

door. One of them sung very well indeed and we were so pleased with him that we asked him to come again in the evening.

**F**rida~ 11<sup>th</sup> December 190)

This morning at about 8 landed in Bombay Lord Lamington the new Governor. We were too busy to go and see his arrival. From his photograph which all the daily papers have published, he appears to be a handsome young man. In the evening [we] went to the market to enquire if [we could] get big mirrors for the Raja of Kurapam. We have given up our visit to Gondal.

**S**aturda~ 12<sup>th</sup> December 190)

Lord Lamington the new Governor landed this morning and not yesterday as I have meant by mistake. Had nothing worth recording yesterday and the 11<sup>th</sup> ought to have been left a blank. Received a letter from the Raja of Kurapam regarding certain mirrors.

**S**unda~ 13<sup>th</sup> December 190)

At 9 to night we attended the music party in connection with the marriage of our friend Bhavani Das Narain Das Motilala. The woman who sang and danced was both candid[?] and skillful. We returned home at about 10 o'clock in the morning.

**M**onda~ 14<sup>th</sup> December 190)

This morning I went to the Girgaum side with the object of making a pencil sketch of 'Cold Drink Shop' as they advertise. It was not as interesting as I thought. On my way back I called on Mr Durandhar, Artist, 241 Mr Bhagavan Das gave [a] sitting, Mr Rustom Hormusji Coorlawala called in the afternoon with his mother. We attended the wedding procession of Mr Bhavani Das. There was a very large attendance of friends and relatives of the young man.

**T**uesda~ 15<sup>th</sup> December 190)

I called on Mr Dwarak Das who in consultation with the other trustees of the late Mr Dharmsey Sandir Das gave an order for a life size full length portrait of the deceased gentlemen with his photographs and instructions as to his complexion etc. Brother got fever towards the afternoon. I called on the Income Tax Collector with his son Mr Rustom Hormusji to represent to him that it was unjust to levy the tax from us, as we had made no profit during our stay.

**W**ednesda~ 16<sup>th</sup> December 190)

Brother had high fever last evening but this morning the temperature has become nearly normal. I visited Dr Sir Balachandra and got a mixture for him.



We were intending to leave to night but owing to Brother's ill health our departure has been postponed to the 21 st. Three oil paintings of Brother were this day despatched to the joint secretary, Madras Industrial Exhibition Committee. Ayappan<sup>242</sup> who has recovered from his fever has had a relapse this evening. A mixture has been got for him from Powel and Co.

Thursda~ 17th December 190)

In the morning Sir Balachandran called to enquire after my brother's health and after a few minutes' conversation left. In the afternoon we [I and Venku]<sup>243</sup> went to the market to make some purchases. I returned home at about 6 and went out again to Powel and Co. to ask them to make certain improvements in the truss that they made for Brother. On my way back I paid a visit to Mr Shivaji Dharmaji.

Frida~ 18th December 190)

Early this morning I went to Mr Bapuji's to enquire after his health, then went to the Jackaria Masjid and made a pencil sketch of the gate of the Mosque. In the afternoon I went to the Sitaram Buildings from which I tried to make a sketch of the Bombay harbour. Unfortunately for me a thick veil of smoke or mist enveloped the distance and shut out the hills from view.

Saturda~ 19th December 190)

Early in the morning I went again to the Jackaria Masjid to sketch some of the details of the Masjid gate. From there I went to Hussainally's shop and took an easel and some colours and returned home. Brother was sketching the portrait of a Parsee with [a] fine grey beard [with a] bright and cheerful countenance.<sup>244</sup>

Sunda~ 20th December 190)

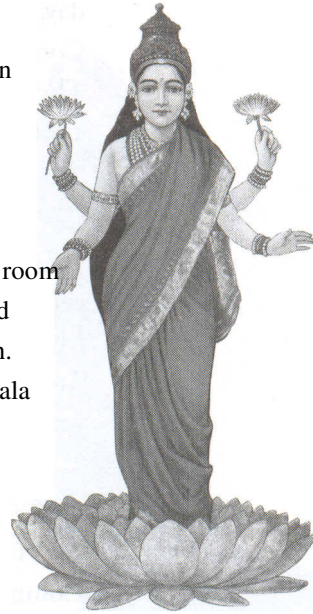
This evening we paid a parting visit to such of our friends as had called on us during our stay here, but all were out. We purchased Fellow's Syrup from Powell and Co.

