
shown in tram, bullock cart, double-decker buses, cars and also walking in the procession. The artist has composed a lot of figures on the foreground as compared to the middle ground and background. A limited palette has been used by the artist but still there is a lot of movement in the painting. We cannot see the horizon line in the painting. A perspective is maintained through the figures in the painting.

12. SHRI. ANIRUDH

This painting is done by artist Shri. Anirudh. (Plate No. 4.38) Not much information is available about the artist. The theme of the painting is after the Independence wherein people are shown rejoicing early in the morning and have gathered to hoist the flag. In the right hand corner below we can see the artist signature in devnagri script as Anirudh and the painting is done in the year 1949. There are a total of 37 human figures which includes 17 men, 14 women and 6 children. We can see 18 people holding the torch with flame. The costumes of the people reflect the social life of that period. A strong influence of Bombay Revivalist artist Shri. Nagarkar and Shri. Ahiwasi is seen in the painting. The painting has been done in gouache medium. We can see an influence of Indian miniature painting here. The painting has been divided into three parts. In the foreground we can see the group of figures holding the torch. In the middleground we can see people hoisting the flag and in the background the windows of the building, trees, dark sky, clouds, moon etc. The torch which was carried was a symbol of power.


Gujarat’s well known painter Shri. Rasik Durgashankar Raval was born on 21 August 1928 in a village named Sardoi in the state of Gujarat. During Rasik’s school days his notebooks were filled with drawings and so his teacher had complained that he is not interested in studies. His father Durgashankar was a good astrologer and he had predicted Rasik’s future in his childhood itself. He predicted that he will become a well-known artist.

He came to Mumbai and took admission in Sir J.J. School of Arts. From the year 1944 to 1949 he completed his education in fine art. He won scholarships every year and was able to fulfill his financial needs. Generous Shri. Faruq Mullah gave
him a studio in the mullah mansion building. He introduced him to businessmen and well-known artists. In a short span of time, his studio became a centre of attraction for everyone. He became popular because of the Indian style of painting which he did. The subjects of his paintings had a widespread content of Indianess/Indian style in it.

Raval had received scholarship for Mural painting. In the year 1942 he was awarded first prize for his painting by Bombay Art Society. In the year 1955 and the year 1977 he was a National Award winner which was given to him by the Lalit Kala Academy. He was appointed as a senate member by the S.N.D.T. University in Mumbai. He received the Fine Art Association award by Calcutta in the year 1957. He had his solo exhibitions in the years 1954, 1964 and 1975 in Jehangir Art Gallery in Mumbai. His paintings were exhibited for a National exhibition of Lalit Kala Academy in New Delhi in the year 1955, 1956, 1957 and 1958. His paintings were also exhibited in Calcutta as well as in Stamford. His paintings are a part of galleries such as National Gallery of Modern Art of New Delhi.

Lalit Kala Academy of New Delhi, Chandigarh museum of Punjab and Glenn Bara museum of Himeji (Japan). He developed his own traditional style and had an influence of Indian folk Art. In his paintings he used a brush which had only one hair to draw the outline for his paintings. Human figures were painted flat in an elongated form. He made use of white and golden colours to get a dramatic effect in his paintings. His paintings included animals, birds and human figures. The forms in his paintings were not very crowded and they had a certain type of rhythm and had appropriate colour scheme and hence his paintings were very attractive as they were well composed and they would express happiness. Once he went to Borivali National Park along with his friends for a walk. As he was walking he collapsed and had a sudden death.89

The painting is done by artist Rasik Rawal. (Plate No. 4.39) The artist has signed in the right-hand corner below as well as behind the painting approximately done between 1947-48. The painting is based on the time of partition. We can see that homeless people are migrating from Pakistan to India with their belongings. The
The artist is showing his depiction of the social incidents taking place at that time. The medium of the painting is done in gouache technique using a limited palette. The people shown in this painting are from the Hindu community. The people in the painting are expressing a state of worry. In total there are 32 people who include 11 men, 15 women, 6 small children and 5 animals. 4 army men with guns are protecting the people. The dressing style of these figures show us that they are from different states like Punjab, Sindh, Rajasthan and Gujarat. The composition of the painting is treated as a memory drawing. The painting is composed on the foreground and middleground. The background is used only to show the division of space. The horizon line is shown in a semi-circular form which is an influence of the Indian miniature paintings. Importance is only given to the main subject thus covering 70% of it. The artist has successfully shown the expressions and movements of the human figures as well as animals.

This is a sketch of a Mural done by Rasik Rawal. (Plate No. 4.40) The theme of the mural is ‘Recrowning of India’. The medium of the painting is Gouache. We can see many people gathering together in a procession to worship Bharat Mata. The artist has signed on the right hand bottom corner as Rasik Rawal in English and the year 1946 is written on the back side of the painting. There are a total of 41 human figures drawn in the painting which includes 10 men, 14 women, 1 child and 16 deities. There are 4 camels, 2 elephants and 1 bull and 1 cow. Mahatma Gandhi and Pandit Jawaharlal Nehru can be seen worshipping Bharat Mata in the painting. 8 women can be seen holding pots filled with water and a coconut on each pot. The people who are sitting on camel can be seen playing Indian traditional wind instrument. A person on the camel is holding a flag which is half hoisted indicating that full Independence is not yet achieved. The Apsara’s in the sky are a witness of the event which took place. Lord Brahma is splashing holy water on everyone present there. As the painting has been composed in the foreground and middle ground the painting’s main subject is brought about clearly. The general aspects of Mural painting are clearly visible here. His style of paintings has similarities with the picturesque style of paintings of Mr. John Griffiths and Lord Lockyard Kipling. It is to be noted that the origin of picturesque style of paintings were in the style
followed or created by the Daniel brothers. There is a strong influence of Bombay Revivalist School on this painting. There is also a strong influence of artists Shri. Nagarkar and Shri. Jagga Nath Ahivasi who were both Bombay Revivalist artist. In the Mural we can see Bharat Mata dressed in pure white attire and is seated in the lotus flower. The painting has been painted with the use of a limited palate and the forms are clearly seen because they have been outlined which makes them visible. The aesthetic beauty of the painting has brought about very beautifully.

14. **SHRI. M. MAHATRE (1931)**

Shri. Manohar Mahatre was born in Alibaug in year 1931. He completed his art education from Sir J.J. School of Art in 1954. He was honored with a scholarship for mural study by Sir J.J. School of Art. He joined Weavers Service Centre in 1960. He travelled all over India through this job and was promoted till the post of ‘Assistant Director’. After that he resigned the job to become a full time painter. Around 1964 to 1981 he exhibited in Taj Art Gallery and Chemould Art Gallery. His paintings were awarded by Hyderabad Art Society, Bombay Art Society as well as Kolkata Art Society.

Mahatre’s father did not support his decision of pursuing a career in art. His father used to question him if he wanted to die same as Van Gogh and why he wants to enter this field when there are so many struggles in it. But Mahatre was firm on his decision.

