

**CULTURAL PRODUCTION UNDER COLONIAL RULE:
A STUDY OF THE DEVELOPMENT OF PAINTING IN
MODERN ANDHRA: 1900 TO 1947**

A THESIS
SUBMITTED TO THE UNIVERSITY OF HYDERABAD FOR
THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN THE SCHOOL OF SOCIAL SCIENCES

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AUGUST 19 96

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This is to certify that I, **B.Sudha Reddy**, have carried out the research embodied in the present thesis: **Cultural Production Under Colonial Rule: A Study of the Development of Painting in Modern Andhra: 1900-1947** for the full period prescribed under the Ordinances of the University.

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ACKNOWLEDGEMENTS

I Would like to express my gratitude and thank all those who have been instrumental in the completion of this thesis.

First and foremost, my thanks go to my supervisor Prof. V.Ramakrishna, Head, Department of History for his valuable suggestions, guidance and encouragement.

I also thank Dr.P.Sudhir for introducing me to this field.

I wish to thank the UGC for providing me with a research fellowship.

I am thankful for the kind co-operation rendered to me by the library staff of University of Hyderabad, Osmania University, Salar Jung Museum, Sundarayya Vignana Kendram, A.P.State Archives, all in Hyderabad, Tamil Nadu State Archives, Madras, Teen Murthi Bhavan, ICHR library and Sahitya Academy library, New Delhi, Goutami library, Rajahmundry and Veeresalingam Grandhalayam.

I am indebted to my friends and family members especially my father who has been a source of moral support throughout this work.

B.Sudha Reddy

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CHAPTER I

INTRODUCTION

Art is an universal phenomenon and is as old as human being. Every society has its own art, which is encouraged and moulded by the patronage it gets from its members. Artists as members of society create such works of art in accordance with the existing relations in the society. Every work of art is an amalgamation of various ideas circulating in the society. Political, economic and social changes are directly reflected in these cultural aspects which are not often deliberate but become a part of the activity. The veracity of the argument could be seen in the emergence of various art trends historically synchronising with new developments and changes in the society. The relation between art and society has been closely intertwined and every work of art can be seen as an outcome of several sociological factors.

Janet Wolf in her book 'The social production of art' mentions that every work of art is a product of the society, involving various sections of the society.¹ In support to her argument she classifies the influences of society on art into three broad categories - social, economic and technological. Art which is a powerful medium of expression is conditioned by the above three forces. The development of new colours, brushes, papers and oils have enabled the shift from paintings with opaque

colours, done using vegetable colours to the transparent and translucent effect ,with the use of oil colours on canvas. Though the influence of technical changes is visible faster and prominently, subtler reactions occur with the influence of the other two forces. The role of a patron, his tastes and likes have had a definite role in the progress of art. It is because of this role of patron that art styles have been changing historically. Muslim rulers admired secular miniature paintings and encouraged them, while the Hindu rulers preferred religious themes either in miniature format or on large murals and sculptural panels. This support from the patron can be related to the society and social surroundings to which he belongs. It is difficult to think of a Hindu patron encouraging Persian miniature. There could be instances when Persian miniature style was adopted but with subtler changes ,mostly in theme. Infact any new change in the society could have definite implications on the art. Janet Wolf's argument that art is a social product and every work of art is influenced by the three major forces is confirmed by the various art movements and patterns occurring regularly in History.

As mentioned earlier, every society has its own art, but primarily it becomes important to know why is art given so much importance in society or, in other words, what is the necessity of art in a society and what are its functions or activities? An understanding of these questions would clear the ambiguity attached to the understanding of art.

Primitive man living in an age devoid of agriculture or settled living, had a number of wall paintings done on his caves. The works depicting various scenes from the daily life of the cave man, were probably an outcome of his reactions towards the happenings and experiences in his life.² Though understanding of the figures on the caves is a difficult task, owing to the non-availability of supportive written records, it nevertheless can be said that primitive man was conscious of his work. In other words it can be said to be a medium of expression and would precisely mean that drawings on walls of the caves was substituting for the lack of language or script. The most common figure showing a man hunting a wild bull can be observed and analysed in different ways. It could be seen either as a means of expressing his fear of the bull or hunting the bull was considered an important game in the routine or was just an aesthetic piece of work. The last statement that, it was purely for aesthetic purpose does not support the argument as the basic needs of the primitive man were not fulfilled and the purely aesthetic purpose may as such not be of much importance, rather the other two statements could be of some importance. But more important is to see that drawing came much before letters and language came into existence and served the purpose of being a communicative language.

For the primitive man, drawing was a necessity as it was adhering to his needs before the existence of language or script.³ The purpose here was direct and definite. The figures on the caves are considered to be crude and unsophisticated but served the purpose of depicting his activities. Hunting which was found in a majority of scenes was a daily activity or rather was the most important work for his survival. Depiction of such themes, without any elaborate use of colours or decoration emphasizes that the works did not aim at aesthetic superiority but were rather, a means of communication and expression. A few centuries later, the minute drawing on the walls of Egyptian pyramids, depicting the life and importance of the buried person, served the purpose of communicating the activities undertaken by the dead being. Secondly, it helped in communicating the socio-economic importance attached to it.

Art did not recede to the background once language and script developed, rather there was only a change in the purpose of art. Art was no longer limited only to be a communicative language but rather was used for aesthetic and social purposes. It is here that the question of the need for art arises. Ernst Fischer sees art as a life's substitute to put man in a state of equilibrium with the surrounding world and since total equilibrium between man and surrounding world cannot be expected to exist even in the most highly developed society, he

suggests that art was not only necessary in the past but will always remain so.⁴ But is not art expressing a deeper relationship between man and the world? Does it not have to satisfy the various needs of man? A number of such questions which arise can be observed and analysed only after a strong conviction that art has been, still is and always will be a necessity.

Every one of us read books or watch movies on the pretext of relaxing, but what kind of relaxing is this, trying to immerse into someone's life and problems? This common activity could be seen as an attempt by man to be more than himself and trying to absorb the surrounding world and make it his own, in order to have a communal existence.⁵ And it is this desire of man to develop into a social human being that art becomes indispensable. Over the years this concept is gaining importance and is also emerging as a rational process. The artists exercise to seize, hold and transform experience into memory, memory into expression and material into form which makes both artist and the art work a social activity. As such ,though initially art was and can be seen as a necessity to communicate visual experiences of every day life of man, gradually it has gained momentum, to reach out to the aesthetic values, in the changing scenario of the society.

Historically ,no two societies have had similar art

forms. Art as such had always been associated with the artist's physical surroundings and cultural background, which would strengthen the argument that art is a social product or rather a social phenomenon. The ever changing art scene in a society can be viewed as a result of socio-economic, cultural and patron factors. To understand the close relationship between art, artist and the above factors the best example could be that of India, which witnessed various art trends regularly over the centuries. Indian art scenario developed and changed along with the rulers, social beliefs and religious practices. This change, though vibrant in painting, included all the art forms, such as Literature (Prose and poetry) music, folklore and dance. The change need not be looked at as the eagerness to grab any new feature or imitate the master, but a subtle process to accept the new creative activity. The adaptability and acceptance of change could differ from every society, but it is on the common principles of accepting the new, either for aesthetic superiority or being subtly overpowered by the new hegemonic power.