Monda~ 21st December 190)

We could not leave Bombay today as we have intended owing to want of room in the Mail train for Madras. All the seats of the 1st and 2nd class carriages had been pre-engaged. In the morning I went again to the Jackaria Masjid to sketch. Today being I'dh-a Mohamedan festival all followers of Islam appear in their gala dress. In the evening Brother and I paid a visit to Mhatre's studio.<sup>245</sup>

Tuesda~ 22nd December 190)

This morning we received intelligence of the success of the Thiruvella Rajahs in their suit against Mariyapilli. <sup>246</sup> We were very





very pleased at the news as we have taken a deep interest in the family and as we have advanced them monies to conduct their cases. We left Bombay for Madras by Mail train at 9.30 p.m. A few friends were at the station to see us off.

Wednesda~ 2)rd December J 90)

The whole day spent in the train. Our only companion was Mr Wacha, [D.E. Wacha] the General Secretary of the National Congress who was proceeding to Madras. He is a well known patriot who has been working hard for the amelioration of the British administration of India. The last night and the morning were very cold. In the evening Mr Wacha became sick and vomited several times. He said that the jolting of the train produced sickness in him. At Wadi an Englishman came into our compartment and behaved rudely.

Thursda~ 2+th December J 90)

There was a long plague examination at Perambur this morning. We were given passports to present ourselves for examination before a medical officer. We drove to Mr Bauliah Naidu's house on the Poonamallie Road. My brother's second son Rama Varma<sup>247</sup> who is attending the School of Arts was present at the station. In the evening we drove to the Central Station to get back our luggage and next visited Hindu [The Hindu'] office before returning home.

Frida~ 25th December 190)

This morning we went to Royapettah to engage a carriage. At present the carriage hire is very exorbitant [*sic*]. We have engaged one for Rs 7 per day. Madras is now full of visitors [who] come to see the industrial Exhibition, Congress, Park Fair etc. Wrote letter to Kurupam Raja and my cousin K.R.R. The weather at present is good here. We have received invitation cards to attend the Exhibitions.

5aturda~ 26th December 1 90)

This morning we drove to the Spring Gardens to attend the opening ceremony of the Exhibition which was performed by H.H. The Maharaja of Mysore. There is a large collection of exhibits from all parts of India. The Fine Arts Section is very poor. We took only a cursory view of the show as the time was up. In the evening we drove to Mylapore.

5unda~ 27th December J 90)

The Industrial Exhibition Committee wants Brother to be judge of the Committee for awarding prizes to the exhibits. In the evening we visited the 6th Prince of Co chin and then returned home.



Monday: 28th December 1900

We went to the Government House at about 1 p.m. and wrote our names in the visitor's book. We next visited Mr L.M. Wynne, Private Secretary to the Governor and asked if we might give a coat of varnish to Sir A. Havelock's portrait, but he said that we need not take the trouble since a certain man from Calcutta had undertaken the work. The Congress commenced its sittings. We did not attend this day's meeting. There are signs of approaching rain, the sky is getting cloudy.

Tuesday: 29th December 1900

A wet and rainy morning. At 2.30 paid a visit to H.H. the young Maharaja of Mysore. When we got down from the carriage the Maharaja himself came to the door and took us in. We had about 15 minutes' conversation. He is though young-a very polite and courteous prince. We were very pleased with him. We next went to the meeting of the judges of the Exhibition's Committee. Brother and myself are judges in the Fine Arts Section and I am appointed to award prizes in the Musical Instruments [Section] too.

Wednesday: 30th December 1900

A very wet and rainy day. We did not go out owing to the heavy downpour. This state of the weather has spoiled the Exhibition, the Congress and the Park Fair, all which are leaking and flooded. There is a general disappointment expressed. We spent the day very lazily at home as nothing could be done in the heavy rain.