In Mahatre’s family two of his uncles were from art field, one was a painter and other one was a sculptor. Both his uncles were even senior to artists like Shri. Barve and Shri. Bendre. He was familiar with painting and sculpture since childhood. It indeed inspired him to pursue art studies.

He was from a batch of 1951 in Sir J.J. School of Art. During that time, Shri. V.S. Gaitonde had just got a fellowship and had started his teaching career in Sir J.J. School of Art. Mahatre’s batch was his first batch. Shri. V.S. Gaitonde had developed a deep bonding with his students. Mahatre’s batch also had Shri. Palshikar as their professor but eventually Shri. Gaitonde was the favorite teacher of
Mahatre’s batch. In his first year of college, he learnt a lot from Gaitonde Sir. Gaitonde’s teaching style was different and unique. His students were mainly inspired by his words than his paintings. His thoughts were a boosting element for the student’s intellect. He was so inspiring that any person who stayed in his company would get profound by himself. Gaitonde always said,” It is true that you have come to Sir J.J. School of Art to study art but don’t keep yourself restricted to just drawing and painting. Go to the library, read a lot. Reading will increase your knowledge. Observe things around you and try to gain knowledge from them. It will automatically inspire your artwork”. He was keen about reading and observation. He always kept observing something or other. Mahatre’s first year in J.J. was wonderfully spent under the guidance of Gaitonde Sir.

While speaking about paintings Mahatre always says “To draw or paint is like a meditation. Hence worrying about how much money you are going to earn out of your paintings is worthless. You should paint for yourself. Because if you worry then, you will not paint for yourself you will paint because someone else wants you to paint. Also you cannot sell your painting unless you want others to buy it. The only motive behind selling your painting should be to collect some capital for the next artwork you’re going to paint. You don’t have to speak for your painting, your painting speaks for itself. Your painting will always represent your existence even after your death.”

Using this as a basis, Dr. Sharayu Doshi (former Director of NGMA Mumbai), Dr. Nalini Bhagwat, Mahatre himself and the author arranged a huge exhibition in Sir J.J. School of Art, in 2008, that held on a 150th year ceremony of the art school. In this exhibition all the paintings and sculptures were chosen consecutively from J.J’s art collection, knowing its historic importance. Mahatre was also well known for conservation and restoration of paintings. He restored many paintings in various collections like Air India, TIFR and National Gallery of Modern Art. Mhatre is famous as ‘Artist’s fortune teller’ more fondly in an art field. Mhatre did not do anything purposely to be known this way. In fact he never even forced anyone to listen to him or behave in a way he suggested. Still some incidents took place because of which Mahatre got this unwanted title.
Many artists approached Mahatre for an advice indirectly, as Mahatre will not say anything if they asked directly. Some of them do not even believe in Mahatre but just ask for the sake of free advice.

Mahatre believed that artist should have only one notion and that is to paint and to see other paintings. While interviewing him I realized that in spite of seeing so much in the art field, artist Manohar Mahatre is indeed a self-controlled and down to earth person. His humble behavior and sense of humor tells a lot about his content, personality and life style.91

This painting has been done by artist Manohar Mahatre. (Plate No. 4.41) The theme of the painting is Dancing Procession as told by the artist to the author. The medium of the painting is gouache on which shell was rubbed in order to get a shine which was a trend of that era. The artist has signed at the back of the painting dated 1955. The human figures are very happy and are seen dancing. There are male and female figures seen here. From this painting we can see the beginning of Indian Modernism. The forms have been distorted here. Human figures have been painted as a form. There are four human figures including 2 women and 2 men. Their hands and legs have been elongated through which a rhythm and movement is created in the painting. All the figures are composed on the foreground. It gives a feeling as if they are pasted. The background has been painted in a flat tone to achieve the desired effect. Unknowingly the influence of the artist Pablo Picasso is seen in his painting. 80% of the painting is occupied by the forms which are very clearly visible. Aesthetically this painting is very beautiful.
15. **SHRI. J. PATEL**

This painting has been painted by artist Shri. Janak Patel. *(Plate No. 4.42)* Not much information is available about the artist. The theme of the painting is a group of people moving from right to left is asocial procession. The artist has signed Janak on the right-hand below corner and Patel on the right-hand vertical side dated 1957. The medium in which it is painted is gouache. A strong influence of Indian modern and traditional art is seen here. There are 10 human figures which include 4 women and 6 men. We can see one or two figures playing instruments. The line work here is forcefully done hence making the painting bold. The artist has used the limited palette by using red, green, black and yellow very beautifully. The painting has been composed on the foreground. Because of that the main subject is brought out nicely.

There is no information available on these artists but these paintings are important for research of social procession painting and the history of revival paintings of Bombay school.