India, which has a vast interesting cultural heritage witnessed various art trends like the miniature paintings, murals, glass paintings, pat paintings, sculputres, engravings and many more over the years. The earliest miniature paintings made during the early centuries A.D concentrated on the themes of Jainism. These

works were utilised as book illustrations and contained a text reflecting the content of the work. In other words the works were religious representations. Infact the common term coined for these works was 'Jain Miniatures' owing to the display of themes of Jainism and its philosophy. Gradual decline of this religion saw the gradual disappearance of this miniature form of painting which was later replaced by Hindu art, in the form of huge sculptural panels and murals depicting the rich Hindu mythology. The works which were bold, concentrated upon intricate designing, ornamentation and were based on the principles of Rupa, Bheda Pramanani, Bhava lavanya Yojanam. Thus both Jain miniatures and Hindu sculptural art were based on religious themes and served the purpose of religious propagation.⁶

A major shift from Hindu religious art to secular art, came with the arrival of Muslims, who brought along with them the Persian school of miniature painting. The themes concentrated on portraits, war scenes and other social activities and had no depiction of religious elements. Although the artists came from Persia they adopted to the Indian element especially the Indian flora and fauna. This art gained substantial response from the Indian artists and patrons, who also began to take to the new art form.⁷ A much more important example to show the shift in the pattern of art work is that which occurred with the arrival of Europeans in the country. Native

Indian artists who were, by the early 18th century, well versed in miniature style of painting, had to give up work in that traditional style to work in the media of oils, emphasising on the transparent and translucent effect on the figures of the works.

Such changes can be viewed firstly, as an outcome of the change in the ideas of patrons and secondly, as an outcome of the new socio - religious ideas occurring in a society. The shift from Mughal miniature school to European academic art, seemed obvious with the lack of any strong patrons for the old art form and even the few small rulers taking a passion for academic art.⁸ The role of patrons for the artist becomes very important and is practically visible in this context, wherein the artists tried to with the market trends. Though artists today may hesitate to speak about the relation between market and the artists work being practically an outcome of market policies, Ernst Fischer observes that consciously or unconsciously the artist is dependent upon the market structure, either to earn name or money. This concept of relation between market and artist is not new, for, historically except probably the primitive man, every other society experiences this and it is this concept of working in accordance with the market, that there have been so many changes in art forms over the centuries.

Secondly, change in socio - religious ideas also have had a vital role to play in the progress of any art movement. Shift in the patron's religious beliefs did have a direct effect historically. Hindu rulers obviously patronised Hindu art and even when they adapted to the Mughal miniature style, the themes were religious. This was clear in the Rajasthani miniatures, where the style adopted was new and content was revolving around Radha and Krishna, of the Hindu mythology.

While market, patron and socio - religious forces can be seen as major forces which influenced the art work, the other institutions like art schools, colleges and associations which are a fairly new phenomenon also had a role in the working pattern for the last two centuries.⁹ Students of the art schools discussed and and practiced similar kind of work. Students of art schools, worked in academic art style and students trained in this pattern had only one option to learn, work and practise according to the rules of the art schools. Importance was attached to what ever was taught to them and the same is followed even today throughout the world. There was absolutely no choice for the students to practise their traditional art form or experiment in new forms. It was due to this reason that traditional art was relegated to background among the art school students in India. This aspect can be seen in today's art schools too, where in the students specifically work and

develop their art in accordance with the principles of art taught at the art school. However, much the modern artist speaks of his individual effort in developing his own style, the basics of his work if observed intricately relate to the academic training he undertook. Though the concept of art schools and associations might be new, there were artist guilds in the ancient and medieval times which encouraged similar art trends resulting in the development of major art schools.

The relationship between art and society forms a pertinent aspect of this study and has been emphasised throughout this study. 19th century India witnessed a new situation with the inflowing western culture and traditions, while the Indian scene was on the threshold of decline culturally. With the stagnant support towards cultural activities by the later Mughal rulers, the artists and artisans were looking for alternatives. As such, the artists accepted the new art forms brought in by the European traders gradually, primarily to make a living. And it is this economic power of patronage together with socio-religious changes which forced the artists to take to the new art forms. In other words the artist in order to satisfy his needs had to work according to the tastes of the patron. As such, it could be observed that, however, independent the artist might be, he is dependent on the society and patron for his survival.

During the long span of nearly two and half centuries of colonial rule, every area of life - social economic, political, and cultural, underwent its impact. Changes in economic and political areas have been studied at length by historians, while changes in social and cultural spheres are subtler and, it is only in the recent past that study of cultural transformation under colonial rule has been taken up. Cultural transformation, an important aspect of colonial conquest, is mediated by several cultural elements, producing in the subject society, various transformations which are not simple synthesis or echoes of metropolitan culture but tend to be complex developments. The present work is an attempt to study the changes and developments in the field of painting, in a colonial set up and, how, inspite of the official pressures and dominance, the artists tried to maintain their Indianness. More specifically, the work studies the major art trends of the late 19th and early 20th centuries in the country and, in particular Andhra, and how the artist worked as an independent creative individual in a politically charged atmosphere. It has to be observed here that art movement came to Andhra, much later compared to Bengal. The two schools developed only after the movement towards swadeshi was at its peak and spread throughout the country. This study particularly concentrates on the two art schools developed in the coastal regions of the present day Andhra Pradesh, during 1900 to 1947.

The arrival of the British brought in major changes in every area of life in the country, including the education system. English had been introduced in schools and colleges and a result of this was the growth of an educated class. The establishment of three universities at Bombay, Calcutta and Madras, by the year 1857, contributed to the creation of a new intellectual ferment in the country.¹⁰

This intellectual ferment was the context in which the movements for social reform emerged. Raja Ram Mohun Roy, Iswar Chandra Vidyasagar, M.G.Ranade and Kandukuri Veeresalingam stand out as the prominent examples of a new intelligentsia searching for ways to construct a new social identity for Indian people, partly as a means of building defences against colonial dominance.

The work of such people was further facilitated by a rapid growth in publication of a number of new books, journals, and articles propagating the new ideas of reform and development. This new literature ranging from political pamphlet to the romantic novel was not only a reflection of the intellectual ferment but contributed significantly to the shaping of this ferment and to the making of new social and cultural identities. This new literature was, therefore, at the same time a consequence of colonial conquest and in many different ways

also an instrument for resisting colonialism.

This was equally true of painting, just as modern Indian literature emerged in the cultural tensions generated by the conflict between a dominant European culture and a subordinate system of indigenous cultures, painting was also subjected to these tensions. The flourishing art of miniature paintings, which received patronage under the Mughal rulers, gradually spread to other regional centres, after the decline of the Mughal patronage under Aurangazeb. The artists who migrated to the regional centres received patronage in the regional courts. Prominent among these are the courts of Oudh, Mysore, Murshidabad and Lahore. Although the art of the regional centres was an offshoot of the Mughal school, they nevertheless maintained slight variations prominently visible in the content

Major changes in the art activity, however, crept in with the arrival of European artists into the regional courts. Rulers of Oudh appointed a Scottish artist, Robert Home, as the court artist, Tilley Kettle, a British portrait artist, was patronised by Shuja-ud-daula of Oudh. French artists and artisans were employed in the court of Hyder Ali and Tippu. While these are a few prominent examples, a large number of artists from Europe came to travel in India, a country considered adventurous in the west. These travelling artists not only made realistic drawings and landscapes but also

worked towards making naturalistic drawings of flora and fauna for the Botanical research society in England. These artists from the West introduced the native Indian artists to a new form of art and there are many examples when Indian artists tried to imitate their western counterparts. The result of which was the development of 'Company School' of painting.

