

CHAPTER FOUR

KOLHAPUR AND ITS CULTURAL HERITAGE

In this section we shall present the physical features like location, climate and its present artistic, cine, social, education and cultural heritage which was mainly influenced by the great ruler Shahu Maharaj and some eminent personalities in art, painting, music, Theatre, Films etc. The modern influences are also discussed.

Kolhapur - Physical Features and Natural Resources :

Area and Population :

The District of Kolhapur lies between 15° and 17° North latitude and 73° and 74° East longitude. It has an area of 31884 square miles, and has a total population of 3,40,625 out of which 1,79,332 are male and 1,61,293 are female according to the 1981 census. Kolhapur is bounded on the north by the district of south Satara. On the west by the district of Ratnagiri and on the south and the east by the Belgaum district of Karnataka State. Ref ?

From north to south the district is drained by Varna, Panchganga, Dudhganga, Vedganga and Hiranyakeshi. Panchganga meets Varna and Krishna near Narsobawadi. Rivers

Jyotiba a religious centre and Panhala a tourist place are on the eastern side of Kolhapur. Rivers: Panchganga is formed by four streams those are Kasari, Kumbhi, Tulsi and Bhogawati. 10

Local tradition mentions of an underground stream Saraswati which together with the other four streams becomes five and thus they form Panchaganga, a union of five rivers.

Climate :

Kolhapur enjoys a temperature climate throughout the year not being subject to the extremes of cold or heat. It has an average rainfall of about 40 inches. The undulating country in which it is situated is about 2,000 feet above the sea level and its proximity to the eastern slopes of the Sahyadris renders the greater part of the state almost free from famine and even from scarcity. It is irrigated by six tributaries of the Krishna river. Paddy and Sugarcane are important crops which has been responsible for the agricultural and co-operative movement developing in this areas.

Mythological History :

There are many references in Puranas which throw light both on the derivation of the word Kolhapur and the sacredness that the city has come to possess on account of the location of Ambabai temple there. According to Puranas says Major Graham writting in 1854, "this tract of the country was originally called 'Kurwir' (Karavira) from the goddess Mahalakshmi using her mace (kur) in lifting her favoured retreat from the waters of the great deluge". (Maharashtra State Gazettee, 58). According to another legend the name "Kolhapur" is derived from the story that a demon "Kole" was defeated and killed on a hill in the vicinity

of Kolhapur (Sankalia and Dikshit, 1945 - 46). 'Karvir-Mahatmya' which was written A.D. 1867 and is said to form part of 'Padmapurana' refers to the Goddess Mahalakshmi. So does a section of the Markendeya purana called Devimahatmya, which is said to older than A.D. 800. Another purana 'Harivamsa' refers to Karavir pura which is said to be the same as Kolhapur. It has been stated therein that Krishna and Balaram in their fight against Jarasandha at Mathura had to go to the south and reached Karavir-pura. The place was then ruled by Srgala who was a man of an evil disposition. The two brothers after some unsuccessful effort to settle else where, gave battle to Srgala and killed him the throne of Karvirpura was given to his son Sakradeva. Another work 'Sarasvatipurana' refers to Kolhapur as a Mahapitha (great seat) wherein the four goddesses Mahalaxmi, Mahakali, Kolla and Rankala were installed in east, north, south and west at the place respectively by Jayasinha Siddharaja.

As this mention occurs in a folk story recorded in the 10th century, the town must probably have been known by this name a couple of centuries earlier that is approximately during 6th century A.D. The report on the excavations states that the oldest village from out of which Kolhapur later developed into a great city was situated on a hill on the banks of the river Panchganga. It is now known as Brahmapuri. "An inscription of the Kolhapura Silahara King Gandaraditya of 'Saka 1048' (A.D. 1126-1127) calls Kolhapura a Mahatirtha and refers to a temple Khedaditya (a sun temple) at Bramhapuri". The statement in the inscription that Kolhapura or Bramhapuri was created by Brahman

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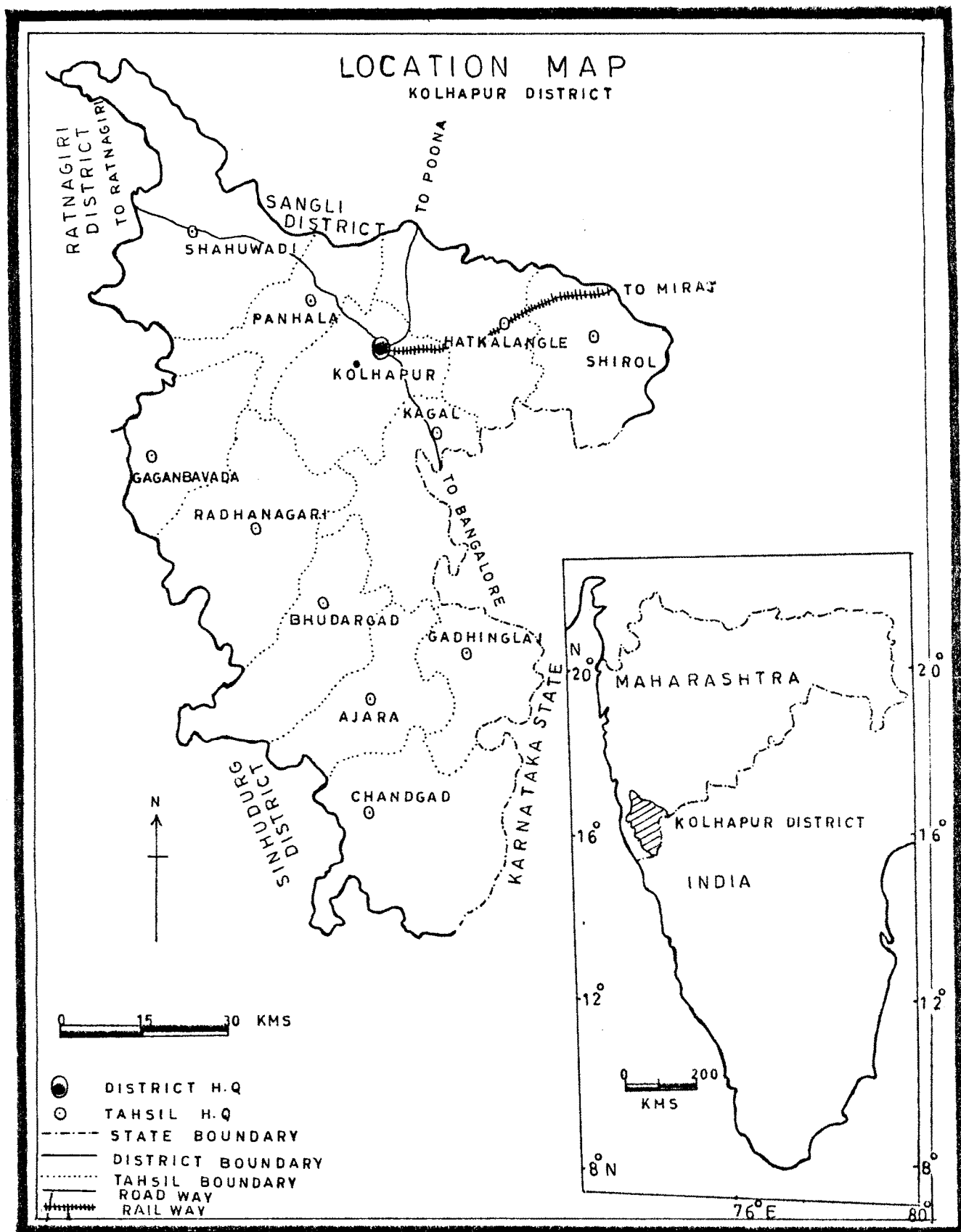