**Table 4.11: Social Processions Paintings Artists**

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
<th>D.O.B Approx</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.D. JAMSANDEKR</td>
<td>1910</td>
</tr>
<tr>
<td>2</td>
<td>S.M. CHANI</td>
<td>1910</td>
</tr>
<tr>
<td>3</td>
<td>L. NENE</td>
<td>1921</td>
</tr>
<tr>
<td>4</td>
<td>SHANTARAM</td>
<td>1927</td>
</tr>
<tr>
<td>5</td>
<td>ANIRUDHA</td>
<td>1928</td>
</tr>
<tr>
<td>6</td>
<td>J.PATEL</td>
<td>1936</td>
</tr>
</tbody>
</table>
### Table 4.12: Political Procession Paintings Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
<th>Plate No.</th>
<th>D.O.B</th>
<th>Subjects</th>
<th>Size</th>
<th>Mediums</th>
<th>Year of Execution</th>
<th>Present condition of art work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M.V. Dhurandhar</td>
<td>4.7</td>
<td>1867-1944</td>
<td>Royal Procession</td>
<td>15”x11”</td>
<td>Gouache color on paper</td>
<td>1925</td>
<td>Discoloration of paint</td>
</tr>
<tr>
<td>2</td>
<td>R.D Jamsandekar</td>
<td>4.43</td>
<td>1910 Approx</td>
<td>Welcoming ceremony of Chattrapati Shivaji Maharaj</td>
<td>15”x11”</td>
<td>Gouache color on paper</td>
<td>1927</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>3</td>
<td>S.A.H. Mulla</td>
<td>4.44</td>
<td>1910 Approx</td>
<td>Nawabs displaying grandeur</td>
<td>15”x9”</td>
<td>Wash, Water color on paper</td>
<td>1927</td>
<td>Discoloration of paint</td>
</tr>
<tr>
<td>4</td>
<td>Y.D. Kawali</td>
<td>4.45</td>
<td>1912 Approx</td>
<td>Royal Procession</td>
<td>15”x10”</td>
<td>Gouache color on paper</td>
<td>1925</td>
<td>Good</td>
</tr>
<tr>
<td>5</td>
<td>V.S. Talwalkar</td>
<td>4.46</td>
<td>1912 Approx</td>
<td>Freedom Fighting</td>
<td>21.5”x14”</td>
<td>Gouache color on paper</td>
<td>1944</td>
<td>Stains</td>
</tr>
<tr>
<td>6</td>
<td>H.A. Gaade</td>
<td>4.47</td>
<td>1917-2001</td>
<td>Scene of 2-World war</td>
<td>20”x21.5”</td>
<td>Gouache color on paper</td>
<td>1937</td>
<td>Good</td>
</tr>
<tr>
<td>7</td>
<td>Pathan</td>
<td>4.3</td>
<td>1922 Approx</td>
<td>Royal Procession</td>
<td>28.”x21”</td>
<td>Gouache color on paper</td>
<td>1943</td>
<td>Stains</td>
</tr>
<tr>
<td>8</td>
<td>Arjunagi</td>
<td>4.48</td>
<td>1922 Approx</td>
<td>Soldiers preparing for war</td>
<td>14.5”x10.5”</td>
<td>Gouache color on paper</td>
<td>1944</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>9</td>
<td>R.V. Ganoo</td>
<td>4.49</td>
<td>1923 Approx</td>
<td>Soldiers going for war</td>
<td>14.5”x10.5”</td>
<td>Water colour and gouache</td>
<td>1944</td>
<td>Good</td>
</tr>
<tr>
<td>10</td>
<td>I. Sharma</td>
<td>4.50</td>
<td>1923-2006</td>
<td>War Procession</td>
<td>20”x24.5”</td>
<td>Gouache color on paper</td>
<td>1949</td>
<td>Accumulation of dust</td>
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<tr>
<td>11</td>
<td>V.B. Parab</td>
<td>4.51</td>
<td>1928-2011</td>
<td>Freedom Fighting</td>
<td>20”x24.5”</td>
<td>Gouache color on paper</td>
<td>1949</td>
<td>Stains</td>
</tr>
<tr>
<td>12</td>
<td>P.V. Bachvani</td>
<td>4.52</td>
<td>1931 Approx</td>
<td>Travellers</td>
<td>20”x10.5”</td>
<td>Gouache color on paper</td>
<td>1952</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>13</td>
<td>S. Keskar</td>
<td>4.53</td>
<td>1934 Approx</td>
<td>Royal Procession</td>
<td>20”x24”</td>
<td>Gouache color on paper</td>
<td>1955</td>
<td>Good</td>
</tr>
<tr>
<td>14</td>
<td>M.D. Vyas</td>
<td>4.54</td>
<td>1936 Approx</td>
<td>Soldiers going for war</td>
<td>14.5”x10”</td>
<td>Gouache color on paper</td>
<td>1939</td>
<td>Good</td>
</tr>
<tr>
<td>15</td>
<td>M.Powle</td>
<td>4.55</td>
<td>1947</td>
<td>Freedom Fighters going for march</td>
<td>20”x24”</td>
<td>Gouache color on paper</td>
<td>1947</td>
<td>Accumulation of dust</td>
</tr>
<tr>
<td>16</td>
<td>Unknown- 2</td>
<td>4.2</td>
<td>Not available</td>
<td>Salt march</td>
<td>21.5”X9.5”</td>
<td>Gouache color on paper</td>
<td>1930</td>
<td>Good</td>
</tr>
</tbody>
</table>
1. **SHRI. M.V. DHURANDHAR** (1867 - 1944)

Shri. Mahadev Vishwanath Dhurandhar was born in Mumbai. His parents – mother Narmadabai and father Vishwanath Krishnanath (Bhaisaheb) Dhurandhar – were a respected family in Kolhapur. He went to Rajaram School in Kolhapur. He saw paintings of Raja Ravi Verma in many homes and was influenced by these.

He developed liking for painting during the school days and bagged many prizes in exhibitions. Inspired by Shri. Abalal Rehman, the famous painter of Kolhapur, he took to painting with water colours. He also witnessed some practical sessions of Abalal doing nature paintings. He had come to Mumbai for giving matriculation exam and he got an opportunity to visit the Sir J. J. School of Art. Impressed by the institute, he took admission there and completed the course between 1890 to 1896. During the course of the education he won various prizes like Wadington Award (1891), Bombay Art Society (1892), Mayo medal (1894).92

Dhurandhar completed the art education scoring good marks and was appointed as art teacher in J. J. School of Art. Appreciating his dedication towards the work, he was promoted as headmaster (Department Head). In the year 1930, when Principal Soloman went on leave, he also successfully handled the responsibility of the post of the Director of Art. He was then appointed as the Inspector of Art and eventually retired in December 1930.93

The course syllabus at the J. J School was very structured and Dhurandhar developed mastery over Western style of realistic form of art. He was skillful in drawing sketches, portraits and nature paintings. Dhurandhar also drew paintings on historical and mythological subjects which were realistic and dominated by human figures.

His painting of ‘Music Lesson’ won the cash reward in the exhibition of the Bombay Art Society in 1894. He won Gold medal for his painting ‘Gaurbai Tu Aalis’ in the 1895 exhibition of the Bombay Art Society and he became famous thereafter as he was the first Indian ever to be so honoured!
His painting ‘Glory of Pandharpur’ received acclaim in the prestigious Wembley, London art exhibition in 1923. The British Empire Review newspaper also showered commendation on the painting.

Besides portraits, Durandhar also chose subjects like the Indian festivals and traditions for his paintings. He drew on the ways and manners of the higher middle class society, especially the customs of his own Pathare Prabhu community. These painting portrayed the then prevailing social system and practices and so became invaluable to the scholars of the history and sociology.

He drew paintings of ladies from reputable families and royal families in the attire of sarees & blouses, having done hairdo and wearing jewelry. Appropriate to the theme of the painting, he would choose background of nature & greenery or grand palaces. He used to draw ladies wearing variety of posh sarees and gents wearing grand attire while depicting marriage ceremonies. He would show the beautiful creases, fine texture, refreshing colours and his handling of water colours made his drawings very popular.

Dhurandhar had his own distinctive style. The style was predominantly based on sketching and therefore he could effectively use water colours instead of oil colours. Whether he drew sketch of a woman or a man, he made sure to maintain the form of the human body to make it look attractive. We can see abundance of human forms, at times even the male forms, in rhythmic and delicate postures. While trying to emphatically express the subject to the painting, he focused only on the human forms and their outward expressions and gestures. This made his paintings very attractive and conveyed the core of the subject too but it failed to create lasting impression. It was probably an inadvertent effect of working more for publishing houses and advertisement world. Paintings of his contemporary artists Trindad and Taskar carried more artistic values and were more delightful than Dhurandhar’s. Dhurandhar’s uniqueness was in his continuously drawing sketches, excellent guidance to art students and the satisfaction his superiors got through his work.
Dhurandhar developed a habit of regularly drawing sketches like an art student and maintained it throughout his life. His daughter, Ambika Dhurandhar, had preserved 80 – 85 of his sketch books. You can find sketches of wide variety of people from Mumbai and other parts of the country, their attire, the vehicles plying on the road and various places. Sketches from these books are available in many art galleries and in private collections.