'Company School' of painting which received patronage by the East India company officials and the English educated Indians, remained a combination of Western and Indian styles. Miniature works with an European seated on a terrace with attendants holding a 'hukka', a French officer handing his servant his cap or a Nautch party, became common, wherein the Indian artist was deliberately showing new aspects of life in the society, in the same old form.¹² This kind of art became very popular among the company artists. Slightly different from this art was the European academic art, showing still portraits of leaders and rulers, landscapes, and still lifes, wherein transparent and translucent effect was emphasised. To this group belongs Raja Ravi Verma, a descendant of the royal family of Travencore. As an artist, he formulated a style combining his knowledge of Hindu religion and mythology to that of western painting. His acquaintance with the Dutch artists, who visited the court of Travencore, enabled him to successfully develop a new art form which gained instant popu-

larity for its bold expressive figures with soft beautiful facial expression and effective background. The other reason for his popularity was the easy availability of his work due to the development of oleography. Ravi Verma's work began to be commissioned by the royal households of Baroda, Travencore, Mysore and many educated Indians for whom his work was reflecting the new taste of European academism.

Much in the same way, the Britishers, from their side, introduced art schools in all the major cities of the country and emphasised European academism and were in the process of propagating new aesthetic elements and also trying to produce artists with European training. Students of the schools, in most cases, got jobs in educational institutions, survey offices or were engaged to make natural history drawings.¹³ The official policy on art was defended by a few British art historians, most important being Cecil Burns, who opined that up to the year 1859, India was entirely isolated from rest of the world and it is this isolation, according to him, which enabled the Indian craftsmen to have monopoly only in local markets and prevented them from being known to international market. As a result of this, the craftsmen never tried to develop their goods or make any new goods. He strongly opined that introduction of European academism, with emphasis on principles of design and anatomy, would make the students of art expert drafts-

men. Burns introduced this formula of teaching art in the belief that it represented fundamental principles governing all art creations.¹⁴ However, the work done by Ravi Verma was vehemently criticised for neither being totally Indian nor European by E.B.Haveli, Ananda Coomaraswamy and Abanindranath Tagore.¹⁵ The above three artists associated with the Calcutta school of art rejected the combination of Indian and European styles and emphasised on art, purely Indian in form and content. As a part of their activity, they removed the academic art displayed at the art school and replaced it with Indian art, as a source of inspiration for the students. Haveli and Coomarswamy, with the support of Abanindranath and Sister Nivedita, emphasised on Indianising Indian art. As such students of the Calcutta art school were trained to study Indian frescos, murals and miniature paintings. They also took support of Oriental art, specially that of Japan and China. As such the work produced under the banner of Bengal school remained a deliberate effort to Indianise Indian art.

Thus, by the end of the 19th century, there were two major trends in the domain of painting - one explicitly Western in style, idiom and form, if not in content and, the other, a deliberate effort to develop an Indian school, consciously rooted in the long traditions of Indian art. It is in this cultural context that a painting tradition began to emerge in Andhra towards the early 20th century.

CHAPTERIZATION

The work has six chapters including Introduction and conclusion. The first chapter which forms the introductory chapter of the work, carries a discussion on the various issues which enable this study to be meaningful. An attempt is made to know the necessity of art throughout history and secondly how art and society are interlinked has been put forth. A survey has also been made of the various literary sources available and used for this study.

The second chapter titled "Colonialism and culture: Cultural Transformation Under Colonial Rule: Reference to Andhra", has a study of the education system in the country. British ,who primarily came to India as traders, consolidated their power in most areas of the country. As a part of their activity, they introduced certain economic, political, religious and educational reforms. The educational reforms included establishment of schools and colleges, emphasising on English education, relegated the old pial system of learning to background. English education introduced in the schools and colleges had been accepted by the Indian masses for whom it provided an opportunity to enter the privileged group by acquiring jobs in the government. The chapter has a discussion based on the social changes brought through reform movements and how and why new education was introduced and encouraged by the colonial rulers. Social

awakening brought about subtle changes in the attitudes and women began to be considered as an important and essential part of the society. A discussion has also been made as to why the British officials gave so much importance to education in India. Much in the same way, a discussion of art education in India which was both an expensive and elaborate activity is also provided. This apart, the study also concentrates upon the kind of art which was developing throughout the country and how it was different from the native arts.

The effect of the new education was felt in different areas. There was a definite change in the attitudes of people who now began to imitate their masters in every way. The new customs, language, literature and behavioral pattern attracted the new educated Indian class for whom it was considered a matter of privilege to be on par with their western counterparts. Much in the same way, exhibiting paintings in academic style too reflected their economic power, as such the craze to show academic art began to spread widely. Thus Indian artists popularly represented by Raja Ravi Verma, took to portraying of Indian mythology in academic style. Though the style was totally new to Indians it began to attract a large number of people. The works seemed to be more attractive owing to the bold figures with concentration on shading and achieving a transparent effect on the work. These paintings gained further popularity with the development

of oleographs which were available at a low cost. This movement which was a combination of western and Indian styles was popularly termed Anglo - Indian school of painting.

The works of this school were admired by a vast majority for their bold figures with concentration on shading and achieving a transparent effect on the dress worn. The figures representing academic realism in which the figures are depicted as natural, without any unnatural concentration on ornamentation or designing. Figures of Indian gods and goddesses became popular and for long calender art depended on this form and style of art.

Ravi Verma, the pioneering figure of the Anglo- Indian school of art inspite of overemphasis on academic art, did create a new dimension to Indian themes. This adoption of Indianised content has put him on the forefront of the argument that he was an artist with national out look.

Though popular among the people, Ravi Verma's art has been criticised by hardcore nationalists, who observed that his work was neither totally Indian nor western. The movement gained further importance with the call given by nationalists for "Swadeshi". The art movement to counter the Anglo-Indian school of painting gained further momentum with the initiative taken up by

Abanindranath Tagore, E.B.Haveli, and Ananda Coomarswamy who emphasised on retaining Indian elements in the paintings taking support from folk and traditional arts of India and the Orient. This deliberate attempt to develop an exclusive school of art was popularly termed Bengal school for its birth and emphasis in the Bengal state.

E.B.Haveli who worked as the principal of Calcutta art school rejected the academic art works which adorned the walls of the college and displayed works reflecting Indian and Oriental heritage. A stark difference of this school from the Anglo-Indian school of art was the use of opaque colours, secular themes and subtle ornamentation. Infact Bengal school emphasised more on oriental figures with long elongated eyes, plain faces and very delicate ornamentation. This movement to develop an art form, totally Indian was worked upon profusely by the art students of Bengal. It gained momentum with the support rendered by the Indian teachers and liberal western officials. Thus India witnessed two broad categories of art work, first, a mixture of the Indian background with the new academic training and, the second, a deliberate attempt to develop a school of art totally Indian in form, style and content.

Though the earlier one was popular among the masses the educated Indians who at one time preferred academic art now began to take to the new art form. This movement

was not confined to Bengal alone, rather it began to spread to various other areas of the country.

The third chapter attempts at a study of the regional dissemination of the on going art movement of Bengal in Andhra. The chapter titled 'Development of painting: Andhra Jateeya kalasala', is a study of the art department of the institution which was started in the town of Machlipatnam. The study includes the aims and objectives of this institution which was an outcome of the call for national institutions during the swadeshi movement which emphasised on ascertaining Indian identity. The institution had an exclusive art department and aimed at the development and spread of art movement on the lines of the Bengal school. Various artists who studied at this school, their style of work, the themes of the work have been discussed in the chapter.

While the Andhra Jateeya Kalasala was directly influenced by the Bengal school the second school of art which developed under aegis of Andhra Society for Indian Art was slightly different. Students of the school had their education primarily in the academic style in the art schools started by the British but back home they struggled to comply with the art movement progressing elsewhere in the country. Their deliberate effort to be within the framework of the Bengal school can be seen as a result of an attempt to forge ahead in this new form. A

study has been made of the various artists of this society and their work in the fourth chapter titled 'Development of painting: Andhra society for Indian Art'.