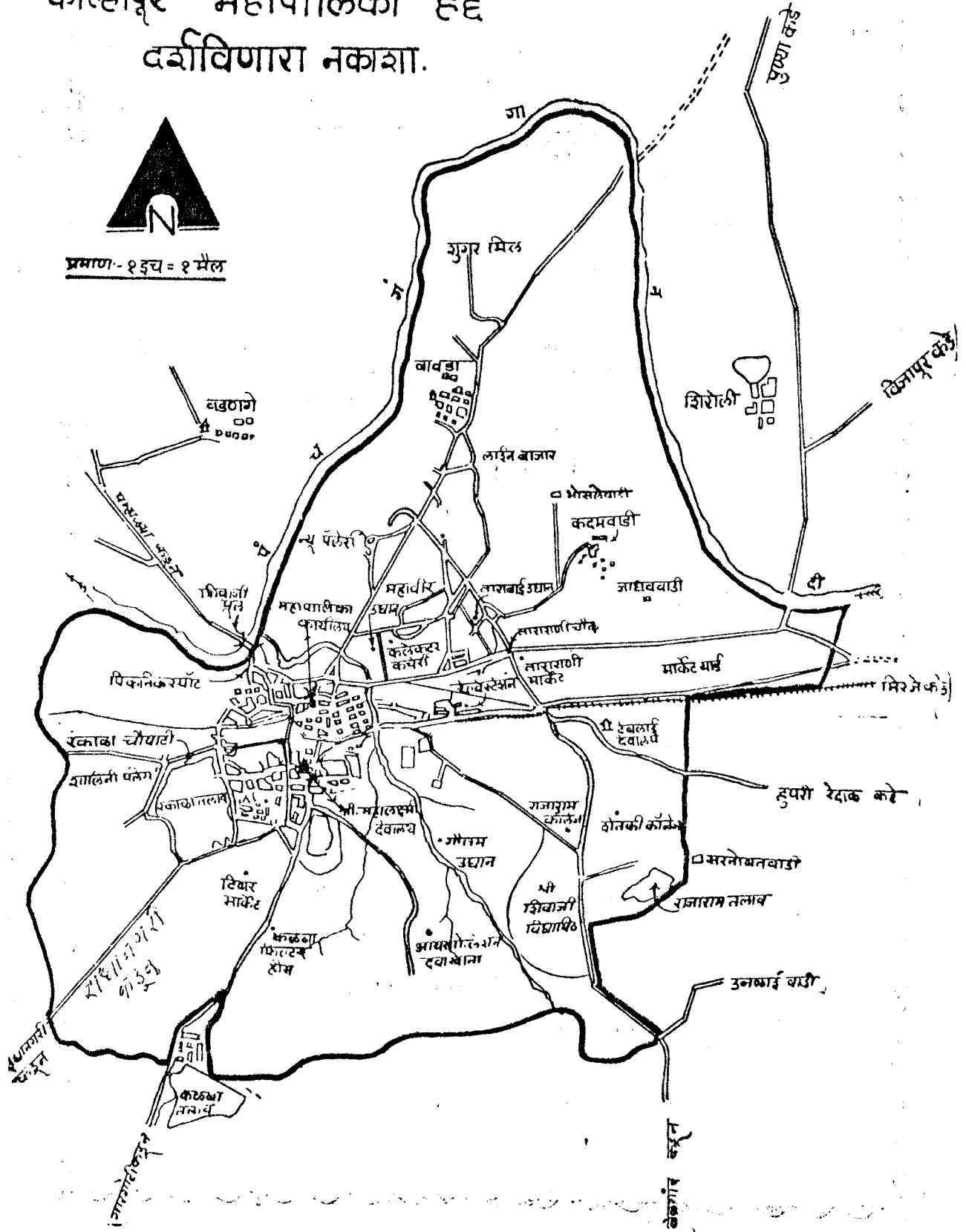
FIG.1.1

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कोल्हापूर महापालिका हद्द दर्शविणारा नकाशा.



प्रमाण - १ इंच = १ मैल



might signify that the site of Bramhapuri was old and that its origin in course of time was attributed to Brahma, the Lord of creation himself (H.D. Sankalia and M.G. Dikshit, 1945-46).

Some of the finds indicates that Kolhapur had commercial and cultural contact with ancient Greek and Roman Empire. A small Greek statue and a Roman medallion deserve to be noted in this respect. Besides these are exhibited in a number of ancient coins, sculptures and other miscellaneous objects (Publicity Officer, Kolhapur State : 39).

Kolhapur City and its Origin :

Kolhapur, or as it seems to have been formerly called Karvir, is probably one of the oldest religious and trade centres in Western India. In Brahmapuri Hill, near the centre of the present city, have been found Buddhist coins which are believed to belong to the first century B.C. Recent excavations at Brahmapuri have revealed that "a city of well-built brick houses stood on the banks of the Panchaganga river". Ref ?

According to Major Graham in the eighth or ninth century an earthquake overturned many temples and buildings in Kolhapur. Among the traces of the earthquake - in the old temple of Ambabai the wall is of unequal height in different places and the ground has passed through so many changes that the original level cannot be discovered. In the Karvir or Kolhapur Mahatmya (The Greatness of Kolhapur was written as late as 1730). Kolhapur is mentioned as the Kasi or Banaras of the South. According to local tradition,

when the Jains were building the temple of Ambabai on Brahmapuri hill a fort was made by a Kshatti Raja Jaysing who held his court at Bid about nine miles west of Kolhapur. In the twelfth century the Kolhapur fort was the scene of a battle between the Kalabhurya or Kalachurya who had the ruler of the Deccan and the Silaharas of Kolhapur, the feudatories of the Chalukyas. Bhoja Raja II (1178-1209) made Kolhapur his capital but the headquarters of the state were soon after moved to Panhala about twelve miles to the North-west, and remained there till the country passed to the Bahamani Kings.

Historical Background : Various Rulers :

Ref ?

Whatever the origin of the word and the place, it appears from the inscriptional evidence and archeological excavations, that Kolhapur had so far two periods of prosperity. The first was under the Satvahanas, who turned it into a city having well built brick houses out of a modest village. Then Silaharas built magnificent temples there (1179-1205 A.D.). These continued to be patronised by the Yadavas (1265-1306 A.D.). The eastern sub-division of Kolhapur came under the Muslim King of the Deccan (1339-1700 A.D.).

Muslim Period : The eastern sub-division of Kolhapur came under the Muslim King of the Deccan (1339-1700). The Kolhapur temples furnished sad evidence of their acts of religious fanaticism. Ibrahim Dil Shah I (1534 A.D.) and II (1580 A.D.) took a lot of interest in Panhala and its fortifications. This

is shown not only by the numerous Persian inscriptions left by them but also by the architectural style of the monuments at the place. Kolhapur proper has little of Bijapur influence, nor was anything of that found in the excavations of 1945-46 referred to above (Sankalia and Dikshit 1945-46). Ref

Maratha Period : When the great Shivaji entered upon his work of creating a nation and founding of empire, the hill-forts in the Kolhapur territory were too favourably situated for his purpose.

Shri Chhatrapati's eldest son was Sambhaji. Sambhaji's son Shahu fell into the hands of Aurangzeb and met with a cruel death. The kingdom then fell into his younger brother Rajaram. Rajaram's heroic wife Tarabai placed her son Shivaji second on the throne. It led to an internecine war among the Marathas for succession to the Hindu Padashah, founded by his grand father. Tarabai with her son had to flee from Satara and take shelter in the fort of Panhala and the struggle was there between the two grand sons of Shivaji, Shahu and Sambhaji. A treaty was entered into between them in 1731 A.D. The Rajya at Kolhapur, then embracing a large tract of country, right from Warna to the junction of the Krishna and the Tungabhadra, fell to the share of the representative of the younger branch Sambhaji. Shivaji's form of government was adopted in Kolhapur (Sabnis, 1928).

Chhatrapati Shahu Maharaj (1884-1922) :

On 17th March 1884, Shahu Maharaja was only ten years old,

the affairs of the State continued to be conducted by the Regency Council. On 2nd of April 1894 he was installed on the throne of Kolhapur and given full powers of the State. Within 38 years of his rule, Maharaja possessed not only the urge of a reformer but also, as a ruler, the power to enforce his will in his state.

Education : Primary education was made compulsory in the State. Special facilities were provided for backward classes to receive higher education. Free boarding houses were established for students of different communities. These boardings still serve the purpose of education including the higher education. In short social life as a whole received a new look, a new tempo and a new orientation. Maharaja was knowing the good effects of education on society. So he made primary education compulsory and he started the following institutions -

- 1) Jaysingrao Ghatage Technical Institute
- 2) Rajaram College
- 3) Ahilyabai Girls School.

Also he started big library 'Karvir Nagar Vachan Mandir' having 26000 books in it and newspapers and magazines were available to a common man.

Sports : Shri Shahu Chhatrapati himself was all round sportsman. Being himself a great Wrestler, wrestling was his favourite amusement. A special arena has been erected in Khasbag right in the heart of the city. Wrestling is now become speciality of Kolhapur. Many youths have developed as wrestler. There are many youths Talim Mandals.



Chh. Shahu Maharaj New Palace Indo-Saracenic Style of Architecture



Panchganga : The Holy-River

Social Welfare : Shahu devoted his energies for the removal of the social inequalities he found among the people. To promote the growth of trade, he brought into being the now flourishing centre of commerce in Kolhapur. The Shahu Spinning and Weaving Mills owe their birth to his keen desire to encourage industry. From the beginning he realised the necessity of setting on the right track the whole social machine, which for ages, had strayed along lines harmful to national growth. To do this he had to embark on a strenuous campaign against the evil of the traditional hierarchy of caste.

Sports : Wrestling, Hunting, Elephant-fight, etc. :

Games of the 'imitative' or make-believe type, wherein various roles like that of a cartman, horse-driver, engine driver, music player etc. Every player having a part to perform. A number of major games, both of western and Indian types, are played in Kolhapur. Indigenous institutions for the training of athletes, wrestlers and gymnasts and generally for providing facilities for exercise and physical culture were established. A talim is usually managed by a committee of notables of the locality. Funds are raised by subscription from residents of the locality for the initial stage of construction and equipment of the talim and further for celebrations such as urus, Ganapati festival or Satyanarayan puja. A talim is conducted by one or two masters who are much respected by their disciples.

The arena for elephant fights is on Subhas Road. It is a plot of about two acres with small stone castles built at

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different points where the person provoking the elephants to fight could take shelter. The whole plot is fenced around with a walls on the top of which there is a place for spectators.

The Rule of Rajaram Maharaj :

After Sir Shahu Chhatrapati Maharaj, his eldest son Sir Shri Rajaram Maharaj was on the throne. His interest was in agriculture. Due to the interest of this Maharaja in agriculture he formulated several other institutions whose sole aim was the spread of scientific knowledge of agriculture. A special department was organised and placed under an officer who was graduated in agriculture to stimulate the creation work of the cooperative societies and help agriculturists.

The Kolhapur Bank Ltd., its existence to the liberal support and encouragement given by Maharaj fulfilled the long-felt want of the mercantile classes. A weaving department was added to the Shahu mills. A pumping installation was erected near the Panchganga Mahal. All castes and creeds received fair treatment, encouragement and support.

Like his father Rajaram Maharaj was a lover of horse. Cheeta hunt was Maharaja's favourite game. His magnificent stud at breeding, racing and riding horses would compare with any in or outside India. The Maharaja's mother Laxmibai was a lover of fine arts and she devoted her spare hours to bed-work pictures.

The Heritage of Art :

We will now present some of the important personalities in the field of Art who have contributed significantly to the heritage of Art in Kolhapur.

Renowned Artists of Kolhapur and their Contribution :

Bhiva Suttar (Pioneer of Art Heritage) : He was a born artist. He had no education in school, but he proved to be among the eminent artists of Kolhapur. He was a sculptor idol maker and painter. He has carved marble idol of goddess Laxmi-Narayan, which is erected at Madhav Bag Bombay goes to his credit. He was self schooled in every respect of art. He was pioneer in the field of art in Kolhapur. Art heritage of Kolhapur was started with the career of Shri Bhiva Suttar. He had mastery over the line and colour in his paintings. The plaster statue of Chhatrapati in the hall of Rajaram College goes to his credit. His art works are displayed in the museum of Aundh. Shri Anandrao Mistry was one more versatile dynamic person in the field of Art. His work is not available. After Bhiva Suttar the art tradition was carried out by Kala Tapasvi Abalal Rahiman, Kala Maharshi Baburao Painter (Mistry), and Rao Bahadur Madhavrao Dhurandhar. Abalal and Dhurandhar had their art education in J.J. School of Art Bombay.