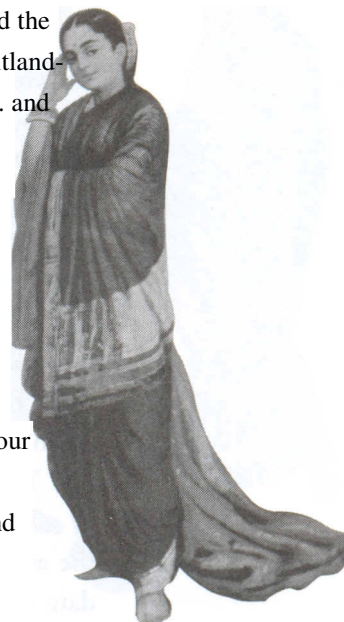
Thursday: 31st December 1900

The whole of the last night [and] this morning rainy. In the afternoon we visited the Exhibitions notwithstanding the rain and went round and examined the various articles in the Fine Arts Section. We met there a fellow judge-Dr Maitland-who was engaged on a similar duty. The Mount Road near W.E. Smith & Co. and Chindadripet are under knee-deep water.

**1.90+**

Friday: 1st January 1901

We went early in the morning to the Exhibition building where we met our fellow judges. We walked round and noted down those things we thought worthy of prizes and commendations. The Mysore Sandal Wood Carvings and the Vizagapatnam ivory carved caskets are wonderful works and we have recommended gold medals for them.





Abindranath Tagore

Jamaneprakash Ganguli

Artist of Calcutta

Rattansi Liladhar

A Bhatya gentleman whose acquaintance we were glad to make on account of his musical proclivities. He resides on the Malabar Hill, Bombay

A.L. Nair

Proprietor of the Firm, known as Messers Powell & Co. Duncan Road Bombay

Dwarak Das Godhavji and his son Vithal Das Dwarak Das No 1 Girgam Back Road Bombay

M. Gopal Menon

Vakil and Municipal Chairman

Tellichery

## The End of the Diary and After

C. Raja Raja Varma continued to write a diary till the end of 1904, when he fell seriously ill during their consignment in Mysore. He did not recover and died after an operation for an inflamed intestine which was performed in Madras on 4 January 1905. This last part of the diary has not surfaced yet.

The most reliable account of the last year of the Varma brother is given in N. Balakrishna Nayar's biography (Nayar, N.B., 1953) of Raja Ravi Varma, for which he could rely on the original diaries as well as on interviews which he conducted with family members still alive at that time. In 1953, he could still listen to stories told by Mangalabai Thampuratty, the youngest sister of the Varma brothers, and to the youngest son of Ravi Varma-Rama Varma.

Documentary evidence on Ravi Varma's life is scarce after his brother ceased to write. The few references in later biographies are mostly hearsay, biased, chronologically unreliable, and at times not well informed either. The following, therefore, cannot be understood as more than an exercise to put together the most reliable data into a chronological order to fill up the blanks in Ravi Varma's remaining short period of life.

The year 1904 was an eventful one.

The 1904 New Year's Honours List of the Imperial government announced the award of the Kaiser-i-Hind Medal to Ravi Varma. The diary entry of that date proudly announces:





The honour bestowed on my brother came without seeking. We never spoke to anyone about it, nor have we tried to get it..... This is the first time in Indian history that an artist is so honoured. Honours so far were given to officials and rich men who donated liberally to charitable causes. This honour will not fail the progress of art in India. The satisfaction this gives to us [the members of the Kilimanur family] is not a small one. I'm extremely glad, since the man who is honoured for his devotion of art and as the foremost painter of India, is my brother and head of my family. I have reason for great happiness being his inseparable companion, colleague and helper. (Nayar, N.B., 1953, pp. 180-1).248

The award was given in the name of Raja Ravi Varma, which caused ripples in the jealous and closed society of the Travancore aristocracy, who claimed that the suffix Raja was reserved only for the royals. Ravi Varma countered the opinion by claiming that in matrilinear usage he was entitled to affix a part of his maternal uncle's name to his own, and his maternal uncle's name was Raja Raja Varma. Besides, he claimed descent from the Rajas of Baypore near Calicut.