The study would seem incomplete if the twin aspects of content and form are not discussed. Content which forms a major phenomenon of the 19th century painting can be understood as a reflection of the prevailing circumstances on the artists' mind. Though direct representation of the society, as done, by well known artists like Picasso, who reacted to the civil war in Spain or Chitta Prasad who reacted towards the armed struggle in Telangana or the primitive man who portrayed his surroundings were known both to the Indian artist and viewer, but did not attempt this art during the time of nationalist struggle. Direct depiction of social realism could be seen as the reaction of the happenings around them, or it could also serve as propaganda material to the ongoing movement. Such representation of social reality has been historically credited to be good and functioning art with a definite purpose. However, art in the early 20th century India was devoid of such art, with of course a few exceptions. While Chitta Prasad was one artist who portrayed atrocities of the British and Nizam in the 20th Century Bengal and Andhra, the only other artist who showed the British attitude towards Indian people was Nandalal Bose in his panels for the Haripura congress session. The question which arises is why was the Indian art of the

20th century devoid of this aspect of social realism or was there any other form through which artist reacted to the happenings around him. This aspect of content and form in the 20th century painting in Andhra has been dealt within the fifth chapter. In this chapter, the silence if any, regarding the portrayal of social realism , has also been discussed.

Another major issue which has been discussed in this chapter is regarding the patronage of the nationalist art in Andhra. Anglo-Indian and academic art did have regular patrons comprising of the English educated middle classes and of course second grade British officials in India who could not afford artists from England. The question which arises is were there patrons of the nationalist art or was the art a protest of the artist against the colonial hegemony?

The last chapter ,apart from having concluding remarks of the work, attempts at answering the question, can the two schools of art which developed in Machilipatnam and Rajahmundry be termed as separate schools of Andhra art or can be seen as a continuation of the movement started in Bengal. The two schools at Machilipatnam and Rajahmundry which, despite their work and contribution to the Indian art scene, were relegated to background and the reasons for it have been discussed at length.

NOTE ON SOURCES

The study has been based on a large number of primary and secondary sources supported by oral testimonies. Oral testimonies, despite certain shortcomings, form an important source for this study in ascertaining certain factors, primarily because the written sources both primary and secondary for this study are comparatively very few in number. As such views of students and artists who worked and are associated with the two art schools have been taken into consideration for providing first hand information regarding the subject of this study.

The primary source material relating to the art schools introduced by the British has been obtained from Government Orders of the Development department, Public Instruction department and Education department from the year 1904 to 1945, available at the Tamil Nadu State archives, Madras and Andhra Pradesh state archives, Hyderabad. The Government Orders provide information about the curriculum and courses offered in the school, students who took to the courses and the employment they got after completing the course. This apart, they have information about the regular government policies on art and art education in the country. These government orders have enabled to understand the government policies on art, which underwent regular modification and changes.

Another major source to know about the various art schools, their establishment and functioning has been found in the home departments papers relating to maintenance of schools of art in India as state institutions from the year 1893 to 1896. These papers are detailed letters of correspondence between the Government in India and Government in England and gives an account of the official dialogues as to why art was being introduced in the country. These letters also highlight the courses offered, the structure of the curriculum, the examination system and the work carried out by the schools of art in Bombay, Calcutta and Madras. The letters emphasised on the Government's policies on the introduction of art education.

It was, however, much difficult to know about the art of Andhra. Information regarding Andhra society for Indian art has been mainly taken from the articles published in Bharati and Triveni. the two leading literary and art journals in Andhra of that period. The other important magazines of the time which carried articles on art and culture are Sharada, Gruhalaxmi and much later Andhra Patrika. These were supported by the unpublished articles wirtten by Varda Venkata Ratnam, a member of the Andhra Society for Indian Art and his student M.Rajaji, available at the Damerla Rama Rao memorial art gallery, Rajahmundry. M.Rajaji also authored the book "Siddhahastudyu:Damerla Rama Rao:Jeevitam Kalakrishi "

in Telugu, which gives an impressionistic study of the artist, his work and the ideas towards which he worked. These were supported by the interviews conducted with late Smt. Damerla Satya vani, wife of D.Rama Rao, initiator of the school and herself a very active member of the school. Being a member of the school, her observations and reminiscences of the school have been utilised at length in the present work, which have enhanced the authenticity of this work. Information about Varahagiri Venkata Bhagiradhi and Satyanarayana Chamkur (S.N.Chamkur) has been got from the unpublished diaries of the two artists. Their work, activities and ideas have also been discussed with their family members. A major portion of the work of the school are exhibited at the Damerla Art Gallery, Rajahmundry and these have enabled the study of various styles of this school.

Information regarding the Andhra Jateeya Kalasala has been taken from the articles published in Bharati and a few Government Orders of Development department. Most important among them being Government Order No:805, which gives a detailed account of why and how the institution was started. The order also carries a detailed account of the syllabus in the various branches of art department and the courses introduced. Information regarding the art teachers of the school has also been acquired from the Government Order. Sister Nivedita, in one of her articles on Indian art published in Modern review, mentions

about the two important art teachers Ramendra Chakravarthy and Promod Kumar Chatterjee. Further, information about the Jateeya Kalasala has been obtained from the interviews conducted with late P.Hanumanth Rao, a student of Jateeya Kalasala and Alluri Satyanarayana Raju , a non formal student of the Kalasala who now lives at Rayalem,a village near Bhimavaram. Information from the two artists enabled to formulate a number of new aspects.

This apart, visuals belonging to the two schools have been collected from Damerla Rama Rao memorial art gallery, Telugu University, Salarjung Museum, Sudharma Art Gallery and many private collections of the relatives of the artists. Another major source was the visuals which were published in popular Telugu journals Bharati. Gruhalaxmi. Sharada , Andhra Patrika and Tulika. Colour reproductions of the works began to be published since 1907 and in every issue a few paintings were reproduced.

The work has been substantiated with a number of secondary sources in the form of books. Ernst Fischer's Necessity of Art:A Marxist Approach ,gives an insight to the basic question relating to the necessity of art in society. The author emphasises that every society has its own art and artist and his work can be seen as a reflection of his surroundings. This aspect of art being a social product, is supported by Janet Wolf in her work

The Social Production of Art. For Fischer, who based his study in relation to European art, content becomes very important aspect. Any work without a strong content fails to attract the viewer and gives a number of examples in support of his argument. For him there is a major relation between the work of an artist, his surroundings and his patron. He affirms that content and form in the works change according to the relation of patronage and this argument of Fischer seems to be convincing with the various shifts in cultural activity in a society.

Janet Wolf in her two works, Sociology of Art and the Social Production of Art affirms that every work of art is a social phenomenon and it cannot be denied that artist as a member of the society around him cannot be devoid of any social influences. These are two books which have been supportive throughout this study in understanding the meaning of the art and its role in the society. An overview of the art movements and the role of the artist in society has been taken from the four volume study of Arnold Hauser "The social history of art". This study deals with the art of Europe over the centuries. The various schools of art which were witnessed in Europe have been discussed at length. The study apart from giving an insight into the European art scene enables to study the various Indian art movements.

More specifically, the books by Tapati Guha Thakurtha

and 'Art and Nationalism in Colonial India , 1850-1920' by Partha Mitter speak about the art movements during colonial period in India and specifically study the situation in Bengal, considered to be the hubb of cultural activity. Mitter expounds that though colonialism was common for both India and Latin America, there were many marked differences. The basic difference is that in India, the freedom movement was political rather than a social revolution as in the case of Mexico. Mexico produced a few revolutionary murals of great intensity inspired by the violent upheavels of 1909 -17- However, he observes that in India art did not serve any direct political end. Rather he observes that Indian artists as cultural nationalists were busy in creating their own private images of an authentic indigenous culture. At the same time he does not underestimate the work done by Indian artists in developing an indigenous school of art which was looked at by western critics as a means to uphold India as culturally superior to the west.