He used sketchbooks of various sizes and used to note down the heading of the sketch, date and the place alongside his signature. He would use pencil or pen and colour part of the sketch with water colours thereby enhancing the beauty of the sketch. His very well known ‘Women of India’ album consists of sketches of women from various regions of the country. Otto Rothfield, the art lover District Collector of Alibag, edited the album. Another invaluable catalogue of his was the unpublished ‘My Wife in Art’. He had sketched his first wife late Bapubai and second wife Gangubai in various postures and had dedicated the album to them writing a very touching forward in his own handwriting. This whole collection portrays the love and affection Dhurandhar felt for his wives. His sketch of the first wife lying dead and the title ‘Bapu is Dead’ is very touchy.94

Six artists from the country were selected to paint four paintings for the Law Member’s Room in the Imperial Secretariat. Dhurandhar was one of them. These paintings on the subjects ‘Wealth of a Woman’, ‘Adoption’, ‘Donation at the time of Death’ and ‘Courtroom Scene’ were completed in the year 1928 – 29.

Dhurandhar began teaching in J. J. School of Art in the year 1896. He also worked as an Acting Director when Soloman was on leave. After retirement too, he was given six extensions while working as an Inspector of Drawing, a very respected post in the school. He was the first Indian artist to get such extensions and to be conferred with the title Rao Bahadur Dhurandhar retired from J. J. School in 1930.
He was the first artist from Maharashtra to acquire a post of authority, a title and wealth. Mahadev Vishnu Dhurandhar was a fusion of talent, scholar and creativity.

He continued drawing after retirement from his residence in Khar. He travelled to Europe with his family and artist daughter Ambika. He could see the famous creation of the top European artists during his tour. He continued drawing after return and also wrote memoirs of his days at J.J. School of Art. He published this autobiography, Forty One Years in Temple of Art, in the year 1940. This book is of importance to understand the history of the period of this Bombay school.

During his young days, he was not attracted towards the Bengal Revivalist movement or the Bombay Revivalist movement, trying to preserve the Indian art values, of 1920. He was also not drawn towards the modern art movement, taking shape in Bombay & all over India, of 1935. He neither supported nor denounced such movements. He rather remained neutral regarding such controversial issues.

After Raja Ravi Verma, it would be Dhurandhar who became popular and successful artist in the early 20th century, portraying in his realistic art form the then social life as also his work on the events from the historical and mythological literature.

This painting was rendered by Rao Bahadur M.V. Dhurandhar. (Plate No. 4.7) This painting shows the royal procession of a king moving towards the fort. The procession depicts the king’s entourage of elephants, soldiers with their artillery and the horses travelling from a hilly area towards their destination in a rhythmic movement. The chief/king of the entourage is seen presenting a person with a treasure box and sword. To the extreme right side of the bottom of the painting; the signature of the artist M.V Dhurandhar along with the year of the painting that is 1925 is mentioned. The medium used for the painting is gouache. Despite M.V. Dhurandhar being an artist from the Bombay Revival School, still no reflection of the Revival School is seen in his paintings. His style of paintings has similarities with the picturesque style of paintings of Mr. John Griffiths and Lord Lockyard
Kipling. It is to be noted that the origin of picturesque style of paintings were in the style followed or created by the Daniel brothers. There are total 22 human figures seen in the painting with two human figures gaining prominence as the central focus of the painting and the rest figures in the background. There are weapons, swords, flags and javelin seen in the hands of the figures. The procession shows movement in a rhythmic manner with either political, religious or social significance highlighted through a single triangular flag tied to a pole. The composition of the painting has a beautiful perspective to it and is divided into four parts. The first part has the king and his ministers, second part has soldiers, in the third part you can see the Fort at a distance and the fourth part has mountains divided into scenic landscape. The expertise over figure drawing is rendered brilliantly by M.V Dhurandhar.

Although the history of Academic Mural Painting in India dates back to 145 year tradition but the tradition of independently forming a Mural paintings class has completed 98 years. Artist M.V Dhurandhar was the only person who visited the Ajanta Caves to see the mural paintings during Mr. John Griffith’s tenure as the Principal as well as during the tenure of Mr. Gladstone Solomon. However the influence of neither the Ajanta style of Murals nor the Revival style can be seen on his paintings.

The picturesque style of academic realism introduced by William Daniel and Thomas Daniel in India, was popularized later by Raja Ravi Varma who followed the style and also gained commercial success from the same. This might be one of the reason why there is complete absence of Revival style even on the paintings of M.V Dhurandhar as he too followed the academic realism style to gain the same commercial success and popularity. Secondly, M.V Dhurandhar was a teacher of Academic Realism style of painting at Sir J.J. School of Art and also followed the same style for his commercial assignments. Therefore the style became an integral part of his forte. Thirdly, the picturesque style of painting practiced by Mr. John Griffith and Mr. Lockyard Kipling couldn’t have been changed in last years of their tenure at the institute. Also due to the attraction and inclination towards Academic Realism it was difficult to abandon the learned art. This resulted in a roadblock in
introduction and practice of any other new style of painting. All this could be mainly ascertained during the research and study of the history related to the art.

M.V Dhurandhar was one of the pioneers in the field of Academic Realism style of painting, there is a special mention in history that after death of Raja Ravi Varma, his unfinished paintings were completed by M.V Dhurandhar. This was the kind of stereotype image that was created of M.V Dhurandhar and he feared losing his credibility and popularity as an artist if he changed his style. Therefore because of these reasons he never changed his style but M.V Dhurandhar’s creativity cannot be questioned for the same.

2. SHRI. P.D. JAMSANDEKAR

The painting is rendered by Shri. P.D. Jamsandekar. There is absolutely no information available on the artist. It depicts the welcome ceremony of the Chattrapati Shivaji Maharaj on his way to Pratapgadh Fort. (Plate No. 4.43) The medium used for the painting is gouache and an influence of the picturesque style of painting of M.V. Dhurandhar is seen in this painting by Shri. P.D. Jamsandekar. There are total 14 human figures seen in the painting with Chattrapati Shivaji Maharaj perched on a horse with a javelin in his hand. Among his entourage, one of his assistants can be seen carrying a pole with a saffron flag. Because of the way the flag is seen flying the painting gives a visual perspective of everything in motion with an indication of speed. To the right side of the painting at the bottom, the signature of the artist P.D. Jamsandekar with the year of the painting that is 1927 is mentioned. You can see a celestial nymph (Apsara) from the sky moving towards Chattrapati Shivaji Maharaj with a garland of flowers for him. The picture is composed mainly on the foreground and the fort of Pratapgadh in the background is seen in a faded manner.

3. SHRI. S.A.H.H. MULLA

The painting is rendered by Shri. S.A.H Mulla. (Plate No 4.44) There is no information available on the artist. The painting is on the daughters of the Nawabs (Muslim Landlords) displaying their grandeur. The daughter of the Nawab (Muslim Landlord) is the central figure of the painting and is accompanied by her maids and
servants in the sides. In the painting, a procession van be seen from one direction to another.