Ravi Varma's granddaughters were adopted to the royal court of Travancore as Ranis of Attingale and therefore were the senior and junior Ranis of Travancore and future mothers of the ruler of the state. Ravi Varma had a secure and fixed place in the highest echelons of the traditional aristocratic hierarchy of Travancore.

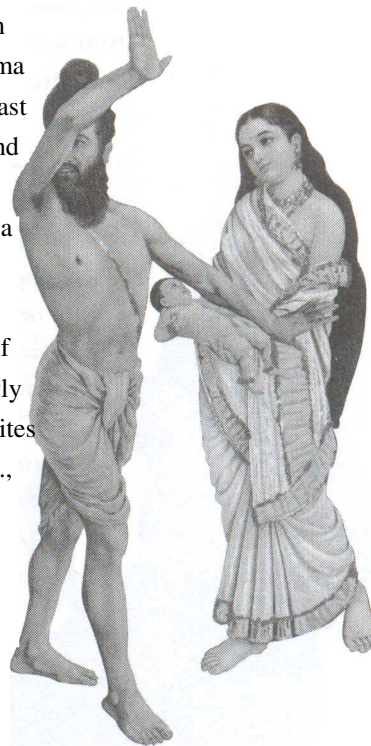
The brothers participated in the 1903-4 exhibition of fine arts in Madras, which fetched them several medals. Raja Varma's painting *Siesta* fetched the gold medal and, for his two other landscapes *Triplicane Temple* and *Morning Prayer*, he was awarded the bronze medal. Ravi Varma's son Rana Varma also got an award during this exhibition.

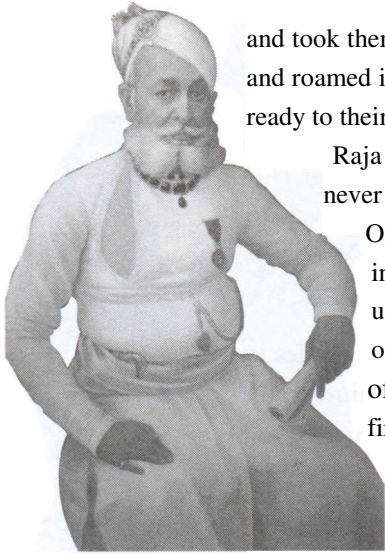
On their way back to Trivandrum they halted at Mayavaram where their nephew Ravi Varma was the collector. There the news reached them that Code Varma had died. Code Varma, the middle one of the three Varma brothers, was a litterateur and musician. Ravi Varma had to perform the last rites in Kilimanur. Later, he went to Trivandrum to visit his daughters and granddaughters who were now princesses of the royal household.

In the same year, Ravi Varma pledged the portrait of Sir T. Madhava Rao and four other paintings along with Rs 500 to the Victoria Memorial Fund,249 Calcutta.

The most important professional consignment during the later half of the year was an invitation to rearrange and repair the paintings in the newly built Jagan Mohan Palace in Mysore. Nayar's biography of Ravi Varma cites extensively from the diary entries, supplying authentic notes (Nayar, N.B., 1953: 205).

On 2 July 1904, the Varma brothers started for Mysore, reaching Bangalore railway station on the early morning of 7 July. An officer sent from Mysore Palace received the artist brothers





and took them to a building near the Bangalore Palace. They stayed there for two days and roamed in the town in a coach drawn by two horses provided by the state, and kept ready to their calling in front of their building.

Raja Varma wrote in his diary on the gardens in the Bangalore palace: 'I have never seen such a garden in India with so many European flowers.'