Abalal Rahiman : A great master of landscape painting. He had handled both the mediums water colour as well as oil-colour and had mastery over both. The spots painted by him

were taken from the vicinity of Kolhapur, Rankala and Panhala were his favourite places of landscape painting. His paintings are hung in the art gallery at Paris. At present we can see his original paintings which are spreaded in the city of Kolhapur. People are proud and they have preserved these paintings as the national treasure. The sizes of his paintings are typical. They are rather small in size. People of Kolhapur honoured him with the title 'Mahan Kala Tapasvi' and erected his statue in Padmaraje Garden with great respect.

Baburao Painter : He was an outstanding versatile person. His genius was not limited only for the potrait painting, but the great credit of starting the film industry in Kolhapur city goes to him. He manufactured the first Indian cine-movie camera in Kolhapur. He was dynamic person in the field of silent movie pictures. He glarified the name 'Kolhapur' in cine world of India. The people of Kolhapur loved such persons from time to time. They made the old memory of him afresh by the installation of the statue of his cine-movie camera in front of his house and thus made his memorial permanent.

His talents are expressed in the different fields of art for example. He was a potrait artist, sculptor, a cameraman, cine director, an expert mechanic and a musician also, he used to play sitar and was found of hunting. The statue of Chhatrapati Shivaji Maharaj at Shivaji Chowk and the statue of Mahatma Gandhi at Varuntirth, goes to his credit. He was an all round person and an expert technician in the different departments of cine

industry. In 1920 the Dean of 'Sir J.J. School of Art' invited him and honoured him for his excellent cine posters, though he was not belonging to any art school. He was self schooled.

The name of Kolhapur city became famous throughout India in the field of cine industry because of him. He was pioneer in starting cine industry in Kolhapur under the banner of 'Maharashtra Film Company'. He has trained many eminent persons like V. Shantaram, Damale, Fattelal and Dhaiber in the field of cine industry. He trained many skilled workers in his studio. His name is permanently carved on the toplist of silent movie pictures. His talents and skills were of many fold. In short he made Kolhapur the Hollywood of India, in his life time.

In some skilled workers families we can see the artistic trends and elements which they have learnt during that golden period when the cine industry was in full swing at Kolhapur.

Shri Madhavrao Bagal : He is renown patriot and great lover of Art, of painting and sculpture. His love for the Nation and Art is an unique combination of his dynamic personality. He is not only a landscape artist but balanced Art critic. Society will never forget his precious contribution of Books on Art. After looking his paintings at Shivaji University and at Kamala College we came to know how much he loved the city of Kolhapur. He captured almost all beautiful spots and different moods of the city in his paintings. The imagination and reality is blended in his landscape and flow of water colour is eloquent. He has given much to the society and society also given response to him

by erecting his statue in front of Shri Shahu Mill as a symbol of his love for the Nation and given worthy places for the Art Galleries to his paintings as a symbol of his love for Art.

Rao Bahadur Madhavrao Dhurandhar : His life was enriched with in all respect. He was healthy, wealthy and wise. He was master of figure drawings in his traditional, historical and mythological compositions. He achieved the title 'Rao Bahadur' from the society. Major portion of his life he spent in Bombay. Forty one years he was working in school of Art on different positions including the post of a Dean of Sir J.J. School. He had won so many Gold Medals of Bombay Art Society. He was master of himself in the field of Art.

Shri Dattoba Dalvi was darbar artist of Chh. Maharaj, was portrait and landscape artist. He was also doing the excellent work of tatooing.

Bal Chavan : He was an eminent sculptor and had a chance to learn at Sir J.J. School of Art Bombay. He was backed by Chh. Rajaram Maharaj. He learnt modeling under the able guidance of R.B.Mahatre. He was famous for his bust statues. The credit of following statues of S.M.Kirloskar, Chimasahab Maharaj, Abalal Rahiman, Bhai Madhavrao Bagal, Jijamata, Dr. Ambedkar, goes to Bal Chavan. These above statues helped a lot in beautifying the city of Kolhapur except that of the statue of S.N.Kirloskar, which is erected at Kirloskarwadi.

Ravindra Mestry : The present famous artist and sculptor is Shri Ravindra Mestry, who is the chief of the old block. He

is the son of great Kala Maharshi Baburao Painter. He won so many prizes in portrait paintings, Portrait painting is his favourite subject. He won the gold medal of Bombay Art Society for his potrait. He also tried his hand at landscape painting. At present he is engrossed in modelling.

The famous statue of Chhatrapati Tararani, who is the founder of Kolhapur is made and moulded by Ravindra Mestry. His statues are eloquent, specially the statue of Baji Prabhu Deshpande, which is erected at Panhala. Ravindra Mestry is not only expert in painting and sculpture but he has proved his ability as a talented art director in cine films. His talents are of many folds.

Shri G. Kambale : He is most famous cine poster Artist. Big audience was attracted to see the cine film because of his grand posters, which used to hang on the outside walls of the theatre. He is self schooled master of himself. His picture of Chhatrapati Shivaji Maharaj got recognition of the Maharashtra Government.

Shri Suttar is a young poster artist. He achieved fame at his young age for his cine and political posters.

Baburao Savelkar : He is Art Director for the state of Maharashtra. He is eminent landscape and modern composition Artist. He won the Gold Medal of Bombay Art Society for his painting. He is also a good art critic.



Rapport With an Artist.

Shamrao Dongarsane : He is skilled and talented sculptor. The statue of Rajaram Maharaj and Sant Gadge Maharaj goes to his credit.

Jaysingrao Dalvi : He is not only versatile in drawing and painting but he has got ability of a sculptor. Recently many statues goes to his credit such as Chhatrapati Indumati Ranisaheb of Kolhapur, Datta Bal and of our Prime Minister Shrimati Indira Gandhi. He is a worthy son of a worthy father. His father had established 'Dalvi's Art Institute' for the people of Kolhapur. Unfortunately Jaysingrao spent much of his life outside Kolhapur. He worked as a chief interior designer in the famous company 'Von Dryburg' a German enterprise at New Delhi. At present he is busy in making statues and paintings in Kolhapur.

Following are the eminent artists of Kolhapur who have contributed different fields of Art.

1. Shri Baba Gajabar - Portrait Artist.
2. Shri R.S. Gosavi - Portrait and Landscape Artist.
3. Shri Ganapatrao Wadingekar - Picture composition and
Landscape Artist.
4. Shri Kazi Artist - Landscape Master.
5. Shri Shigavkar - Renown Artist of Figure painting.
6. Shri Chandrakant Mandare - Cine star and landscape Artist.
7. Shri Suryakant Mandare - Cine Actor and Artist of powder-shading.
8. Shri B.D. Shirgavkar - Prof. of Art, Portrait and Landscape
Artist.
9. Shri G.N. Jadhav - Illustrator and Master of rapid sketches.
10. Shri Bal Gajabar - Cine Director and Portrait Artist.

11. Shri S.N. Kulkarhi - Able Teacher of Art.
12. Shri Shamkant Jadhav - Man of social work in the field of
Art and landscape Artist.
13. Shri Arvind Mistry - Principal of Art School "Kala Niketan"
and an commercial Artist.
14. Shri P. Sardar - A commercial Artist.
15. Shri G.R. Mistry - Able Art Teacher, Landscape and
Portrait Artist.
16. Shri Shashikishor Chavan - Art Teacher and expert in needle
work.
17. Shri Keshavrao Gulavani - An Landscape Artist.
18. Shri D.D. Reghe - Photo Artist.
19. Shri Baburao Jadhav - Art Director, Painter and Sculptor.
20. Kumari Vijaymala Mistry - Sister of Ravindra Mistry, expert
in needle work won so many prizes.

Let us know see how the dramatists and cine actors of Kolhapur contributed to its development which ultimately helped the emergence and development of the cine industry.

DRAMATISTS

Keshavrao Bhosale : He was not only a supreme actor on the stage but he was an eminent classical singer. At the end of his life, when he was on the death-bed at Bombay, Chhatrapati Shahu Maharaj of Kolhapur tried his level best to save his life at any cost, which shows his love for the artist.

Shankarrao Sarnaik : He was one of the best dramatists during the rule of Shahu Maharaj. He got able guidance and

confidence from Maharaja but after certain period his living standard came down from the drama company when the monitory help of Chhatrapati of Kolhapur was stopped. In that very period the cine industry had taken start in the Kolhapur state. It is very easy to see the movie picture, than to give the costly price to see a drama. The movie film was available to see at any place and at any time of the day. To maintain the drama company was difficult and a costly affair in those days.

This period was full of National freedom movement. People had turned towards the National freedom movement and naturally the growth of art was very very slow. Thus the view of the people towards life became materialistic. They were looking for the themes which are useful to the life than its artistic point of view. During this period there were important thoughts : 1st Art for art sake and 2nd Art as need to enrich life. N.C.Phadake was of the opinion that 'Art for art sake'. His articles and writings in different newspapers and magazines were printed and people were reading it, with the great interest. In the same way V.S.Khandekar, the famous Marathi writer was of the second opinion. He also wrote and expressed his thoughts in different magazines and newspapers. This debate took many years to compromise and at the end the people began to think, about the things useful for life than fine arts.

The reason may be the experiences of the past two world wars and the struggle for the national freedom. The adverse effect of this environment was on an artist. The art was examined by the monitory gain in the creation of art. Due to

the development of science and technology, the commercial art was flourished, than the fine arts. People were purchasing coloured photos of the scenes, than to purchase coloured paintings of the artist.