More specific study relating to art movement in Bengal has been done by Tapati Guha Thakurtha in the work 'Making of new Indian Art, Aesthetics and Nationalism in Bengal.1850-1920'. The work is an elaborate study of the various art trends which occured in Bengal and gives a detailed account of how and why native artists of Bengal had to take to the new academic art. These two books

have helped in raising a number of questions relating to the art activities in Andhra. Though the cultural movement as such was not very strong in Andhra as in Bengal there was, however, an awareness to develop a school of art upholding Indian cultural heritage.

While these are a few works, which helped to a larger extent in preparing this thesis, there are many others which have been referred to, and have been very useful throughout this study, which is an endeavour to explore a new area.

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CHAPTER II

COLONIALISM AND CULTURE: CULTURAL TRANSFORMATION UNDER COLONIAL ROLE : REFERENCE TO ANDHRA

The study of cultural transformation in the 19th century India rests on the assumption that the emergence and growth of new artistic traditions can only be understood in reference to the colonial context in which they emerged and were shaped. More specifically the emergence of modern painting in Andhra needs to be examined as a particular cultural practice, firmly located in a specific social, cultural and historical context. The study would prove to be incomplete if it is in isolation and has to be analysed as a part of a larger cultural - historical process. It, therefore, becomes important here to trace the emergence of new education, ideas and thoughts which helped in creating new ideas among the Indians.

This chapter which would be a prelude to the specific subject of study, primarily contains two parts. The first has a detailed discussion on the emergence of new education and ideas, based on the western system with specific reference to Andhra region. The various ideas and thoughts relating to the limitations or motives in introducing English education, put forth by historians and academicians will be dealt with. Secondly,

there would be a discussion on how these ideas were accepted by the Indians and brought about social consciousness, which influenced the native language, literature, theater, drama and painting. The study would precisely be a study of how the alien elements influenced the Indian society. The second part in this chapter specifically deals with the establishment of art schools throughout the country. A discussion would be there on the necessity of introducing art education in the curriculum and how it was responsible for the development of new art in the country.

PART 1 : EMERGENCE OF NEW EDUCATION AND ITS REPERCUSSIONS ON INDIAN SOCIETY.

Britishers who had come as traders in the early 16th century could establish themselves politically only by the first half of 19th century¹. It was only after they had legitimised their supremacy politically that they tried to penetrate and capture the Indian society culturally². The process of transformation of a native society is a long one and has undergone a number of mouldings which need scrutiny before coming to any conclusion.

Society in India until the end of the 18th century was confined to the feudalistic attitudes. The division of the society on the basis of religion, caste, class and tribe, had a vital role to play in the social set up.

This was a prominent factor for the decaying state of Indian society. Blind faith in social customs and superstitions further added to the decaying of Indian society. Education which has a vital role to play in the development was marred by religious beliefs and had been a monopoly of the priestly classes and a few aristocratic families³. Infact the priestly class, who formed the foremost group in the social structure, maintained a few schools with the financial support from the ruling classes.⁴ Education, imparted under such a system, remained traditional and superstitious, further, only a small minority was allowed to avail the opportunities. The majority, however, were destined to be in darkness, shackled by the traditional concepts. This social backwardness was one of the factors which contributed to the political supremacy of the Indian country by the English, who were successful in exploiting the prevailing ideas and place themselves above the natives⁵.

It was under such circumstances that the new rulers tried to bring in a few changes on par with the scientific development in the world. The new system was much more open and practical and played a prominent role in the removal of certain basic disparities prevailing in the society, which were considered to be of importance for the development of the natives⁶. The question which often arises is, why did the British ever think of introducing new education in our country, which was also made

a state responsibility. The question becomes more pertinent because education which was never a state responsibility in England, was allotted a huge sum by the government in India⁷. Though many answers have been put forth, it is difficult to come to any definite conclusion. The acceptable version put forth by historians is that the rulers aimed to create a new class of educated Indians, which could help them in carrying out administration, or in other words, tried to create a cheap working force for themselves to be employed in lower levels of administration at the government offices⁸. Secondly, it has been observed that the rulers tried to portray their ideas and beliefs, thus monopolising the Indian minds which could be trained to cater to the tastes of the rulers. The above proposal is strengthened by the fact that Lord Macaulay had advocated the training of a class of persons, "Indian in blood and colour but English in taste, opinion and morals"⁹. This was a goal which was first approved by East India company and then by the Home Government itself and in 1853 Sir Charles Trevelyan had defended it as a necessary instrument of the imperial policy¹⁰. The whole idea is the outcome of the enlightened Britishers who were of the opinion that British culture was the best and most liberal in the world and that if India, South Africa and other countries were culturally anglicized it could pave way for the unification of the world. Cecil Rhodes, a prominent member of this faction, constructed the idea of a British empire

throughout the world, linked together by the bond of English language and culture, serving the cause of peace among men.¹¹ In other words he aimed at the extension of the British rule, throughout the world.

Another accepted feature is the pressure from the missionaries who had to work and interact with the lower classes of people in their mission of proselytization and there was a necessity for a contact language and medium, to attract the poor and illiterate people towards the new religion. These apart, the natives had their own criterion and were accepting this new system of education which they considered as more scientific, progressive and were confident of fighting the blind socio-religious beliefs which were stagnating the development of the country.¹³

The new educated middle classes were fully aware of the advantages and disadvantages which the new English education had created. Raja Ram Mohun Roy advocated the necessity of imparting English education in India, which according to him was the key to the scientific and democratic development as in the modern West.¹⁴ He believed that the old system of education encouraged superstitions and authority, which are the key factors for the underdevelopment of a country. Secondly, Sanskrit education, however, intellectual it was, could not help remove darkness from the country or compete with the outside world.¹⁵

This view is very strongly expressed in a letter which Raja Ram Mohun Roy wrote to Lord Amherst the Governor-General, through R. Heber Lord Bishop of Calcutta. This letter had a strong protest against the establishment of Sanskrit schools under a Hindu pandit. The letter is as follows :

"This seminary (similar in character to those which existed in Europe before the time of Lord Bacon) can only be expected to lead the minds of the youth with grammatical niceties and metaphysical distinctions of little or no practical use to the possessors of society. The pupils will there acquire what was known two thousand years ago with the addition of vain and empty subtleties since then produced by speculative men, such as is already commonly taught in all parts of India."

He points out at length how the young students of this seminar would merely waste a dozen years of the most valuable period of their lives by acquiring the niceties of Sanskrit grammar, speculative philosophy of Vedanta, obsolete interpretations of vedic passages in Mimansa and the subtleties of the Nyaya Sastra. He then continues...

"In order to enable your lordship to appreci-

ate the utility of encouraging such imaginary learning as above characterized, I beg your lordship will be pleased to compare the state of science and literature in Europe before the time of Lord Bacon with the progress of knowledge made since he wrote".

"If it had been intended to keep the British nation in ignorance of real knowledge, the Baconian philosophy would not have been allowed to displace the system of the schoolmen which was the best calculated to perpetuate ignorance. In the same manner the Sanskrit system of education would be the best calculated to keep this country in darkness, if such had been the policy of the British legislature. But as the improvement of the native population is the object of the Government, it will consequently promote a more liberal and enlightened system of instruction, embracing Mathematics, Natural philosophy, Chemistry, Anatomy with other useful sciences, which may be accomplished with the sums proposed by the employing of a few gentlemen of talent and learning, educated in Europe and providing a college furnished with necessary books, instruments and other apparatus."¹⁶

The letter contains the popular ideas prevalent in the society, to encourage new English education and also vehemently criticises the traditional system of education.