On 9 July 1904 they travelled by train to Mysore and were accommodated in a beautiful two-storeyed building painted white, which was formerly used by one of the ministers of Mysore, Sir Sheshadri Ayyar. A special officer was appointed to see to the needs of the guests. Raja Varma wrote about their sight-seeing during the first days:

...In the evening we roamed in a carriage about the city. It is not any more the city we knew 20 years ago.<sup>250</sup> There are wonderful changes. The new houses, gardens, wide avenues and junctions have changed the city into a new one...

As I felt a bit sick Doctor Appaya the deputy Doctor of the palace had to be sent for. He prescribed me some medicine. He was &om Coorg and could speak some broken Malayalam. He told that he learned it from the Malayalees who were working in the coffee-estates as labourers.

They visited the Maharaja on 10 July at 10.30 a.m. He appreciated art very much. Maharaja Krishnaraja Wadiyar, who was only twenty years old, received the artists with great pleasure, the very same way as did his father twenty years earlier. On that day they talked for twenty minutes and met again the next day.

The lavishness of the hospitality conveyed upon the artists can be judged from a still-extant letter, a communication between the officials in charge to look after the special wishes of the guests:<sup>251</sup>

July 16th 1904

MyDear Sir

Both Mr Ravi Varma & his brother are very anxious to listen to some Mysore music during their present stay here, and in connection with this I am to ask you to kindly have the necessary instruction issued to the following [persons] to wait on them, and entertain [them] as [it] may with their company. Soshanna & Subbanna (or Veena) Bidar Krishnappa & Vasudhvachan (for vocal music) Gulab Jan ( for Hindustani vocal music).

The brothers are making a series of character sketches in watercolours & they are desirous of including various types from Mysore in them. They would like to have the various classes of palace servants....

And indeed, a large number of watercolour sketches are still available which were done during their stay in Mysore.<sup>252</sup>

C. Raja Raja Varma one day entered into the diary the sentence: 'We are painting this portrait with our souls immersed in music.'

And the brothers reciprocated as grandly as they were entertained. Two pavens of gold and two zari-embroidered shawls costing twenty rupees each were



given to the music maestro Bida Krishnappa for teaching them two kirtans. This indeed was a royal gesture.

The Varma brothers *also* visited places close to Mysore. One entry narrates the visit to Srirangapatnam, the capital city of Tipu Sultan:

We went to visit Srirangapatnam which is only 9 najikas from here. The Fort and the city are situated on an island between the two branches of the Cauvery....

A man from the palace was sent along with us as a guide to explain the history of the Fort. First we visited the palaces around which historians give much importance. We saw the remnants of the Fort which was destroyed by the English in 1799. It is said that Tipu's end had also taken place here.

The hanging bridge, Sri Ramya Nath Temple and the Mosque are some of the sights we saw....

We stood spellbound seeing the grave of Tipu. In the time of Tipu's rule he made the Hindus in Mysore mere slaves. An old Muslim officer told me that the Mysore Government spent 900 rupees a month for preserving Tipu's grave....

The brothers used to go for long evening walks mostly along the path towards Chamundi Hill. It was at the back of the hill that Raja Varma came upon the sight of a village woman stepping out from the pond with a vessel on her head, and shielding her eyes against the setting sun. On the next day, **11** October 1904, he committed to his diary the decision to transfer this scene to a painting.

On 31st October he writes in his diary:

I am painting my picture 'Woman fetching water' or 'At the bank of the pond' which represents the peasant women of Mysore, with great difficulty this morning. She looks into the bright light with her eyes shaded with her left hand. In the background Chamundi Hills is seen standing and also its reflection in the water.

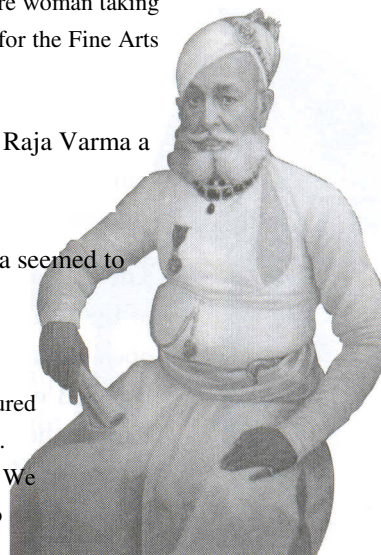
On 7 November 1904 he wrote:

Today I'm feeling better but still I'm weak. Brother has gone to the palace in the afternoon to finish work. I could not go with him. I stayed at home. The picture of the Mysore woman taking water 'At the bank of the pond' 48' x 28' I have completed and it has been sent for the Fine Arts exhibition in Madras which will be held next year.