To the left side bottom of the painting, the signature of the artist S.A.H Mulla is mentioned and the influence of wash technique of artist and Professor Nagarkar from the Bombay Revival School can be seen. The year of the painting is not mentioned but the painting approximately belongs to the year 1927. There are total 9 human figures in the painting among which there are 5 female figures and 4 male figures. There are 5 animal figures in the painting. The Nawab’s daughter has leopard in her hand and her style of walking is different than the rest. There is a deer and a goat with her baby goat. A Muslim beggar (Fakir) is seen blessing the Nawab’s daughter with the Muslim prayer beads (Misbaha/Tesbih).

Traditional musical instruments are being played ahead of the procession which creates a rhythmic movement in the procession. The composition of the painting is treated as a memory drawing and all human figures are made on the foreground. The wash technique is beautifully used in the painting. The division between the poor and the rich is effectively expressed in the painting.

4. SHRI Y.D. KAWALI

He was one of the students who joined J.J. as a faculty member in Painting Department. His work was unique but it could also account for his picturesque nature paintings. He trained under Dhurandhar and Solomon. He was one of the artists who contributed in Committee Room paintings exhibited in the Wembley exhibition in 1924.95

The painting is rendered by Y.D. Kawali. (Plate no 4.45) The theme of the painting is the royal procession of the King through his kingdom. Gouache medium is used in the painting. Outside the painting to extreme right side on the edge; the signature of the artist Y.D Kawali along with the year of the painting that is 1925 is mentioned. The painting has in total 28 human figures and 2 animals in it.

The King’s procession depicts the royal procession of the King to showcase his administrative power over the kingdom. The King is seen seated on the elephant
with a colorful royal umbrella over his head which displays the royal protocol. The elephant is majestically decorated and the royal band of the king is seen playing traditional musical instruments ahead of the procession. The chief is seen dancing in the procession holding a flag in his hand. The procession sets into a rhythmic movement because of this. The royal entourage accompanying the king in the procession can be seen holding weapons like swords, axe and javelin in their hand. A dog is seen barking at the procession while one of the commander is seen scaring the dog with a javelin. The people of the kingdom are seen present on the road to welcome the king. Another commander is seen blowing a conch shell.

Although the medium used for the painting is Gouache, the use of the color Chinese white is used effectively in the painting. The composition of the painting is mainly in the foreground and middle ground. All the human figures are arranged between these two grounds and an influence of style of Jaganath Ahivasi can be seen on the painting.

5. **SHRI V.S. TALWALKAR**

He was one of the students who joined Sir J.J. School of art as a faculty member in Painting Department. His contribution in painting and decoration of pylons erected on the occasion of the visit of Prince of Wales was noteworthy. His work was exhibited in the Wembley exhibition in 1924.96

**(Plate no 4.46)** The painting is rendered by Shri. V.S. Talwalkar. The theme of the painting is Freedom Fighters going for a Salt march. The medium used for the painting is gouache. To the extreme right side of the painting at the bottom the signature of the artists Talwalkar is mentioned with the year of the painting that is 1944. There are a total of 49 human figures rendered by the artist including 19 men who are soldiers, 27 Freedom Fighters, 1 woman and 2 men who are foreigners. There is a strong influence of the Indian miniature style of painting architecture. There is a strong influence of the Bombay Revival School’s artist and Professor Jagannath Ahivasi.
The painting depicts the freedom fighters proceeding for the Salt march. The Salt March was a major nonviolent protest action in India led by Mohandas K. Gandhi in March-April 1930. The Salt March is also called the Salt Satyagraha or the Dandi March (since it ended in the town of Dandi, Guajrat, India). The soldiers are guarding and are seen standing on either sides of the streets. The freedom fighters are observed wearing South Indian attire including M.K. Gandhi. The painting is composed in three parts. The foreground consists of zig-zag wall which is influenced by the Indian miniature style of architectural painting. The wall composed in the foreground looks like a fort wall as it consists of cannons which are kept for protection. The middle ground consists of a procession which moves in a certain flow creating movement and rhythm. The wall composed in the background is an example of rendering done using the Cubist style (cubism style). Although the colour Chinese white is used in the painting but because of the sharp lines a visual perception of movement is seen in the painting. The composition of the painting is composed on the middle ground and gives an illusion of the characters being pasted on the background. The painting is rendered in a flat style.


Shri. Hari Ambadas Gaade was born at Talegaon Dashasar. In Amravati district, in a landlord’s family. He was a born artist. The Gaade family moved to Nagpur in 1934 and so Gaade completed his education there. He cleared his high school exams with flying colours. In 1938, he graduated in science and in 1942 he took admission in Jabalpur Training College to pursue his Bachelor’s in Education. (B.Ed). Apart from his regular studies, he continued his practice and study in art.

For his Masters project, he chose “Emotional Reaction to Colours by Children” as the topic. According to him, the artwork done by children was always connected to their fantasies and imagination. In 1947, he passed out from Sir J. J. School of Arts with First Class. In 1950, he stood first in the A.M (Art Master) exam. 97

Shri. Hari Gaade’s paintings were exhibited at the Bombay Art Society’s exhibition and, hence he was known as one of the budding artists. He was quite
socially active during his childhood and education period. During this period, the Gandhian era and the Freedom Struggle Movement was at its peak. At the same time, World War II was about to break. The era of technology had also begun.

All these events had a direct effect on the world of art. One of it was the beginning of the Progressive Art Group in 1948. This threw the art community into frenzy. This group had members like Shri. Francis Newton Suza, Shri. K.H. Aara, Shri. H.A. Raza, Shri. M.F. Hussain, Shri. H.A. Gaade, Shri. Sadanand Bakare (Sculptor). This group showed a new perspective towards social customs and rituals to acquire freedom in their design and art. This group’s manifesto was written by Suza.

The exhibition of the paintings of the Progressive Group was held in 1949 in the art centre of the Bombay Art Society. Gaade’s “Tea Street”, a landscape painting, became an instant hit there. This painting was specially adored by the Northern Post Impressionist artists. Gaade’s exhibitions were held in Surat and Baroda too. All the paintings and art in these exhibitions were very much praised by the art lovers.

Soon the Progressive Artist Group was disbanded. Shri. Gaade and Shri. Aara formed the Bombay Group with fresh new artists like Shri. Mohan Sawant, Shri. Shankar Palshikar, Shri. Vasudev Gaitonde and Shri. D.G Kulkarni.

Gaade has his own unique style in art. Gaade’s paintings show the use of colours in different scales His paintings before 1950 show more use of water colours. Later on, he used more of oil paints. His paintings also display liberal use of a mixture of painting knives and paintbrushes, which exhibit an aesthetic and free perspective. Due to which, even his paintings of the slums of Mumbai look beautiful. During this time, his painting “Kashmir” won the Gold Medal from the Bombay Art Society.

During 1958 to 1977, Gaade was the department Head in the Central Institute of Education which was affiliated to Delhi University. Exhibitions of his portraits were an instant hit in Delhi, Nagpur, Hyderabad, Budapest, Hungary and
Gaade always remained loyal to the principles of modernity. At the time, when Progressive group was functioning, Gaade used to draw the pictures of buildings (without people in them), or pictures about construction in the cities, which later on helped him to create paintings in abstract style. As he was a Biochemist, he made the use of paints in scientific way. Using the opposite colours to express emotions was the first thing that he loved. And he used to paint by managing all the technicalities of colours.