Although new education was supported by many sections of the society, the orientalist led by James Prinsep thought it was impractical to make English the language of the people and firmly opined that introduction of such a system would upset the existing vernacular arrangements in the country. Orientalists preferred to have a system developed by the interweaving of native with the new elements rather than an altogether new system.¹⁷ Though this idea too, was popular among a section of Indians and British, it could not, however, stop the introduction of English education throughout the country.

Subsequently, taking inspiration from Raja Ram Mohan Roy, numerous organisations such as the Arya Samaj, Ramakrishna Mission, Aligarh movement and scores of enlightened individuals like Ishwar Chandra Vidyasagar, Ranade, Chiplaunkar, Agarkar, Maganbhai, Karamchand, Karve, Gokhale, Tilak, Malavia and Gandhi worked towards making people understand the advantages of the new education system. This was explained to people through lectures and articles in journals and books. Further, education was linked up to the social awareness, emancipation of women, widow remarriage, abolishing child

marriage, infanticide and more important, the removal of caste discrimination and superstitions which were deeply-rooted in the society.

Education was accepted by many, not only for individual progress but also because a degree in the new education was considered as a passport to a government job, however, small it was.¹⁹ Further, many readily accepted new education because of the criteria and privilege attached to it. The education system was thus an outcome of the effort of both the rulers and the natives who aimed at the introduction of English education in the country. The political and economic necessity of British capitalism in India, together with a fanatical belief in the role of British officials as messiah, to civilize and unify the world seems to have prompted English education in the country.

Christian missionaries who had come to India and the East had the prime aim of propagating their religion in the most backward areas.²⁰ Though this was the prime aim, the process was a difficult and time consuming one primarily because there was no contact language between the people and missionaries, without which it was difficult to make them understand about the new religion.²¹ In the process, even before the new education system was introduced in the country, the officials and missionaries needed to learn and interpret the various native

languages. Secondly, it became essential for them to train a few natives for the propagation of Gospel among the natives.²²

The missionary activity vis-a-vis the development of education began with the arrival of Portuguese catholic missionaries in 16th century in Goa, Dutch protestant missionaries in the 17th century in Ceylon, German missionaries in 1727 and more important the English missionaries by the end of the 16th century. Few of the institutions started by the missionaries are the St.Mary's charity school at Madras founded by Rev .W. Stevenson in 1715 and a charity school in Calcutta in 1720, aiming at the development of education among the natives of India²³. An importance result of the efforts of the missionary societies was to stir up the government both in India and England, to realise that it was its duty to do something for the education of the people under their rule. Thus missionary activity was two fold, one of proselytization and another of imparting education, both of which needed to be done simultaneously.

It was against such background that the charter of the company act was introduced in 1813, which laid the foundation for a state education system²⁴. Although the company did not want to take 'Education' as its sole responsibility in developing education in the country, it, nevertheless, was made to improve education and

encourage natives of India to take to a developed system of learning. Comparatively a substantial amount was sanctioned for educational activities. Between 1813 and 1823 the East India company did not develop any educational policy in India and the money sanctioned remained unspent; which was basically due to the companies policy to encourage traditional learning confirmed by the foundation of a Sanskrit college at Calcutta in 1823²⁵. There was, however, a lot of ambiguity regarding the objectives of the educational policy, the medium of instruction, the agency for the spread of education and the method of spreading it. Though the movement was started by Lord Maculay, it was modified and put into practice by Lord William Bentinck.

Before coming to any conclusion regarding the introduction of English education, it has to be noted that different sections desired it from different points of view²⁶. The enlightened Hindus believed in liberal education and participation in administration. Christian missionaries regarded it as the agency to convert more people to Christianity, while the officials tried to create an educated middle class who could think and work for the British. In one of Macaulay's letters to his father, he mentions that, if the policy of English education in India is followed up, there will not be a single idolator among the respectable classes in Bengal thirty years from now and these will help in the proselytization²⁷.

While this view was supported by a large number of British officials, another probable effect anticipated from the education imparted in these schools was the growth of ideas of liberty from the British yoke²⁸.

Most of these questions raised had the answer in the famous Wood's despatch of 1854, described as 'the Magna Carta of English education in India which declared that the main objective of the educational policy was to spread western knowledge and science though some encouragement was given to oriental learning at the college level²⁹. Regarding the agencies, it was observed that it was difficult for any one agency to bring about education in the whole country and as such missionary or Indian private agencies were also allowed to take to teaching, which made things easier for the government, it emphasized on simultaneous development of both English and vernacular language and not substitute the former for later. This liberal approach was readily accepted without much controversy.

The three Universities at Bombay, Madras and Calcutta had come as a consequence of the 1854 despatch. Later by 1920 almost every major city of the country had a University thus making education available not only to the rich but also to the middle class in society³⁰. The official policies which aimed at the development of new education were nevertheless not without problems. One school rep-

resented by Macauly believed in the substitution of Western culture for the natives and was in favour of creation of a new class of people based on English education. This school was also supported by the missionaries whose main aim was proselytization and the younger servants of the company who were brought up in the tradition of Romantic revival . The other school which was represented by older servants of the company believed in the synthesis of Eastern and Western cultures³². However, it was the triumph of the earlier school which was expressed by the 1854 despatch, where in the main objective was to spread Western knowledge and science with only a marginal encouragement to Oriental learning. This attempt of the coloniser to overpower the subject, citizens culturally, can be looked as a part of the colonial policy, which was carried out in a planned manner.

However, prior to the 1854 despatch, the East India company established a college in Fort St. George at Madras, for giving the civilian officers instruction in the languages of the people. The efforts of this institution, clubbed with the Madras School Book Society, whose prime aim was publication of school books for natives and the formation of a sound vernacular literature, successfully brought out a good number of books.³⁴ An important feature to note was the involvement of officials who took to learning of Telugu and helped in the publication of books which were helpful to the natives,

missionaries and the government.

The number of officials who came to India had a liberal attitude towards Indian language and literature. Many began to venture into learning the native languages which simplified the work of the officials. A large number of officials took interest in learning Telugu but it is difficult to say who is the first European to learn the language. However, the first recorded evidence shows that Benjamin Schulze was able to read and write in Telugu and has translated Bible into Telugu, which was printed in Europe in 1747. He was also the author of other books titled 'Catechismus Telinaicus Minor' (Halle 1747) 'Colloquium Reliosum Teluaicoe' (Halle 1747) and also gives an account of Telugu grammar and alphabet in 'Conspectus Literature' and 'Grammatic Teluguca' (Unpublished).³⁵

Among the British officials A.D. Campbell was one of the earliest to learn Telugu, under Udayagiri Venkatanarayaniah, pandit of Fort St. George. A.D. Campbell authored the book 'Grammar of Telugu' which was published in 1816. He also composed 'Telugu - English Dictionary' in 1848.³⁶ Another civil servant J.C. Morris learned Telugu. He wrote 'Telugu Selections' with grammatical analysis in 1832. He also authored an English-Telugu dictionary and published in two volumes in 1835.³⁷

The more well known civil servant was C.P. Brown, who did yeomen service in reviving Telugu literature. Brown's contribution to Telugu language and literature is immense, and his interest in the language enabled him to know a number of aspects new to the Indian society itself. In spite of the difficulties faced in the process of learning, Brown was successful in writing a few books. A few of the important books being, 'Analysis of Telugu Prosody' in 1827, Telugu-English dictionary and also brought about commentaries to kavyas like 'Vasu Charitra' and 'Manu Charitra', with the help of Appaya Sastrulu, a Telugu Pandit. In fact Brown had devoted all his leisure and savings for the development and study of Telugu language.³⁸

There has been a lot of controversy regarding the interest taken by the officials in propagating the vernacular language. One argument put forth is that, the main objective of this is to produce a class of good vernacular linguists among the natives who, by the attainment of a thorough and critical knowledge of their own language, might work as teachers in schools or as the writers or translators of useful books. Though this argument is not totally convincing the proposition cannot be overlooked. Secondly, it can be said to be a more popular means to spread the new ideas as not everyone can be given English education.