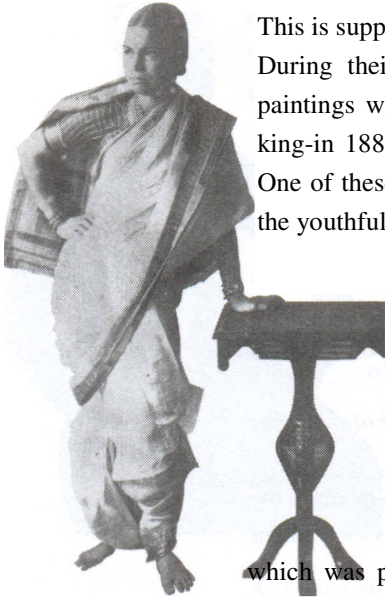
This was the story of the painting *At the Village Pond* which was to win Raja Varma a gold medal in the 1905 Madras Exhibition—alas—posthumously.

The work in the palace was over by 9 November 1904 and the artist brothers already made their departure visit to the king. Raja Varma seemed to have been in better health that day and he enters into the diary the gifts they received from the king:

A ring, a golden embroidered shawl, a golden turban and a piece of golden coloured silk to each of us. When we came back to our house my illness had started again. My fever was resurfacing and we had to give up our plan to return on the 11th. We sent telegrams informing that we had postponed our journey. We are planning to return on Sunday if my health permits.







This is supposedly the last entry into the diary by C. Raja Raja Varma.

During their four-month stay in Mysore, the brothers repaired some of the old paintings which they had done for Chamarajendra Wadiyar-the father of the young king-in 1885 and painted several portraits of the young King Krishnaraja Wadiyar. One of these portraits, a rather extraordinary work signed by both the brothers-shows the youthful turbaned king standing in

European khaki riding breeches; beside him crouches a red-eyed, heavy St Bernard dog. This painting, which is modelled on the modern European portraiture style, does not show the king any more bedecked with paraphernalia of power and theatrical robes, but as a member of the liberal bourgeoisie. The painting was done between 26 July and 22 September. This painting, more than any other, shows the versatility of the artists, who adapted their stylistic canon according to the wishes of their patrons.

The remuneration for the four months of work was some Rs 23,000, which was paid in instalments. A large order for nine large Puranic paintings was already agreed upon earlier and these paintings had to be delivered before the completion of the Jagan Mohan Palace the coming year.

Ravi Varma's plan was to go to Bombay, Baroda, and Rewa for more portrait commission work during the winter season and at the same time work on the Mysore order. But one day before departure, Raja Varma fell ill, and the journey had to be cancelled.

A letter from the Mysore Palace archives is one of the few authentic documents of that period:

Mysore 17th November 1904

My Dear Ramakrishna Rao,

Raja Ravi Varma & his brother are leaving this [place] by Mail tomorrow-Sunday 18th November-for Bombay en route to Rewa and I am to inform you to let them have a sum of Rs 2300 as early as possible today. Pending further orders this amount may be debited under 'Advances'. Will you please have this seen to [+++].

The Modikhana & other arrangements made for these may be discontinued after their departure,

Yours sincerely

[sign.]

The Varma brothers halted for some time in Bangalore, but when the condition of the younger brother became worse he was removed to Madras where he was operated upon shortly after New Year in 1905 for inflammation of the intestines. He died one day after the operation, on 4 January 1905. His nephew, Rama Varma, the younger son of Ravi Varma, was at his bedside and left an account of the last hours of his uncle. He recounts that his uncle, on his deathbed, regretted not having provided better for his wife Janaki, a Nair lady. Since they had no children, her status in the traditional Nair society was a vulnerable



one.<sup>253</sup> She eventually married c.v. Pillay, the famous author of historical romances, and one of the pioneers of modern Malayali literature.