Gaade’s abstract drawings have a structural balance. Sometimes he gave more importance to the live harmony between colours and shapes than the structure of shapes. His pictures are considered in the expressionist styles as he expresses feelings by uniting colours and shapes, and that is why there is a continuity and freshness in his drawings and drawing style.

Gaade was one of the founder member of the Progressive group. He is also known as an expressionist and experimental artist, who would do abstract paintings.

Even though Gaade had a paralytic attack, in the year 1990. He continued to serve the art world. In 1992, he was felicitated with a “Kalatapasvi award” by the art forum of Maharashtra Government. He was also felicitated at the time of inauguration of the National gallery of modern art, in the year 2000.\(^\text{98}\)

H.A. Gaade was the founder member of the Progressive Artist Group. The painting depicts a scenario of the II World War. (Plate No. 4.47) in which the army is seen moving in a procession in part of a city. There is a signature of the artist H.A Gaade in English to the bottom of the extreme right side of the painting. The medium of the painting is gouache and the human figures seen in the painting is 112. Among the human figures seen in the painting there are 8 women, 1 child, 15 males (civilians) and the rest are soldiers. The painting gives an impression that of a center of a city to be of a war zone. The composition of the painting is from a ‘Bird’s eye
view’ and two point perspective. Because of this perspective, the painting has multiple dimensions and one can see several objects within the painting which are parachute landings, flights, trams, motorcars, trucks, bicycles on the streets. The painting is significant since it changed the visual parameter existent in the period.

7. **SHRI. PATHAN**

The painting is rendered by Shri Pathan. *(Plate No. 4.3)* The theme of the painting is the royal procession of the Rajput King through his kingdom. The medium used for the painting is gouache. There is a strong influence of the Rajput miniature style of painting. To the extreme right side of the painting on the outside surface, the signature of the artists that is Pathan is mentioned. The painting is approximately rendered in the year 1943. There are total 26 human figures in the painting among which the Rajput King is seen perched on an elephant. Every human figures in the painting is seen wearing traditional costumes. There are 12 human figures of the females and 14 human figures of the males and 3 elephants. The composition of the painting is divided into 2 parts that is foreground and background. The main subject is composed on the foreground. From the background, the ladies from the windows of the royal palace are seen looking at the procession. There are two servants blowing the wind instrument and another servant carrying a flag which is seen flying in the air and because of this it gives a visual perception of the procession moving in one direction. Although the colour Chinese white is used in the painting but because of the sharp lines a visual perception of movement is seen in the painting. The composition of the painting composed on the foreground, gives an illusion of the characters being pasted on the background. The painting is rendered in a flat style. The influence of Bombay Revival School is seen on the painting.

8. **SHRI. ARJUNAGI**

The painting has been painted by the artist Shri. Arjunagi. *(Plate No. 4.48)* The theme of the painting is soldiers preparing for a war. The medium used for the painting is gouache. There is a strong influence of the Indian miniature style of painting. To the extreme right side of the painting at the bottom the signature of the artist Arjunagi is mentioned with the year of the painting that is 1943. There are a
total of 55 human figures including 12 women and 20 civilian men and 23 soldier men. There are a total 5 animals including 4 elephants and 1 horse. The locality shown in this painting is a Muslim area as it consists a Mosque. It has an influence of the Mughal Miniature style of painting. The soldiers are moving towards the battlefield in a proper procession with the elephants. The civilians in the area nearby the Mosque are observed to be very scared and worried. The civilians are dressed in the traditional attire. The painting is composed in three parts including foreground, middle ground and background. The wall between the Mosque and the street creates a different rhythm and division in the painting. This has been adapted from the Mughal Miniature style of painting. The artist has rendered the maximum figures in the foreground, the middle ground consists of few scattered figures whereas the background consists of a wall and the horizon.

9. **SHRI. R.V. GANOO**

The painting is rendered by Shri. R.V. Ganoo (Plate No. 4.49) the theme of the painting is soldiers going for a war. The medium used for the painting is Water colour and gouache. There is a strong influence of the Indian miniature style of painting. To the extreme right side of the painting at the bottom the signature of the artist Ganoo R.V is mentioned with the year of the painting that is 1944. There are a total of 36 human figures rendered by the artist including 31 men who are soldiers, 2 women soldiers, 2 women who are civilians and 1 child. The artist has also drawn animals which include 12 horses. This painting depicts a scene in which the soldiers are preparing for a war and are greeting and meeting their family before leaving for the battlefield. There is a procession which is going towards the battlefield. This march consists of the soldiers and their horses. The painting is composed in three parts including foreground, middle ground and background. The figures are rendered in all the three grounds and equal weightage is given to all the parts of the painting. The horses and the trees are painted in the Miniature style of painting. The artist has developed his own style of rendering human anatomy in his painting and that is the reason the human figures in his painting look very elegant.

Artist Shri. Indra Sharma was born in the house of a traditional Nathdwara miniature artist family in Kurawad in Rajasthan. Like his cousin brother B.G. Sharma who was a well-known artist, he also took the lessons of primary art education from Gopilal and Khubilal who were elderly teachers.

In the year 1943, he was invited to some temples in Karachi for the restoration of the pichwahi style of paintings. At that time Seth Gokuldas identified his image and hence invited him to Kolkata. Indra Sharma’s paintings flourished under his guidance. He got into Sir J.J. School of Arts under the guidance and training of respected Gokuldas.  

Indra Sharma is well known in India for the faces which he drew for the Indian Gods and Goddesses mentioned or described in the Hindu ancient scriptures. When he was in J.J. School of Arts, he received the ‘Dolly Coursetji’ gold medal and also received the ‘Maharana Mewad’ (award well-known award from Udaipur.)

With the help of modern techniques he transferred the images of Gods and Goddesses and saints in the places where the Indians devoted or worshiped the deities. His paintings had a great demand in foreign countries.

The miniature style paintings done by Sharma were painted by him on a large scale or in a large size (format) in a very lively style and is a treasure which is rare and precious. The faces of the mythological deities in the paintings which he painted had a very close resemblance with the Gods and Goddesses.

He played a big role in giving a definite form of the Gods like Ardhanarishwar, Hanuman, Ram, and Krishna to the people with the help of his paintings. The Indian traditional style of miniature is a feature which can be observed in the paintings which Sharma has drawn. He was the artist who broke the trend of drawing only a profile part of the Gods’ faces and brought the faces of the deities alive as if seen in reality. He mastered the art of rendering the expression in the eyes by half close and full open eyes. According to the description given in the ancient texts of sculptural science (iconography), postures of Gods and Goddesses,
weapons, clothes, ornaments, played an important or major role in his paintings which he drew as it is.