A significant development of the English education was the spread of liberal ideas. There began a protest against the social, economic, gender, caste and religious discrimination, which was very pertinent in the Indian society. In Andhra, as elsewhere, the scene was same with similar kind of problems. It was Kandukuri. Veeresalingam who for the first time began questioning the age old scriptures, customs and practices, thrust upon the illiterate in the society. He made his language simple and understandable so as to reach out to as many people as possible and develop a rational thinking among them. This simplicity in language is considered to be a turning point not only in Veeresalingam's life but in Telugu literature and the social reform movement in Andhra as well."

Veeresalingam's main attention was to spread education among women which he firmly believed would play a vital role in the progress of a nation. He strongly pleaded for education to women in his speeches and writings and also had to face criticism from many who did not consider women's education important.⁴² Veeresalingam went to the extent of questioning the Hindu scriptures and the Brahmanical hegemony which emphasised on outdated customs and superstitions. Secondly, he condemned caste system and pointed its evil consequences, which, according to him, were stagnating the progress of the country. He propagated and suggested Indian masses to

basically move away from the conservative and superstitious beliefs which are hazardous for any progress and move towards more modern and scientific education i.e., the new education. He began his work towards social reform, through his writing skills and speeches along with a few like minded colleagues. He created a movement among the people and officials and thus began social reform activity in Andhra. Veeresalingam's reform activities inspired in the beginning of a number of women's journals in Telugu. A few of the important being 'Vivekavardhini' , 'Satihitabodhini' which were own editions of Veerasalingam, 'Sundari', 'Zenana', 'Telugu Zenana' , 'Kamaleshwari'. 'Chintamani', 'Savitri'. 'Vivekavardhini' infact contained introductory articles on English language. However, most of these journals carried articles emphasising emancipation of women.⁴³ The works strongly emphasised on women's education and emancipation of women and condemned any social atrocity on women. His wide reading of western scriptures enabled him to propagate these ideas through his simple yet powerful writings.

By the early 1920's women's education and their rights became an important subject and paved way for the establishment of a number of women's associations. Important among them being 'Arya Bala Samajam' at Endagandi in 1907, 'Stree Santana Dharma Mandali' in Guntur, 'Brindavana Stree Samajam' in Machilipatnam in 1902, 'Stree Vidyabhivardhanee Samajam', in districts of Krishna and

Godavari in 1907, 'Sri Bharati Samajam' in Visakhapatnam in 1905 and 'Sarada Mandiram' in Anantapur district in 1909.⁴⁴ These associations, apart from discussing problems of women also stressed on the necessity of women to take to new education. Establishment of these associations can be seen as a positive note in the development of women's education in the state. Most of these institutions had schools exclusively for women. Thus the impact of this reform activity was felt throughout Andhra.

Apart from Veeresalingam, others who have written on women's education and contributed to the movement are P. Lakshmi Narsamamba, who wrote 'Mahila Kalabodhini'. M.Venkaiah's, 'Dharma Bodhini' and 'Stree Vidya Pancharatna Vishavamu', B. Pattabhirama Sharma's, 'Stree Vidya Seva Sanarahamu'. M. Balakrishan Moorthy's, 'Balika Hitabodhini' and R.Venkatasivudu's 'Elements of Domestic economy'.⁴⁵ All these writings propagated the need for women's education. They were put into practical activity by the establishment of schools exclusively for women at various towns of the state. Primarily it has to be seen that new literature developed for a set of new readers who were educated on the new lines.

In Andhra education until the 19th century was confined to pial school system where in teachers gave education to their pupils either in their house or under a tree. The subjects were limited to Telugu, Sanskrit and

Arithmetic. These schools existed for a long time but the system of education did not have a scientific or imaginative method of teaching or learning. A.D.Campbell the collector of Bellary in a report to Lord Munro describes the indigenous system of education in which every student is able to repeat verbatim a vast number of verses, the meaning of which he knows no more than the parrot that has been taught to utter a few words. This system was considered as unscientific and not of much use in the new modern world.

Efforts to improvise on the education system in south India began as early as 1795, with the London Missionary Society opening its centres in Vishakapatnam in 1805 and Cuddapah in 1822. Later the centres extended their activities to the districts of Ganjam and Chiacole and Chatterpore. Work in this direction was also carried out by the Church Missionary Society. The society under the leadership of Robert Noble started two schools and a college in Machlipatnam.⁴⁷ It later spread to the towns of Eluru and Vijayawada. The Pennsylvania Synod Society organised schools in Guntur, Prattipadu and Nallapadu. Simultaneously the American Baptist Mission society started two elementary schools in Guntur district, established centres at Guntur, and Gurzala. Similarly the free church mission started work in Nellore district while in Cuddapah, Kurnool and Bellary districts, London mission society started the work. The endeavours of the missionaries,

though religiously motivated, did spread enlightenment among the society by removing certain misconceptions. Education imparted in the schools contributed towards missionary activities and also helped in developing new scientific ideas among the people.

The next progressive programme towards the development of education in Andhra began with the establishment of rate schools by G.N.Taylor, who was the sub-collector to the Revenue commissioners of the northern Circars. G.N.Taylor was the spirit behind the opening of schools in 1852 on an experimental basis at Narsapur, Palcole, Penugonda and Auchunta and further pleaded for introduction of Telugu in schools of Andhra. This proposal was accepted and came to be known as Mr.Taylor's system of schooling. The growth of education in Andhra region of the Madras presidency was phenomenal during the second half of the 19th century. The development of education is faster in the Circars rather than the Ceded districts and among the Circars, the coastal districts of Guntur and Godavari were prominent.

The widespread knowledge of English language and its literature drew the Indian mind into an entirely new line of thinking and new concepts such as freedom of speech, realisation of an individual's role in the society, coupled with rational and scientific way of thinking, putting the Indian mind at unrest. The result was

the development of 'New literature' emphasizing on the happenings in the society then. This feature developed throughout the country and Andhra was no exception. Writers of the time expressed certain strong feelings experienced in the daily life, which until then were neglected.

The first generation of Telugu writers under the influence of English language appeared in the late 19th century came by way of translations from English. Translation can be seen as only one aspect of modern Telugu literature. Among the modern Telugu writers, Vavilala Vasudeva Shastri who worked as an English assistant in the Government Arts College, Rajahmundry was one among the first to attempt at translation from English to Telugu. He based his work 'Matru Swarupa Smruti' on Cowper's poem 'on the receipt of my mothers picture'. However, the contribution of Kandukuri Veeresalingam in this regard in much more. He was successful in the translation of Cowper's work 'John Gilpin' and Goldsmith's 'Traveller' which was titled in Telugu as 'Pathika Vilasamu'. Dasu Narayana Rao, who was a member of Andhra Bhashabhivarthini Samajam of Madras Presidency college translated two poems of Tennyson, 'Locksly Hall' retitled as 'Kamuka Cintanamu' and 'Lotus eaters' as 'Vismruti Vriksha Prabhavamu'. Sistu Jagannadha Shastri, a pleader at Rajahmundry, translated Byron's 'Prisoner of Chillon' as 'Chilanu Bandhi'. He also translated Gray's 'Elegy'. P. Srinivasacharyulu translated Tennyson's 'Aylmers field'

and named it 'Sati mani' while Hanumantha Vajjala Veraraghaviah, a clerk at Taluk office, Rajahmundry, took inspiration from 'Vicar of wake field' and wrote 'Padmini Vilasamu'. Chenna Praggada Bhanumurthi, an assistant at Nobel college, Masulipatnam wrote 'Munivinodi' a translation of Parnell's 'Hermit'. These are a few important translations of the time and can be seen as a first step towards the development of new literature in the state.