At present Shri Nivarutibhau Sarnaik, who is Shri Shankarrao's brother's son is working as the Principal at 'Sangeet Kala Academy' Calcutta. He is well placed there. He was born and brought up and learnt the lessons of classical music in Kolhapur. Shri Arun Sarnaik' an eminent Marathi actor from the above family became famous in the world of Marathi films. Unfortunately he lost his life in car accident. The people from Kolhapur are going to erect his statue in the Mangalwar Peth near his residence to express the love for him.

The statues of Abalal Rahiman, Paigambarwasi Alladiya Kha, Shri Arun Sarnaik and the statue of the cine camera, made by Baburao Painter, show us the love of the Kolhapurians for different arts and artists of Kolhapur.

Prabhat Film Company :

This was an important center of cine activities. The training school for the cine industry and the production of the movie picture, were started independently in Kolhapur. Kala Maharshi Baburao Painter had started talkie silent pictures under the banner of 'Maharashtra Film Company' on 1st December 1918.

This was the first silent Marathi picture producing company in Kolhapur. Chhatrapati Shahu Maharaj had started

different technical courses in schools, such as carpentry, smithy, foundry, turning and fitting etc. during the same period. The students who passed from these institutions had a systematic knowledge in respective fields and these students became very useful in future for the development of cine industry in Kolhapur.

Many skilled and intelligent persons from different fields joined the company which was started by Kala Maharshi Baburao Painter. Among them Shri Fattelal a muslim, Damale a Brahmin, Balasaheb Yadav a Maratha, were working. Shri Baburao Pedharkar who was assisting Baburao Painter, had given the encouragement to his younger brother Bhalaji, step brother Vinayak Karnataki, and cousin brother V. Shantaram. Almost all these above persons reached to the zenith point of success in Marathi film industry. Maharashtra Film Company had produced the first silent movie picture called 'Sairandri'. This company had produced many famous silent pictures. But this company was not financially sound. Kala Maharshi Baburao Painter was a versatile person in the film industry but he was lacking in the financial management of the company. He produced many mythological and cultural films.

The company was financially down, so Baburao Painter gave the permission to produce cine films, independently to V. Shantaram, who had learnt the different techniques to run the studio under the able guidance of Baburao Painter. With the help of Shri Dhaibar, V. Shantaram produced the picture named Netaji Palkar. Damale and Fattelal had also produced a new picture called 'Karna' independently

These above two pictures were produced in the Maharashtra film company. But on 1st June 1929 V. Shantaram had started

Prabhat Film Company with his four partners. Prabhat film company had produced their first silent movie called 'Gopal Krishna'. For this picture Ranisaheb of Jath had given four hundred white skinned cows for shooting of film and Maharaja of Kolhapur provided horses, elephants, weapons, soldiers etc.

Prabhat Film Company had also produced talkie film called 'Ayodhecha Raja' in 1932. The first cine actress was 'Durga Khote' who acted under the direction of V. Shantaram and 'Leela Chitnis' followed. Prabhat had produced a coloured film called 'Sairandhri' in 1933 which was the first attempt in our country. This was the last picture produced by Prabhat company in Kolhapur, afterwards it was shifted to Pune.

Vinayak Karnataki and his brother preferred to leave in Kolhapur. They opened a new cine company named "Kolhapur Cinetone" with the help of the Maharaja. In 1935 they produced the picture, called 'Vilasi Eshwar'. Further due to non-corporation of Maharaja, Karnataki brothers and Pendharkar brothers opened new cine company called "Hunc" under the direction of Vinayak Karnataki. 7 Hunc Cine Company had produced remarkably good pictures. Prabhat Film company in Poona and Hunc company in Kolhapur have brought dignity and standard to the Marathi films in Maharashtra.

In 1937, Prabhat have produced a film called 'Kunku' (produced by V. Shantaram) where Hindu life and culture is reflected. "Bramhachari", "Brandi chi Batli" films were produced by Vinayak Karnataki in 1939. These pictures were based on hypocrisy under the name of culture in the society.

Baburao Pendharkar who was the genius of cine industry, established "New Hwnce Cine Company" which had a very short life in cine industry. At present Shri Bhalaji Pendharkar established a cine studio named "Jay Prabha" located in Bell-Bag. This studio produced many Marathi films based on village life called gramin katha. Shalini Cinetone was established by the Akka Saheb Maharaj, near the Shalini Palace which is taken on rental basis by V. Shantaram and was run under the banner of "Shank-Kiran".

In olden days when there were silent films, these films were shown by the Arud theatre (present Shanivar Post Office). Theater was runned by Narayanrao Medhe. At present there are so many theaters equipped with modern technology, and art of interior decoration. At present there are 15 theaters running in Kolhapur city. 7

In 1947 picture Jai Malhar was produced by Cine company called "Mangal Pictures". The picture is based on simple village life and their culture. The picture representing their local language. Picture "Shejari" was produced on the basis of forming good relations between Hindus and Muslims.

Impact of Cine Industry on the Kolhapurians :

The beginning of cine industry, and downfall of drama activities both happened at the same time i.e. somewhere in 1935 and that was just the beginning of the second world war. Vanakudre brothers from Kolhapur started the cine studio in Tarabai Park a name of the cine company was 'Samrat' Film company. Their first

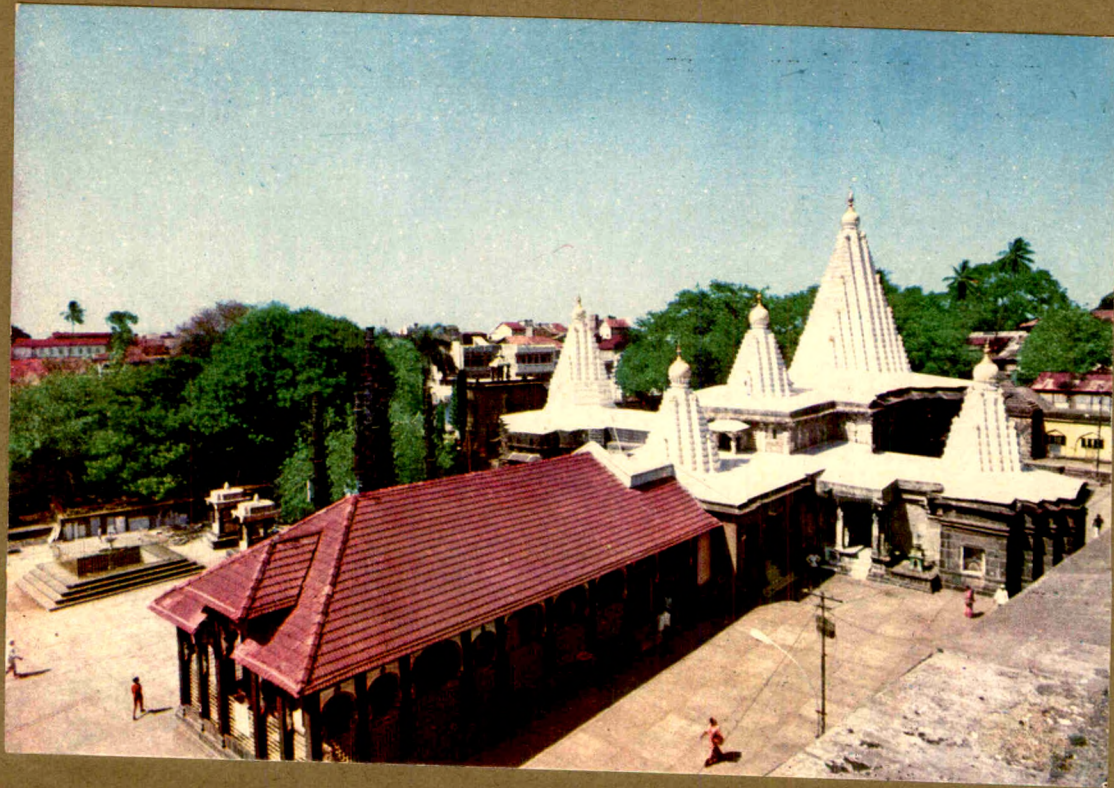
film was 'Yamadarbar'. For the setting of this film they appointed the famous darbar artist Shri Dattoba Dalavi as the art director. The settings of a 'Yamadarbar' were excellent and the people from distance like Madras came to observe these sets which were of make believe. The first use of Papior Mache (Paper Pulp) and the plaster of paris was used to take out the design from the pattern. Flying garud a make believe seen was greatly appreciated by the people of Maharashtra and also the people from outside Maharashtra.

Kolhapur was called the hollywood of India for its cine industry. Shri Baburao Painter was mainly responsible to start and to develop and make famous this cine industry of Kolhapur throughout the country.