Expressing the spirituality through his art and unique masterpieces were meant to inspire peace and reflection in the viewer. With sections on Major Hindu deities and classic Vedic texts that include both art and accompanying descriptions. ‘In a World of Gods and Goddesses’ is the definitive collection of Indra Sharma’s lifework. By combining contemporary and traditional artistic styles, Sharma created icons of Hindu Gods and Goddesses that were altars of worship for millions. Steeped in India’s ancient Vedic cosmology, these prayerful, captivating paintings contain a complete who’s who of the Hindu pantheon—Ganesh, Devi, Shiva, Vishnu, Laxmi and Krishna all came alive in this unique and richly colored work.100

An American publication ‘Mandala’ published his book with the title ‘In a World of Gods and Goddesses: mystic Art of Indra Sharma’. An American named James Bay practiced Hinduism and reached up to the stage of becoming a priest and criticized the paintings in the book on the basis of Indian philosophy whereas the preface in this book is written by Prof. Yogesh Attal.

In the year 2002 in America his book got the ‘Ben Franklin’ and ‘Gold Ink’ awards which were considered to be the most prestigious awards in the world of publications. He died in the year 2006.

Although Indra Sharma lived on the Earth he played a significant role in depicting the visuals of the deities who were present in the heaven. As he was very busy in the creation of his art he did not exhibit his artworks in any exhibition held in India nor in any foreign country except the exhibition held in Nehru Center in Mumbai.101

The painting is by Indra Sharma. (Plate No. 4.50) It depicts the procession of a king moving towards the war zone in a symmetric manner in a war like situation (War Procession). The medium used for the painting is gouache. The uniqueness of the painting lies in the visual perception created according to which one can experience the situations unfolding simultaneously in the painting. To the extreme
right side of the painting in the bottom, there is a signature of Indra Sharma with the year of the painting mentioned that is 1949.

The total human figures in the painting are 35 with 2 elephants and 2 horses seen in the painting. There is an influence of the Indian miniature style of painting on Indra Sharma’s painting. The composition of the painting is divided into two parts. The foreground and middle ground in the painting are combined together to create the situation between this. The background is rendered separately in the painting. The attack on the Emperor perched on the elephant, the attack by the chief with a javelin by sitting on the horse, the hustle-bustle of the elephant and the posture of the horse is beautifully expressed in the painting. The attack by the rest of the soldiers on the chief shows the fight between the Hindu and the Muslim (Mughal) soldiers. The soldiers scattered in the background and the houses at a distance lend a different visual parameter to the painting.

The style of the painting shows a strong influence of the style of painting by Shri. Jaganath Ahiwasi from Bombay Revival School.

11. SHRI V. B. PARAB (1928-2011)

Shri. Vasant Baburao Parab was born on 12\textsuperscript{th} February 1928 in Bombay. He passed Matric examination from the University of Bombay in 1945. He joined Sir J.J. School of Art, Bombay in 1945. He won various prizes and Government Scholarships during his academic career. He passed his Diploma examination in Drawing and Painting in First Class, standing sixth in order of merit in the year 1950. Parab studied one year Post Diploma in Mural Decoration in the year 1950-51. He further studied Print making under Prof. Y.K. Shukla in 1953-54. He was appointed as faculty of Sir J.J. School of Art, Bombay in 1951 and worked as a professor till 1968. Later he worked as a Dean at Chitrakala Mahavidyalaya, Nagpur from 1972-1979. In the year 1986 Vasant Parab retired as a Dean from Sir. J.J. School of Art, Bombay.\textsuperscript{102}

Vasant Parab had participated at various National and International exhibitions and competitions. He won many prestigious awards at various
competitions organised by Bombay Art Society, All India Exhibition and many other exhibitions for portrait painting, print making and poster making. He participated in different activities when he was working as a Dean. He carried out various Inter-Collegiate Drama, Folk Dance competitions which encouraged the students. He also worked as a Chairman of Kaladeep students organisation at Sir. J.J. School of Art, Bombay. He was the founder of Kaladeep students organisation. Parab had studied print making subject under Prof. Y.K. Shukla who learnt the technique of print making in Europe. Parab was the first person who introduced print making as a major subject in the academic curriculum.

He published articles in Marathi in Satyakatha, Loksatta, Sakal and Maharashtra Times. He worked as a Convenor of Centenary Exhibition of Sir J.J. School of Art in the year 1957. He curated an exhibition depicting Art and Culture of India on the occasion of the First World Hindi Conference at Nagpur in 1976 which was inaugurated by late Smt. Indira Gandhi. He organised a retrospective exhibition of late Prof. Shankar Palshikar at Jehangir Art Gallery. He worked on various committies in Maharashtra and other states. He was also appointed on the board of studies in fine arts at Pune, Marathwada and M.P Universities and was associated in forming syllabus in Fine Art. He worked as a committee member of Jehangir Art Gallery, Prince of Wales Museum.

He also painted portraits of various renowned personalities like Mahatma Gandhi, Shri. Vasantrao Naik, Chhatrapati Shivaji Maharaj and many more. He was commissioned to paint a live portrait of late President Shri K.R. Narayanan in the year 1997. This portrait is in the collection of Rashtrapati Bhavan.  

The painting is rendered by Vasant Parab. (Plate No. 4.51) The theme of the painting is Freedom Fighters going for a march. The medium used for the painting is Gouache. The signature of the artist is available at the back side of the painting. The painting was done in the year 1949. The painting depicts the freedom fighters going for a march to demand a separate state of Maharashtra. The police men are obstructing the freedom fighters from continuing their protest procession. The painting has a total of 27 human figures consisting of 3 policemen who are male, 10
women and 14 men. The figures are dressed in a typical Maharashtrian attire. The painting has an influence of the Bombay Revivalist era. Also the painting has a strong influence of artist Shri. Jagganath Ahivasi. Chinese white has been used to create a flat visual perception. Limited palate has been used to paint the painting. The painting has been divided into three parts including the foreground, middle ground and the background. The foreground and the middle ground consists of the human figures whereas the background consists of a landscape. The composition is treated like a memory drawing.

12. **SHRI. P.V. BACHVANI**

The painting is rendered by artist Shri. P.V. Bachvani. **(Plate No. 4.52)** There is no information available on this artist. The theme of the painting is 'Travelers' and despite this it can be seen they are travelling one after another in a set motion. Because of this it has a visual perception of a procession. Although the medium used for the painting is gouache, an influence of the style of artist Shri Jaganath Ahiwasi of the Bombay Revival School can be seen. To the right side of the painting on the edges, the signature of the artist Pushproshnam Bahcvani is mentioned in Devnagri script, however the year of the painting is not marked. Approximately the painting may be rendered in the year 1952 since the style belongs to that era.

In the painting King and his servants can be seen going on a journey. They are Rajputs and the King looks different because of his royal costume. His servants are seen wearing simple costumes. They are moving one behind the other and are led by the King in the front of the procession. The camel of the king is shown in bright Chinese white colour. There is a little influence of the Indian style of miniature painting on this painting by P.V Bachvani. There are total 3 human figures in the painting and 3 camels in the painting. The composition of the painting is divided into two parts that are foreground and background. There is a curvature of horizon line which is derived from the miniature style of painting and this gives a depth to the painting. This also creates a different visual perspective to the painting. The painting is based on the foreground and the background is done as a support to the painting.
The colours blue and red are effectively used in the painting. An impression of early morning is seen with the crescent moon shown in the sky. The 80% space in the painting is covered by the main subjects still there is a fine balance seen in the painting.