With the death of his brother, Raja Ravi Varma lost his most trusted friend and colleague. **In** spite of sad occurrences in the very same year-both his brothers died-Ravi Varma worked on the nine Puranic paintings of the Mysore commission, which, by and large, were completed by September 1905. Ravi Varma by that time suffered from an unsteady hand, and his son and his sister were of great help during the work on the paintings. The themes for these nine paintings, now in the Jagan Mohan Palace, were taken from the Ramayana and the Mahabharata.<sup>254</sup>

After completion of the paintings, Ravi Varma went to Mysore again. With him were his son Rama Varma who by then was studying in the Madras School of Arts. After placing the paintings in the palace, Ravi Varma went to Madras, but was later recalled by the Maharaja to be part of the retinue accompanying the Prince of Wales-the future King George V-during his forthcoming visit to the state. It was during these days that Rama Varma, the artist son, fell ill with a virulent attack of smallpox. Fortunately, Rama Varma survived this dreaded disease and lived to the age of eighty-six, and when he died in 1966, he was the great old man of art in Kerala.

Raja Ravi Varma joined the retinue of the nobility of which he now was very much a part, and accompanied the camp of the Prince of Wales. Some of his last sketches are of the Khedda operation<sup>255</sup> staged for the Viceroy. One of the paintings shows the huge tents for the participants with a minute motor car in the foreground. It was one of the first cars imported by the state. Ravi Varma returned to Travancore in February 1906. He was by then stricken by diabetes and underwent Ayurvedic treatment.<sup>256</sup> He attended the marriage of his granddaughter Rani Sethu Lakshmi Bai, the eleven-year-old adopted Senior Rani of Travancore.

**In** August of the year, during his traditional rejuvenating Ayurvedic treatment, his diabetic condition worsened. A large carbuncle appeared on his shoulder and was finally operated upon. But the wound did not heal and his overall condition worsened. Friends from all over and as far as Bombay came down to Kilimanur, and even the Press gave out health bulletins. When his end<sup>257</sup> came, there were with him Dr Balachandran, Dr Mathai, and Shriram Keshav Joshi, old friends from Bombay. Chirataman Vishnu Moos, Dr Sir Balachandra Krishna, and Dr B.M. Mathai, who were his friends, came to treat Ravi Varma. Two of the best Ayurvedic physicians in Kerala, Chirataman Vishnu Moos and Vasudevan Unni, were appointed by the Maharaja to come to Kilimanur. But they all could not do anything more than putting him, at the right time, on the *dhaba* mat before his last breath went out of his body. His nephew Ravi Varma Raja<sup>258</sup> performed the last rites. It was 2 October 1906 when death finally came.



Only the day before he had put his brush to the painting of Kadambari,<sup>259</sup> and talked with his friend A.K. Joshi about a press which they wanted to set up.

This was Ravi Varma, the portraitist of aristocrats<sup>260</sup> and of the celestial.

## Notes\*

1. Diary-The diary exists presently only in a copy which was prepared--or instigated to be prepared-by the late Dr Bhaskara Varma, a famous child specialist in Ernakulam. Dr Bhaskara Varma, himself a descendant of the family of Raja Ravi Varma--indeed he was one of the grand-nephews of Raja Ravi Varma--researched the artist's life history. In the course of this work he had the diary of C. Raja Raja Varma copied by S. Srinivasan Potty, an associate of his.

Only two parts of the copies of the diary are known. The first part comprises the entries from 1st January 1895 till 11th July 1903, the second part contains the entries from 15th July 1903 till 1st January 1904.

The diary was copied into a bound calendar for the year 1963, indicating the probable date of the copy-work. For his biography of Ravi Varma, N. Balakrishna Nayar (Nayar, N.B., 1953) could still refer extensively to the original diary, which at that time was with the youngest son of Ravi Varma Rama Varma 'Painter'. The original diary contained entries till the 9th November 1904, the day when Raja Varma was laid down with a fatal sickness during their consignment in Mysore.