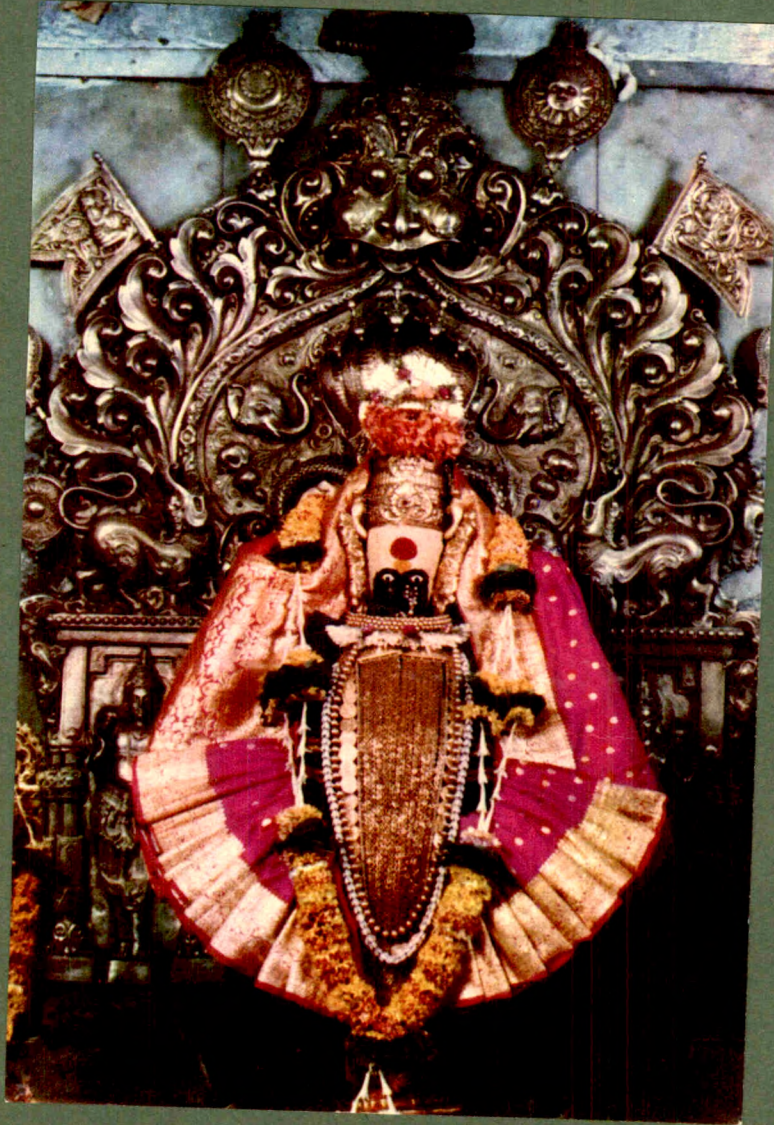
From the above description of the various personalities we see that, they all together contributed to the heritage and development in the fields of landscape and portrait paintings, various skills like technical, sound engineering, photography, music, dance, acting required in the cine industry. Many of the modern Marathi films are produced at 'Shant Kiran' and 'Jay Prabha' studios at Kolhapur and these films and their themes reflected rural social and traditional Maratha way of life.

Religious life in Kolhapur :

A large majority of the people here belong to Hindu religion and Maratha caste. The religious life in the city revolves around the famous temple of Mahalaxmi or also known as Ambabai. Tuesdays and Fridays are the special days of worship of this Goddess.



Mahalaxmi Temple : The Main Religious and Cultural attraction
of Kolhapur



Mahalaxmi Ambabai

The history of this great temple is said to date back to 9th century A.D. in the Rashtrakuta period or even as early as 5th century A.D. of the Chaluka period. The sculpture belongs to Hemadpanthi school supposed to be designed by Hemadpant, a minister of Yadhava king of Devgiri during 13th century.

The present temple is a combination of old and the new styles and traditions. Almost everyday one can see women and men visiting the temple. In fact the temple has become the part of the social, religious and cultural life of Kolhapurians. Besides during festivals like Dasara (Navratra) one can see different pleasing decorations like light illumination and other interior decorations of the Goddess.

These occasions have increased people's exposure to outsiders and their way of life. Thus all these activities reflect a religious but also Kolhapur's artistic and cultural heritage.

Besides Hindus the Jain, Muslim and Christian way of life can also be seen in the city. We find Jain temples belonging to Shvetambar and Digambar groups in the city. Besides the Muslims Babujmal Darga and many Masjids are found in Kolhapur. The Muslims are found to have well adjusted with the Marathas and other communities. Both Muslims and Hindus visit each other religious places. The Muslims are also found to speak fluent local Marathi and their women way of dressing the saree is typically local. In other words there is religious and social integration amongst various religious groups in the city. In Kolhapur we find the Youth Mandals at every small localities and

streets. The youths are engaged in various activities like sports, dramas, musical programmes, decoration activities and performance of various festivals and ceremonies. The festival of Ganesh Chaturthi which is celebrated with great pomp and dedication in Maharashtra gives a lot of scope for expression of various forms of modern decoration, of course coupled to the religious observances. The youth Mandals are involved in competitions of decorations during the Ganesh festival. If we look at the various forms of decorations in the city during this festival we find that there is both traditional as well as modern tastes and styles of decorations. Some emphasize scientific developments like the construction of satellite models, aeroplane models, television models, modern traffic models etc. The traditional forms and religious aspects is *and* however given priority. In brief we find a healthy and harmonious combination of the modern or western style with religious and *?* traditional styles.

SUMMARY

So far we have seen the tremendous and lasting influence of Chhatrapati Shahu and Rajaram Maharajas. These rulers gave scope for artists and their arts. *(They)* were sent outside Kolhapur for their education and training. Adequate financial help was also given. Many technical and different crafts institutes were started. This helped for the proper training of the skilled and gifted people in Kolhapur. All this also helped the establishment of the cine industry which is complex of all the existing

skills like Engineering, painting, music, acting, direction, song and music composition, photography and so on.

Many outstanding personalities from Kolhapur like Shri Baburao Painter, V. Shantaram, Bhalji Pendharkar, Baburao Phendharkar, Shri Gosavi, Shri Dattoba Dalvi, Madhavrao Bagal, Ravindra Mistry etc. have all contributed to the artistic and cultural heritage of the city.

Kala Niketan, Dalvi's Art Institute, The Rajaram Art Society, Keshavrao Bhosale Natya Griha, Shahu Memorial Cultural Hall (Modern Building), Shivaji University Department of Music and Fine Arts, which was recently started on the demand and wish of the Kolhapurians, the large number of cinema theatres etc. all reflect the artistic and aesthetic tastes and likings of the people. Generally, we can say there is still a strong hold of the past heritage of music, drama, painting, decorations, customs, etc. on the people. Thus, the present study on Art and Home Decoration needs to be viewed and studied in this background. //

During the last few years increase of industrialisation, small scale engineering industries, urbanization, agricultural development (sugarcane and paddy), co-operative dairy societies, sugar factories, Banks, co-operative societies, educational institutions in all fields etc. have brought a modern outlook in the life of the city. This has naturally its effect on the social, artistic and cultural life of the people. Thus we can find modern tastes and attitudes in artistic and Home decoration activities. In the next Chapter we shall present the knowledge and attitudes of the people regarding Art and Home Decoration.

CHAPTER FIVE

SECTION 'A'

KNOWLEDGE AND ATTITUDES TOWARDS ART AND HOME DECORATION

In this section a description and discussion about the respondents knowledge and attitudes, likings and dislikings, norms and values, conception, etc. regarding art and home decoration is attempted through case studies. For this purpose first I present some of the basic socio-economic characteristics of the respondents with the help of the statistical tables and then present different case studies to highlight different levels of knowledge, views and attitudes.

Table 1 : Distribution of Respondents According to Religion

No.	Religion and castes	Number of respondents and in percentage
1	Hindu (Maratha, Brahmin, Barbar, Cobbler, etc.)	83 %
2	Jain (Svetambar or Digambar)	9 %
3	Muslims	5 %
4	Christians (Roman Catholic or Protestants)	4 %
Total		100

From Table No.1 we find that a vast majority of the respondents (83 %) are Hindus belonging to castes like Maratha, Brahmin and backward castes like Barbar, Cobbler. Marathas are

a dominant caste group in Kolhapur district and the whole social and cultural life in this area revolves around them. The influence of their caste culture which includes their own distinctive marriage customs, family, language, art, norms, values, dress, food habits etc. is visible in every walk of life in this city. ^{is language of Marthas diff from the}

Chhatrapati Shivaji the great hero was responsible for the Maratha rule in India during 1674-1680. Especially the ruler Shahu Maharaj, from the same royal family (1883-1922) a great educationists, social and economic reformer, and Rajaram Maharaj (1922-1940) have left a deep impression on the minds of the south Maharashtra in general and Kolhapur in particular. In almost every house, shop, industry, offices, and corners of the city, we can find a photo or statues of these above mentioned heroes. Though literacy and educational facilities have improved yet we find a stronghold of traditional and religious views, customs, habits, and values among the Kolhapurians. ^{repeat}

Table 2 : Distribution of Respondents According to Occupation

No.	Occupation	Number of respondents and percentage
1	Service	41 %
2	Industry	29 %
3	Business	16 %
4	Farming	10 %
5	Daily Wage Labour	4 %
Total		100

The respondents represent various occupations like : doctor, engineers, etc. 41 %; respondents have Industry as a occupation for e.g. foundries, machine shop, etc. 29 %; do business in machinery, electric goods and grocery 16 %; 'Agriculture' or 'Farming' constitutes 10 % and Daily Wage Labour like construction work, etc. constitutes 4 %. In other words a majority of 86 % of the respondents practice white collared occupations which bring a good income.

Mostly in joint families even the new generation is ^{Why here} not much motivated towards home decoration, whereas in nuclear ₇ families the members have freedom to decorate their homes according to one's tastes, likings and artistic vision. One's own ideas about home decoration are preserved and maintained. In joint families no special efforts are taken to motivate the individual for home decoration. They also lack allocation of time and money, for artistic activities. The important aim in the joint family is to first fulfil the basic needs of food, clothing, health and education of all members. This is why individual's tastes and secondary needs like home decoration are given less importance. In such cases we can say that artistic potentialities remain suppressed. However, in educated joint families we find that some weightage is given to individuals ideas and tastes.

Table 3 : Distribution of Respondents according to Income group

No.	Income (Rs.) per month	Number of respondents and percentage	
1	Below 500	5 %	} Lower income group
2	501 - 1500	22 %	
3	1500 - 2500	31 %	} Higher income group
4	2501 - 3500	26 %	
5	Above 3500	16 %	

Table No.3 shows the distribution of respondents according to income group. From the above table we see that 73 % respondents families can be termed as 'Higher Income Group' compared with 27 % respondents of the 'Lower Income Group' categories. Naturally we can expect atleast about 50 % of the Higher Income Group families to give focussed attention to art and modern home decoration. Any way we shall find out what are the different grades or levels of art that exist among them and their inter-relationship with income, outside contact, surroundings, professions, education, family traditions, and so on.

Is this income of the respondent or family?