13. SHRI S. KESKAR

The painting is rendered by Shri. Shubhash Keskar. (Plate No. 4.53) The theme of the painting is the royal procession of the Mughal King through his kingdom. The medium used for the painting is gouache. There is a strong influence of the Mughal miniature style of painting. To the extreme right side of the painting at the bottom the signature of the artists that is Subash Keskar is mentioned with the year of the painting that is 1955. There are total 8 human figures in the painting among which the Mughal King is seen riding on a horse. There are 5 human figures walking along the horse while one is seen holding the horse in which 4 human figures are seen wearing bright Chinese white costumes while 1 is seen wearing green colour costume denoting a lower rank probably a caretaker of the horse seen pulling the animal. By the expression of the painting, it reveals that they are Mughal soldiers. In the front of the procession there are two human figures playing the traditional wind instrument. Each soldier has weapons like swords, javelin and shields. Although the colour Chinese white is used in the painting but because of the sharp lines a visual perception of movement is seen in the painting. The composition of the painting is composed on the foreground and gives an illusion of the characters being pasted on the background. The painting is rendered in a flat style.

14. SHRI. M. D. VYAS

The painting is rendered by Shri. M.D. Vyas (Plate No. 4.54) the theme of the painting is soldiers going for II World War. The medium used for the painting is gouache. There is a strong influence of the Chinese style of painting. To the extreme right side of the painting at the bottom the signature of the artists that is a stamp mark is mentioned whereas the artists name is mentioned at the border of the painting as M.D. Vyas. There are a total of 46 human figures in this painting including 2 women civilians in the huts and 44 men who are soldiers are observed. The painting depicts the soldiers going forward in a procession as they march.
through the streets of the village towards the battlefield. The two women civilians are looking at the soldiers from their windows respectively as they are frightened. The style in which the huts are rendered seems as if the area of the painting is of Bengal. The painting is composed in three parts, wherein the foreground and middle ground have been merged together with diagonal geometry. The background has an influence of miniature style of painting and it has a small patch of sky on the horizon.

15. SHRI. M. POWLE (1947)

Shri. Madhu Powle joined Shri. J.J. School of Art, Bombay in 1963. He won various prizes and Government Scholarships during his academic career. He passed his Diploma examination in Drawing and Painting in First Class. Madhu Powle has worked as an artist for the Indian comic book collection 'Amar Chitra Katha', a series of stories from Indian mythology, history, folklore and culture. The series, initiated by writer and editor Anant Pai in 1967. Artist Gopal Padmashali was his batchmate during his academic study at Sir J.J. School of Art, Mumbai. His paintings which are done in Revival style are in collection of Sir. J.J. School of Art, Discovery of India at Nehru Centre Mumbai and City Museum, Kolhapur. He has also painted Panel No. 59 of Rani Laxmi Bai of Jhansi and Tatya Tope, both riding side by side depicting scenes from the long history of this country, British period, culminating in the attainment of Independence in 1947 at the Parliament House, New Delhi.104

The painting has been composed by artist Powle Madhu. (Plate No. 4.55) The theme of the painting is Freedom Fighters going for a march. The medium used for the painting is gouache. The signature of the artist is available at the back side of the painting. The painting was done in the year 1947. The painting has a total of 14 human figures including 4 women and 10 men. The procession moves towards the left hand side. The people in the procession have flags which are of the Pre-Independence movement. The person leading the procession has a plough carried on his shoulder and another man has a banner in his hand protesting in the procession. The hair style of the women is done in a very modern style. Although the colour Chinese white is used in the painting but because of the sharp lines a visual
perception of movement is seen in the painting. The composition of the painting is composed on the foreground and middle ground. The painting is rendered in a flat style. The background is painted with dark to light gradation. The painting has been rubbed with the help of a shell to achieve a certain shine to the surface of the painting.

UNKNOWN- 2

The information about the artist is not available. **(Plate No. 4.2)** There is no signature or the year available on the painting. The theme of the painting is Freedom Fighters going for a salt march. The Salt March was a major nonviolent protest action in India led by Mohandas K. Gandhi in March-April 1930. The Salt March is also called the Salt Satyagraha or the Dandi March (since it ended in the town of Dandi, Gujarat, India). The medium used for the painting is gouache. There are a total of 81 human figures rendered by the artist including 39 men who are soldiers, 6 soldiers sitting on the horses, 31 Freedom Fighters, 13 women and 12 men, 6 small boys. The painting depicts that the freedom fighters are proceeding for the Salt march. The soldiers are guarding and are seen standing on the either sides of the streets. There is a strong influence of the Indian miniature style of painting architecture. There is a strong influence of the Bombay Revival School’s artist and Professor Jagannath Ahivasi. The painting is composed in three parts. Foreground, middle ground and background. The middle ground consists of the procession which moves in a certain flow creating movement and rhythm. We can see salt collected and kept aside in the background. In the foreground we can creek flowing in which small fishes, turtles are visible. Although the colour Chinese white is used in the painting because of the sharp lines a visual perception of movement is seen in the painting.

There is no information available on these artists but these paintings are important for research of political procession painting and the history of revival paintings of Bombay school.
Table 4.13: Political Procession Paintings Artists there is no information available on these artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Artist</th>
<th>D.O.B Approx</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R.D. Jamsandekar</td>
<td>1910</td>
</tr>
<tr>
<td>2</td>
<td>S.A.H. Mulla</td>
<td>1910</td>
</tr>
<tr>
<td>3</td>
<td>Y.D. Kawali</td>
<td>1912</td>
</tr>
<tr>
<td>4</td>
<td>V.S. Talwalkar</td>
<td>1912</td>
</tr>
<tr>
<td>5</td>
<td>Pathan</td>
<td>1922</td>
</tr>
<tr>
<td>6</td>
<td>Arjunagi</td>
<td>1922</td>
</tr>
<tr>
<td>7</td>
<td>R.V. Ganoo</td>
<td>1923</td>
</tr>
<tr>
<td>8</td>
<td>P.V. Bachvani</td>
<td>1931</td>
</tr>
<tr>
<td>9</td>
<td>S. Keskar</td>
<td>1934</td>
</tr>
</tbody>
</table>
REFERENCE

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44. Ibid.93
45. Ibid. 97
46. Ibid. 149
47. Ibid. 98
48. Said the renowned painter and restorer Manohar Mhatre in his interview.
49. Said the renowned painter Ex-student and senior artist Ms. Ambutai Dhurandhar in her interview.
50. Said the renowned painter and restorer Manohar Mhatre in his interview.
51. पवार सुभाष एकनाथ, महान भारतीय चित्रकार, गौरी पवार, नवीन मुंबई, 2012, पृ. 97
52. बहुलकर सुहास, बहुलकर सुहास, घायरे दिपक, दृश्यकला निर्देशिका', खण्ड 6, हिन्दुस्तान प्रकाशन, मुंबई, 2013, पृ. 381, 390
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