The 'original' copy of the first part of the diary, is presently with the family of the daughter of Dr Bhaskara Varma--Mrs Gayatri Varma and her husband Sateesan Thampuran, who kindly allowed us to take xerox copies. The second part of the copy was made available by Dr Partha Mitter of Sussex University.

To all of them our sincere thanks.

2. Janaki-Wife of Raja Varma. Janaki came from a Nair family of Mavelikara. After Raja Varma's death, she married c.v. Pillay, author of historical romances. (See Note 232.)

3. Govardhan Das-Govardhan Das Khatau (alternative spellings Govardhandos, or Govardhan Das Khatas), b. 1865?, son of the scion of the famous cotton trading house of Khatau Makanji of Bombay, was the business and financial partner of Ravi Varma during the early years of the Ravi Varma Press. The partnership was discontinued in 1898 when Ravi Varma bought back his shares.

\* Abbreviations: CRRV - C. Raja Raja Varma

RV-Ravi Varma

Inventory - Inventory of the Library of Ravi Varma in Kilmanur



4. Griffith: John Griffith (1838-1918)- Teacher of decorative painting in the J.J. School of Arts. He was a lifelong friend of Lockwood Kipling and godfather of Rudyard Kipling. He was one of the most influential art teachers of that period.

The Varma brothers visited Griffith in the J.J. School of Arts in Bombay during their journey with Prince Martanda Varma in 1895, when Griffith showed them his most famous painting *Temple Steps* which was unfavourably reviewed by Raja Varma: '...poor in colour, poor in execution, and poor in design' (*see* Note 5). The painting is presently at the Bhavnagar Palace (CRRV,

1896: 26).

5. J.J. School of Arts-Named after its founder Jamsetjee Jeejeebhoy G.J.) Industrial School of Arts, founded in 1858 for training in art and crafts, later became the College of Fine Arts, Bombay.

The J.J. School was founded to improve Indian industrial and crafts products, to help find their place in the internal and external market. Many of the craftsmen trained here found employment in decorating the orientaling buildings, which were to be raised in Bombay around 1900. Also many of the important Indian painters and sculptors of the twentieth century took their training in the J.J. School.

Raja Varma left an account of the visit to the School in his 'Tour in Upper India' (*See* Note 6 for full title):

On the morning of the 5th January 1895, we spent an hour very usefully at the School of Arts, which owes its existence to the munificence of Sri Jamsethji Jeebhai, the first Parsee Baronet. [Through] his wide charities, which are remarkably free from sectarianism, he made his name a household word in western India. The prince was received at the porch by Mr Griffiths, the Superintendent, who had since our visit after a long and noble connection with the institution, retired from service and had gone home most likely for good. The entrance hall of this temple of art was a pantheon of Greek and Roman gods and goddesses. Imitations in plaster of paris from the antique were arranged all round ! the walls. Here stood 'Venus de Medici' 'the statue that enchants the world', there ~pollo Belvedere', a wonderful combination of 'serene majesty, sublime intellect and physical beauty'; at one corner reclined Theseus of giant power, with his nose, hands and feet broken off; in another stood the remnants of an Antonius, the embodiment of perfect manly beauty.

We inspected in turn the modelling, drawing and painting classes, in all of , " which a number of students, including a few Parsee girls, were working, some from models, others from still life. Mr Griffith next kindly took us to his own studio, hung round with sketches and studies in all stages of finish. On a big easel was his 'chef d' oeuvre', the 'Temple Steps', in a beautifully carved blackwood frame, a painting on which he had bestowed much labour and time. It represents-as the title shows-a flight of steps leading up to a temple with a number of beggars ranged on both sides of them, and some Hindu women doling out handfuls of rice to them. It was poor in colour, poor in execution, and poor in design. We have seen a similar subject handled in a more masterly way by Mr Van Ruith, and the painting is now in the possession of His Highness the