Table 4 : Distribution of Respondents According to Occupation
and Necessity of Home Decoration

No.	Occupation	Yes Good impressions, preserving tradi- tions and for pleasure, etc.	No Expensive, lack of time, money, etc.
1	Farming	90.00 %	10.00 %
2	Industry	89.65 %	10.35 %
3	Service	87.80 %	12.20 %
4	Business	87.50 %	12.50 %
5	Daily Wages	25.00 %	75.00 %
Total		86.00 %	14.00 %

In Kolhapur, the well off agriculturists are in majority. So the farmers doing purely farming are very few. Most of them do have secondary occupations like service, industry and business. Some of them have settled in city to do the business in eggs, vegetables, milk and flowers. So both rural and urban ways of life are found to co-exist in Kolhapur. Sugar is a major cash crop which has brought increased income and outside contact for these farmers. 86 % of the total families feel the need for home decoration. 75 % of the families whose income is below 500 rupees do not feel the need for home decoration. These observations indicate the close connection between income of the family and home decoration activities. Let us now examine the relevant tables on Knowledge and Attitudes towards Art and Home Decoration.

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 Table 7 They are
 only 5 in number.
 7% = 375 persons

See Table 2 only 10%

Table 5 : Distribution of Respondents Families by Income
and their Conception of Home Decoration

No.	Income (Rs.) per month	Waste of time	Social Status	Self and visitors satisfaction and pleasure
1	Below 500	40.00 %	-	60.00 %
2	501 - 1500	27.20 %	-	72.00 %
3	1501 - 2500	6.45 %	22.58 %	70.96 %
4	2501 - 3500	3.80 %	34.60 %	61.53 %
5	Above 3500	-	37.57 %	62.57 %
Total		16.00 %	17.00 %	67.00 %

From the above table we observe that 67 % of the respondents purpose of home decoration irrespective of income is for their own self and satisfaction and to please the guests, friends and visitors. This indicates that besides attention to basic needs, families also spend their considerable time and money to fulfil this artistic need. Art is both an inborn quality as well as a social and cultural need. *Is this an artistic need?*

Further there seems to be a direct relationship between income and the people's ideas and conception of home decoration. The higher income group (1501-3500) are also more conscious of their social status which makes them to give more attention to home decoration than other income groups. The lower income group (below 500 and 501-1500) consider art and home decoration a waste of time. Families with above Rs.3000 income are more conscious of time for planned modern home decoration.

Table 6 : Distribution of Respondents According to Income and
'Type of Liking for Sitting Arrangement'

No.	Income (Rs.) per month	Traditional	Modern Sitting room	Indian and Modern Sitting room
1	Below 500	100.00 %	-	-
2	501 - 1500	63.63 %	4.54 %	54.54 %
3	1501 - 2500	25.80 %	6.45 %	67.74 %
4	2501 - 3500	-	15.38 %	84.61 %
5	Above 3500	-	25.00 %	75.00 %
Total		22.00 %	11.00 %	67.00 %

This table indicates that in Kolhapur the sitting arrangement generally consists of a combination of Indian as well as Western modern style. 67 % of the total families showed liking for this type of arrangement. Purely traditional sitting arrangement constitutes 22 %. The remaining 11 % have a liking for exclusively Westernised style of sitting arrangement and the highest percentage 25 % comes from the higher income group of Rs.3500 and above. This is because of their constant outside urban and cultural contacts. We also observe a trend from the above tables that as the income goes on increasing the traditional type of home decoration decreases which has reached up to 0 % in the higher income group ranging from Rs.2501 to 3500.

Table 7 : Distribution of Respondents According to Income Group
and Source of Ideas and Motivation

No.	Income (Rs.) per month	Neighbour /friends	Film/T.V./ Exhibitions/ Magazines	Own ideas drawn from their tradition
1	Below 500	-	-	100.00 %
2	501-1500	22.72 %	22.72 %	54.50 %
3	1501-2500	35.48 %	22.58 %	41.93 %
4	2501-3500	26.92 %	34.60 %	38.46 %
5	Above 3500	6.25 %	68.75 %	25.00 %
Total		24.00 %	32.00 %	44.00 %

One's own tradition and religion : gods and goddesses and symbols of Swastik, Om, linga, etc. is an important and primary source of ideas and motivation for home decoration for 44 % respondents followed by Modern media like films, magazines, T.V., and exhibitions for 32 % respondents and neighbours and friends for 24 % respondents. (See page No. for sketches on 'Traditional and Religious Influences on Art and Home Decoration').

Where ?

Table 8 : Distribution of Respondents According to Income and Difficulties faced in Home Decoration.

No.	Income (Rs.) per month	Money and Time	Techniques and Ideas	Availa- bility of materials	Respondents who don't practice Home Decoration at all
1	Below 500	40.00 %	-	-	60 %
2	501-1500	59.00 %	-	41.00 %	-
3	1501-2500	51.00 %	23.00 %	3.00 %	23 %
4	2501-3500	15.00 %	42.00 %	8.00 %	35 %
5	Above 3500	6.25 %	68.95 %	-	25 %
Total		36.00 %	12.00 %	29.00 %	23.00 %

In all 77 % families face difficulties in Home Decoration. These difficulties include non-availability of time and finance and ignorance about the places where material of home decoration is available. In fact, the money earned is insufficient to maintain life and secondary occupation are practiced. Naturally time is not available. It was observed that in some families people felt it insulting to speak about their financial difficulties. It is observed that the higher income group people get ample time and money and are aware of new techniques and ideas, and don't face problems in finding materials. Thus they face no difficulties of any kind in home decoration.

When asked how they solved their difficulties, the response was that difficulties do exist but they try to solve them in their own way as per their convenience. In the middle income class (Rs 1501 to 2501) and higher income class families (Rs 3500 & above).

a tendency towards making of the artistic items is visible and much efforts were made to solve those difficulties. 86 % families have a liking for making artistic items. They said they received pleasure from it. Only fourteen percent families opined that it is troublesome.

Table 9 : Art classes joined by any member of the family according to income

No.	Monthly income (Rs.)	Yes	No
1	Below 500	-	100.00 %
2	501 - 1500	73.00 %	27.00 %
3	1501 - 2500	67.75 %	32.25 %
4	2501 - 3500	73.00 %	27.00 %
5	Above 3500	50.00 %	50.00 %
Total		64.00 %	36.00 %

In the above table we observe that the reasons for attending classes were rather different. In some families boys had completed the drawing class to join engineering course. Some had completed it as a hobby while some have completed to spend their leisure usefully. The classes were of different type like painting, crylin painting and so on. There are also training classes on articles of Home decoration, Sewing, Embroidery, Commercial design and so on. This has resulted in developing their artistic and Home decoration approach.

In Kolhapur, I have observed broadly three types of home decorations :

- i) Western Sitting arrangement (11 %)
- ii) Indian-cum-Western Sitting arrangement (67 %)
- iii) Completely Indian Sitting arrangement (22 %).

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86. Table 6

Western Sitting Arrangement :

The characteristics of the various sitting arrangements in Kolhapur are as follows. Western sitting arrangement is based on traditional bases. It gives mental and physical relaxation. It involves almost all sensations. There is a soft touch of cushioned furniture to the skin of the body. Its scientific structure gives full comfort to the whole body. In every sitting room there is wall to wall carpet. The chairs are well cushioned with soft and sturdy tafustry. Walls are highly finished and given soft opaque colours. The ceiling height is more than ten feet and illuminated by appropriate light arrangements. Almost in every sitting hall one wall is covered with open shelves were there is provision to keep and books, flower pots, T.V., tape-recorder, magazines, newspapers, show pieces and so on. To decorate the hall with the indoor plants is a style that the High Income Group of Kolhapur has adopted. Instead of hanging the family photos they prefer to display the original paintings of an artist. In general they create a cosy and warm feeling environment inside the sitting hall. The 'A' grade families categorised by us mainly use the Western Sitting Arrangement.



Combination of Indian cum Western tastes and Values

Indian-cum-Western Sitting Arrangement :

Kolhapurians are trying to imitate the style and design of Western furniture and other modern articles, wherever it is possible and convenient. In the sitting halls of 'B' grade or level families we find both a mixture of Indian and Western styles of sitting arrangements. In one corner diwan is kept with Indian style pillows and loads. Decoration and proportions of use of traditional and modern items is mostly influenced by the economic conditions of the house owner. A rich person can adopt more and more Western style but a middle class family has limitations. *Repeat* Further their outside contact is also limited.

Indian Sitting Arrangement :

The Sitting arrangement is made on the floor by spreading mats. They are under the influence and control of tradition and poor economy and manage with whatever facilities and articles are at their disposal. No special efforts are taken to improve their sitting arrangements. The lady in the house takes care to keep the house clean. The photos of the family are hung in the sitting room. There is very slow progress in the improvement of sitting *Repeat* room because of their low income and poor understanding about art and home decoration.

When asked why respondents liked the sitting arrangement related to the Indian culture, their response was that most of the time is spent at home and the atmosphere should be one with the attitude of the members. Otherwise no one would feel it as

a home though the curiosity for the novelty and modern exists still it is very difficult for many to set aside the traditional thinking, habits and values. | 2

Now-a-days there exists a craze of visiting exhibitions. Shahu Memorial has become important cultural centre. There the exhibitions of photographs, hangings, indoor plants, etc. are organised attract once or twice or again. The information about the exhibition is provided to others also. There exists a tendency of imitating the exhibition articles.

It was observed that 65 % people had the liking of applying secondary colours in light tone like green, orange and violet to walls while 13 % people have applied primary colours like blue, yellow and red. Normally quady or fast colours were used in Muslim and Gujarati houses. In Kolhapur, particularly green shades were dominant and blue shades were also generally seen. Blue which is the colour of the sky (nature) is a symbol of prosperity. The use of blue colour is also explainable in terms of colour preference. The colour scheme having artistic sense amounted to 89 %. The specific colours used where green and cream. In modern homes we find maximum use of violet and pink colours, because as the colours are light it is very difficult to keep its maintainance and this can be done by people who are financially sound. Similarly in lower income group people use economic and dark colours they think in terms of long range benefit.

Table 10 : Distribution of Respondents by Income and Source of Information about Art Exhibition

No.	Monthly income group (Rs.)	Yes	No
1	Below 500	-	100.00 %
2	501 - 1500	55.00 %	45.00 %
3	1501 - 2500	61.29 %	38.70 %
4	2501 - 3500	69.00 %	39.76 %
5	Above 3500	37.50 %	62.50 %
Total		55.00 %	45.00 %

We observe that 55 % of the families have information about the exhibitions conducted in the city. The information of these exhibitions may be received through friends, newspapers, membership of clubs, or through participation in various activities. The remaining 45 % of the families are not aware of the exhibitions or are also not interested.

We find that installation of new exhibition halls like Shahu Memorial Cultural Hall creates an urge among people to visit various exhibitions. First people would like to spend nice time in good locality which leads to create an interest in art. Then people visit the exhibitions oftenly which ultimately results in a habit formation. These exhibitions may be of flower decoration, wall hangings, paintings, etc.

7 In general 69 % families like to collect artistic articles and pieces and use them for home decoration. More weightage is given for decoration rather than utility. About 56 % of the families used

wooden furniture for the purpose of home decoration, even though if it is costly. The remaining 44 % families do not use wooden furniture because of poor economy.

Table 11 : Distribution of Respondents According to their Views on Social and Religious Functions

Functions	Misunderstandings are regularised, social contacts increased, exhibition of collected articles	Social contacts are strengthened, mental satisfaction is gained, tradition is preserved
Religious	39.95 %	69.50 %
Social	100.00 %	-
Combination of both	86.53 %	17.30 %
Total	62.00 %	38.00 %

When asked what is achieved through cultural and social functions, the response was that the exhibition of the artistic items becomes possible. Art becomes the medium for discussion of various topics. 62 % people said that social contacts increased by this functions and even some spoiled relations are regularised, and the opinion about 38 % people is that religious functions give them mental peace and happiness. So we can say that in society ^{How?} social considerations of friends and relatives, hospitability social relations and also religious satisfaction and feelings inspires, art and home decoration.

People in Kolhapur arrange "Haldi Kunku" due to which they can form close relationships with neighbours and relatives.

People come together, they form intimate relations due to exchange of similar thoughts. Pleasant decoration helps to create healthy atmosphere and thereby increases social contacts. During such occasions people present articles of interest before the visitors. Thus both social as well as religious functions improve social relations as well as dissemination of ideas on Art and Home decoration.

When we asked the opinion about Kolhapur, 99 % of families said that 'Kolhapur is Kalapur' (a place of art). When reasons for the development of art in Kolhapur were asked, 32 % people said that due to the natural background Kolhapur has got ample scope for artistic development. 32 % opined as due to the temples and their sculpture. 35 % people opined that the backing of the kings and good response of the people helped the artistic development in the city.

Kolhapurians are proud of the cities artistic tradition. The art tradition has reached the common people too. During the Shahu Maharaj rule, artists were supported and were encouraged by the public due to which art was preserved in these families. Nearly 73.1 % families were able to state the name of the famous artists of Kolhapur. Thus this shows that the people living in Kolhapur are aware, proud and are influenced by its artistic traditions.

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SECTION 'B'LEVELS OF ART

Table 12 : Distribution of Respondents According to Income
and Grades of Art and Home Decoration

No.	Monthly income (Rs.)	Grade A	Grade B	Grade C
1	Below 500	-	-	100.00 %
2	501 - 1500	-	36.36 %	63.63 %
3	1501 - 2500	3.22 %	35.15 %	61.29 %
4	2501 - 3500	11.53 %	46.15 %	42.30 %
5	Above 3500	25.00 %	50.00 %	25.00 %
Total		8.00 %	39.00 %	53.00 %

In order to distinguish the types and qualities of Home decoration, we have broadly classified the grades or levels of Art and Home Decoration into three i.e. Grade A, Grade B, Grade C on the basis of some selected criteria like artistic abilities, furniture, hall and other factors. We can say that in the higher income group of Rs.3500 and above makes highest contribution to Grade A that is about 25 %, as they may have ample of leisure time and their financial position being strong they can purchase costly articles and appoint architects, interior decorators to decorate their rooms. This shows that there is wide scope for skilled decoration. They have no worries as their basic needs are fully satisfied and now they run after mental satisfaction.

Repeat

92

Secondly in the income group Rs.2501 to 3500, 47 % of the families can be classified as Grade B that indicates us that they can save time and money and thus try to develop their artistic sense and satisfy their urge of home decoration through planning.

In the income group Rs.501 to 2500 which fall under table Nos. 2 and 3 most of the families amounting up to 62 % are in Grade C. Here we can say that they cannot concentrate on home decoration as they have also to spend more for their basic needs.

In the income group below Rs.500 the basic needs itself of the families like for food, clothing are not satisfied and therefore they are not interested nor can afford to spend for home decoration. Hence we see 100 % of these being classified in Grade C of art. However Grade C of Art may be subdivided into further two groups if we wish to make finer distributions.

Grades of Aesthetic Attitude and Characteristics :

Grade A :

In all 8 families fall in this category of Art and Home Decoration. The family is well off in its financial position, where all members of the family are educated and their approach towards life is modern. A fine combination of aesthetic utility and attitude is visible. Due to sound economic position of the family, the members of the family do not care for their primary needs and they get leisure time for their hobbies. Educated members can utilise their leisure time for their creative ability.

They are well educated and some have a rich family cultural heritage which helps them to develop their creative abilities. They can handle any medium which is available at hand may be waste material or the things which are invaluable. This indicates that even waste material can be converted into valuable, useful and artistic things. Though income is an important factor yet it is not necessary that art and home decoration developments are exclusively related to high incomes. We also see the importance of aesthetic sense. They will arrange in such a beautiful way that the things will change its appearances and make good effect on mind. The thing which is beautiful will please peoples senses.

Such families can solve the problems easily, which bring difficulties in the way of creative art. Their approach to solve the problems is different than the other families. This approach is intelligent, creative and planned. Such families are extrovert and they generally mix in the society. They welcome people to their houses. They expect appreciation from the people for their creative work. The members of such family generally have a pleasing personality and open mindedness. I will now present a Case study to illustrate about the nature of art and Home decoration in Grade A families.

Grade A family : Case No.1

By profession the head of household is a civil engineer in the Municipal Corporation of Kolhapur. He owns a small house



Strong Reflection of Creativity
on Art and Home Decoration (A Grade)

near Nagojirao Patankar High School. By religion the family is Hindu and Maratha by caste. Both husband and wife are educated and employed. Mrs. is M.Com. and serves in Bank of Maharashtra. Monthly income of the family is about Rs.3500. The family consists of four persons namely husband, wife and their two sons. Home town of husband and wife is Kolhapur. It is observed that both of them have liking for art and home decoration and since her childhood she had an artistic sense. Her artistic sense was reflected through her behaviour, dress and hair-styles also. She had developed the hobby of creating artistic pieces like paper flowers, paintings, embroidery and making wall hangings. She likes to change the arrangement in the home often and thereby to receive pleasure from new styles of home decorations. She had developed this interest at her maternal home, as she was required to deal with all house-hold activities.

After her marriage she built their house and arranged it according to their own liking. The arrangement in the home reflected a beautiful harmony of utility and artistic sense. The feeling of necessity of home decoration was quite visible.

She opined that her home may be small but should have all the facilities through her conversation. She had the urge and idea of decorating her home with indoor plants and thereby to create nature-like atmosphere. She expressed the wish that her home should be surrounded with a garden. The need for privacy was also deeply felt. She insisted on the proper arrangement of light, air, ventilation and use of waste material. She had a

proper understanding of the expenses to be incurred on home decoration. Her arrangement showed that she had a sense for making use of the items already existing at home for artistic arrangement, instead of spending money on them. For example the useless drum of coal was painted with black colour and white flowers were designed on it. A beautiful plant was planted in that and the drum was kept upon the terrace. She had the attitude urge to purchase artistic pieces even if they were expensive. She had purchased a metal lamp of Rs.300 which is an excellent specimen of the traditional art. The shape of the lamp is like a lady from Hyderabad region and represented the art of Muradabad. The ideas of home decoration are adopted mainly from Nature. Through her conversation, she made it clear that due to some difficulties in selecting a suitable article for home decoration and lack of time, she prefers to have a definite and studied plan of home decoration. She has specifically devoted time to the selection of the artistic pieces.

To develop their aesthetic sense both of them visit exhibitions of art and therefrom grasp some novel ideas of home decoration. The idea of the newspaper stand, made of fabrication, or of flower stand or of wall-hangings is original. There is a beautiful combination of the artistic ideas and colours of Nature.

The arrangement of the ventilation, light, ceiling, floor, walls ~~p~~represent their artistic sense. When asked whether they felt the necessity of home decoration, the wife made it clear that in the modern age man had become like a machine and for his mental satisfaction, home decoration was necessary. She also made it

clear that due to domestic work and service she gets tired but some decoration makes her relaxed and gives pleasure.

She said that Kolhapur had a rich heritage of artists, painters, sculptures, musicians and dramatists. The beauty of nature which surrounds Kolhapur city has enriched artistic creations.

The family was cheerful, enthusiastic and social. Neighbours were allowed to watch the T.V., which indicates their good social relations.

General observations : Most of their ideas of home decoration were adopted from Nature. Both of them have a strong fascination towards the shapes of leaves and flowers and the contrast combination of their colour scheme. The green plant with a red flower was painted on the curtain. Green curtains were designed with red flowers. The shapes of leaves and flowers were artistically imitated in the arrangement of the newspapers stand and flower vessels. The colour scheme and also the shape of the furniture presented no garbiness or contrast. Cleanliness, system and harmony were quite visible in their arrangement. Even some of their ideas were picked up by one of their neighbour who is a contractor. The flower vessels were made up from the left over thin iron rods, and the idea was original. The broken glass was used as a flower pot and the broken mug was placed on the basin to be used to put soap and brushes. The lady of this family is resourceful. She is self schooled in developing her aesthetic sense or ability. From the very beginning of her life,

she has been observing the nature. She is self schooled in *repeat* developing her aesthetic sense. She is fully conversant with nature. In her view, she is looking at the ordinary articles as artistic forms. Objects are eloquent and they speak the language of their aesthetic sense. *How?*

This case indicates that an aesthetic sense can help the individuals to forget their worries. Secondly, the waste material can also be given a new meaning through ones imagination. Additional expenditure is not all that very necessary for home decoration. Nature and its greenery, form, shape provided her ideas and inspiration for home decoration.

Grade B :

In all 39 % families can be classified under B grade of Art and Home Decoration. In a B grade family the financial position is just satisfactory for their livelihood and little amount can be saved from their earnings. Such families are always active. They always try to develop their career. They expect more and more status in the society. They have an ideal of a rich class before them and try to imitate them. But while imitating they always think of their funds, whether they can afford it or not. When they purchase things of art they consider utility first and then about its artistic aspects. They always plan for their leisure time and money. When they create the things of art they always keep in mind the expenses which are incurred for preparation of these things. There is no extravagance

or gorgeousness in making the decoration. We find the imitation of a rich class in their home decoration. There are good social contacts among relatives and can find a sense of unity among them.

Instead of purchasing costly items for the home decoration they display artistically whatever things they have. They also beautify artistically the material which do not cost much. They are not highly creative nor they have their own strong originality.

Home decoration is done by joining different art and craft classes by reading magazines and by imitating movie pictures.

There is conventionalization in their mode of expression. They express through designs (rangoli), religious functions, etc. Cleanliness and tight arrangement of the objects are observed in their home decoration. There is no strong personal touch in the style of decoration. Usually what is accepted by the society is strongly put up. There is no deep sense of aesthetics but some times imitation also gives a credit of taste in the home decoration, but many times without understanding them.

The colour scheme is artistic but less expensive. Indoor nature plants are used for decoration. Sofa-cum-bed, refrigerator, radio, television set, tape recorder, book cupboard, tipoy, chairs, arm chair, nylon carpet, cotton carpet, ordinary but clean bedsheets, embroidered and painted, etc. are used generally in such families. Let us now present a case representative of this Art Grade or level.



Grade B family : Case No.2

The family represented in this case is Digambar Jain by religion. The family head belongs to the profession of working as an incharge officer in Shantkiran Studio. Their monthly income is more than Rs.3500 and are residents of Kolhapur since forty years.

Both husband and wife are educated and their four sons are also educated. The house is inherited but it is decorated nicely as per modern ideas. The home decoration reveals utility as well as artistic touch.

Idea of Home Decoration : In home decoration cleanliness and tidiness are given much importance. The old artistic pieces are given much importance and were polished and exhibited in the cupboards. The family was also of the view that light arrangement and colour scheme are important aspects of home decoration. While spending money on home decoration it is necessary to have a definite idea about it. A statue about four feet height of plaster of paris was seen which had a perfect rhythm and proportion. The colour was also mild and it gave the impression of holiness. A carved wooden show-case was also beautiful.

When asked about the source of the inspiration of home decoration the head of the household stated that as he was working in film-studio, he was required to make new arrangements of the sets and through that he developed artistic sense and so he felt that it was necessary to decorate his home also. So when the sets in the studio were disposed he used to purchase the artistic items

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therefrom and they preserved rare artistic items. He stated that the idea of his home decoration was original and he especially spared time for making some items. He also stated that some difficulties in the home arrangement. Rare items can't be placed in its suitable place. Sometimes skilled workers are not available to make furniture. When the work of home decoration is going on and time has to be spared. So facing such difficulties still the work in hand is completed while working in the studio. Naturally the idea of his home decoration emerged from his experiences of working in the artistic environment of the cine studio.

Observation : The locality around the house was not favourable, still the home decoration was remarkably artistic and cleanliness was maintained. From the hall up to the kitchen the home decoration was of a better grade. The presentation of the items in each room was artistic. Modernity and religious attitude were beautifully blended together. Idol house was also modern. Beautiful idols of 'Datt', 'Mahavir', 'Saibaba' and 'Saraswati' were seen. The family was social, pleasant, energetic and hospitable. The house was well-equipped with modern items. T.V., refrigerator, fan, tape and show-cases were artistically arranged. The artistic standard of the family is of 'B' grade. This case indicates the influence and uses of one's artistic profession and the experiences derived therein for ones family life. Moreover his wife at home also had a liking for keeping the house clean and well arranged.

Compare A to B. No greater diff ?

Grade C :

In all 53 % families or approximately 1/2 of the total sample fall under Grade C of art and Home decoration.

This type of family is backward in their financial position. Most of their time is spent to earn their livelihood. So they do not get leisure time or money for their home decoration. Instead of keeping things of beauty for their home decoration they keep their daily utensils clean and tiptop. Floor is cleaned and maintained with cow-dung and decorated with colours and rangoli*. Cleanliness and arrangement of the things are maintained as a part of their home decoration. Lime or piwadi is used as wall colours. We find many walls are given a wash of white mud and cow-dung. There is no awareness of creation of other art forms and development. They think that, without good financial position they can not do any thing and don't show any enthusiasm about it.

In these types of families, we find family photos, calenders, clay toys, coloured beads, screen or big size photos of some Gods or Goddesses on the walls of their sitting room. There is no such special sitting arrangement for the guest but where they sleep the same place is used for sitting of the visitors. They offer mats to a visitor for sitting. There are traditional symbols like Swastik, Kalash, Tulashivrundavan, palm prints and human figures with distorted lines on the wall drawn with lime colour (See sketches of these symbols). It is drawn

* rangoli - designs of flowers, symbols, etc. drawn from a white powder by woman to decorate the front yard of the house.



Impact of Low Income and Lack of Education (C Grade)

with particular reason and also because of tradition which is followed by his neighbours. They do because others do. This is their simple reason. They think other forms of modern art is not for them. They say that they cannot understand modern art rather there is no need to understand it. They like cleanliness and complain against dirty environment, but also some are unaware of it too.

Grade C family : Case No.3

The family belongs to Hindu religion and Maratha caste. Serves in the Municipal Corporation, but is financially backward. There is lack of higher education and lack of social contacts in the family. Resident of Kolhapur since 40 years. The head of the family has taken the education upto IXth standard. His wife is uneducated and kids are very young.

The house is inherited and of old pattern. No changes have been done and even the consciousness and plans of improving it was not present. The house was accepted as it is. His father died during his childhood days. His father had the hobby of collecting original paintings of renowned artists and he was a Village Accountant (Talathi), but was a appreciator of artistic paintings. He had an excellent collection of paintings in his house and a special wooden box was made to keep those paintings. He enjoyed the company of great artists e.g. Abalal Rehman, Madhavrao Bagal, Raosaheb Durandhar and his daughter Ambika (1945) S.A.M.Kazi, Mr. Arwade who is present Dean of J.J. School of Arts, Bombay, Artist Reghe, D.R. Mistry, D.R. Gujar, B.B. Kinikar and J.D.Dalwi.

He had purchased and collected the above mentioned great artists' original paintings. Though his income was limited still he spent much amount on buying paintings.

His son who is the head of present family did not value these collections. He lost his father in his boyhood and hence couldn't experience his father's artistic sense and couldn't understand the value of the picture treasure. He even presented rare pictures to others. Some persons took to see some paintings and did not return them back. As he suffered financially from childhood, he was anyhow keeping body and soul together. So he was careless about art even he would have sold those and gained money, but he could not understand their value.

As he had ^{little} no education, no financial backing, no artistic qualities, he could not develop neither a traditional nor modern approach for home decoration. He did not maintain social contacts and always seemed nervous in mood. He feels that he cannot do anything because of poor financial conditions.

Religion and Home Decoration :

There is a great impact of different religions in the style of the home decoration. Different religions have got different outlooks towards art and home decoration.

Hindu : In Hindu religion motifs have got much importance. In home decoration Hindus use motifs like swastik, Om, Kalash, Shree with great reverence and respect. Through many mediums



these motifs are exhibited artistically like paintings, wall hangings, other hangings, embroidery, etc. Irrespective of economical condition almost every family presents motifs in their own way. The rich are presenting these motifs in gorgeous and costly way like ivory carving and the poor paint on the wall and other surfaces. The motifs like swastik or Om with inexpensive earth colours. The religious beliefs and traditions find expression in their artistic behaviour.

Muslims : The Muslims respect the number 786 as their religious motif. Among the rich family houses we find these numbers are carved with different costly materials but among the poor family it is written on the wall with the help of chalk and embroidery.

Christians : In every Christian family they place the photo of Jesus Christ and the symbol of cross at important place.

Occupation and Home Decoration :

Farmer's family : In a farmer's family decorative articles are presented as a status symbol in their society. There is no proper planning, knowledge or thinking about art and home decoration. They have no firm opinions. They follow the suggestions given by others, neither have any choice, or distinct attitude towards home decoration. They try to imitate without understanding. Their interest is more on the farm development than on the interior decoration of the house.



Business family : In business money is important. More and more money is required for the development of business. Their mind is involved in making more and more profit. When they get excess profit they imitate the other businessmen for exhibiting their home decoration as a status symbol.

Professional families : This is a educated class. They have got planning, good income and knowledge about home decoration. They have social status, contacts with the society, attend social functions, and are known to everybody in society. So their house decoration is modern with a combination of art and utility. They maintain cleanliness and their home decoration is a combination of both tradition and modernity.

Job or Service Oriented families (Middle Class) : There is a influence of their respective jobs on their home decoration. If a man is doing service in a cine industry, his home decoration can be different than the others. Those who do fabrication or welding work in an industry we find their furniture or home decoration is done through fabrication i.e. steel welded table, racks, etc.

to sweeping a generalization

Thus the knowledge, attitudes, behaviour of people regarding art and Home decoration varies according to a combined influence of factors like income level, occupation, religion, education, outside contact, artistic abilities, etc.

what is new?