While translations merely projected the new language, original creations showed the creativity of Telugu writers. Most of the early works sought their themes from Indian tradition and folklore. One of the earliest works is by C.R.Reddy who wrote 'Musalamma Maranamu' in 1900.⁵¹ This work has a story taken from the folklore of Andhra, but the framework, the narration, development of sentiments and description in the poem bear direct influence of English poems. The works 'Soddu katha' and 'Lalitha Lata Vilasamu' of K.N.G.Rajamany also come under this category where the style of writing is an adoption from English works. Adibhatla Narayana Das, a versatile scholar deeply influenced by western literature wrote a poem 'Batasari', owing its conception and composition to English literature. Achanta Samkhyayana Sharma also attempted to write short poems in the new style.⁵²

The English poetry seems to have influenced the two great poets, popularly known as Tirupathi Ventakatakavulu.⁵³

Though not directly **influenced** by English literature they were the first to move with time. They created a new pattern of poetry defying the conventional norms prevalent in writing Telugu poetry. They laid emphasis on original ideas, independent views and developed a style of their own. In fact it is observed that they were founders of a new movement in classical poetry and also with them began the romantic school of poetry in Telugu.

But more important are the writers who developed original poetry based on the western form. The group is popularly represented by Kandukuri Veeresalingam and Gurazada Appa Rao.⁵⁴ Gurazada, a product of the western education, was a confirmed social reformer, a nationalist, a dramatist and a poet. He developed a new prosody form called **Mutyala Saramu** in Telugu poetry. His poetry is a result of his strong feelings attached towards the society, which he put in the new form i.e in which the language is simple and much similar to the spoken language and the prevailing theme, his original feelings and the **rhythmic** meter was innovative, suitable to the themes. **Gurazada's** most famous work 'Kanvasulakam' speaks about the social evils such as bride-price, child marriage, widowhood and nautch problem. The work was understood by even the common man due to the strength in theme and simple language. Similar views can be observed in his other works 'Nilagiri Patalu', 'Lavana Raju Katha', 'Purnamma', 'Kasulu', and 'Kanyaka'.

Another poet of the period who was emerging as a pioneer of the modern school of Telugu poetry was Rayaprolu Subba Rao, who was well known for his contribution to 'Bhavakavithvam' (romantic school of poetry) which was a new form of writing corresponding to the romantic poetry in English literature. The emphasis in such poetry is on nature and pastoralism. His poetical composition 'Lalitha' derived its inspiration from an English work 'The Hermit'. His other work 'Anumati' is an adoption of Tennyson's 'Dora'. However, the later works were original and among them the famous works are 'Snehalata', 'Ramyalokamu' and 'Swapna Kumaramu'.

A remarkable development in Telugu literature is the growth of Nationalist literature which gained popularity among the people. The ongoing struggle against the colonizer took the form of patriotic poetry and literature. The subject as the title suggests was direct and was understandable to the people. The new literature with the simple language and familiar theme served the purpose of invoking nationalist sentiment, which was being gradually overshadowed by the new Western influenced literature. Thus the new literature served two definite purposes, firstly, in the development of new styles of writing and, secondly, in propagating the ideas of reform and creating a nationalist thinking among the people.

Apart from direct notifications, essays and stories on social reform in papers and journals, there was something more in the form of theatre and drama which was more effective. Though Telugu literature has had the traditional drama, with the Puranic and mythological stories, acquaintance with the Europeans has enabled introduction of new and contemporary aspects in these works. Early 19th century saw the springing up of a number of theatrical societies in India which performed both English and Sanskrit dramas.⁵⁶ A few original dramas were also written for the purpose. In Andhra the interest in drama began with the touring theatrical groups of Parsees and Marathas from Poona and Dharwar. Though the plays were in Hindi and Marathi, the performances with attractive curtains, backdrops and scenic arrangements created an enthusiasm for similar activity in Andhra. Popular theatrical groups like Bala Gandharva and Proudha Gandharva from Maharashtra and Surabhi from Andhra, performed in Andhra and invoked enthusiasm for revival of drama in

Theatre movement in Andhra got its impetus with the establishment of a theatrical company in Bellary under the aegis of Sri. Dharmavaram Krishnamachrayulu, an advocate and a reputed poet and actor. A pioneer of the theatre movement in Andhra, he wrote a number of Telugu plays and performed them under the banner of 'Sarasavinodini'. His contemporary, Kolachalam Srinivas

Rao, also an advocate from Bellary, started a theatre called the 'Sumanorama Sabha' at Bellary. Immaneni Hanumantha Rao, a teacher who founded the 'Hindu Nataka Samajam' to enact Telugu dramas at Rajahmundry is the other noted personality in the field. Many other minor theatrical companies began to emerge in various other towns of Andhra like Kakinada, Machilipatnam, Eluru, Guntur, Vizianagaram and Visakhapatnam. At Vizianagaram Maharaja Ananda Gajapathi Raju constructed a theatre for the public performances. It was, however, the establishment and emergence of Andhra Nataka Kala Parishad in 1929 which was a great landmark in the history of Andhra Theatre. Drama companies had attracted a large number of people to witness the dramas compared to writings in journals and newspapers.

As in other forms, drama in Telugu too began with translations of English plays. The first English drama translated into Telugu was 'Julius Ceaser' in 1876 by Vavilala Vasudeva Shastri, an assistant teacher in Rajahmundry, followed by Guruzada Srirama murthi's translation of 'Merchant of Venice' in 1880. An interesting feature to note is the translation of nearly twelve works of Shakespeare into Telugu. Kandukuri Veeresalingam was also one among the first to make adaptations of English plays. His adoptions were made to suit the Indian tradition and culture. Two of his famous works are 'Ragamanjari', an adaptation of 'Dvenna' and 'Kalyana

Kalpavalli' an adaptation of 'Rivals of Sheridan'. Both these have been staged by Hindu Nataka Samajam at Rajahmundry.

New and original dramas came only with the dramatic associations of Kolachalam Srinivas Rao and Dharmavaram Krishnamacharyulu.⁵⁹ Original Telugu dramas were a development of the English influence and as such were influenced by it. The first original Telugu dramatist is Vavilala Vasudeva Shastri, who wrote, 'Nandaka Rajyamu' in 1880 in a complete verse form. As such without dialogues and songs the whole play was unfit to be staged. This problem was rectified in the works of Krishnamacharyulu, who had a wider exposure to the dramatic circles in the country. Popularly known as Andhra Nataka Pitamaha, his first work is 'Chitranalivamu' in 1886, which included songs, duets and soliloquies. Preferring the modern dramaturgy to the old one, he introduced scenes and acts as in the English dramas, which were according to the new tastes. Krishnamacharyulu, a product of English education, was the first to introduce tragedy in Telugu in his work 'Vishada Sarangadhara'. It was in this work that prologues and epilogues were introduced in Telugu plays as seen in English plays. He authored nearly 30 plays.

Kolachalam Sreenivasa Rao, a contemporary of Krishnamacharyulu, had a rival theatre and his contribu-

tion to the historical dramas is immense.⁶⁰ His work, 'Vijayanagara Samrajya Patanam' or 'Fall of Vijayanagara', is a remarkable one in the history of Telugu drama for creating a new approach to historical dramas by including songs, poems and dialogues, thus removing the monotony among the viewers. It was for the first time that historical dramas considered lengthy, boring and complicated came to be liked by the masses owing to the simple language and themes.

The more important feature of modern drama in Telugu is the introduction of 'social realism' as a serious subject. ¹ 'Manorama', a drama written in 1895, by Achanta Samkyayana Sharma intends to develop enlightenment among women through his work. Ideas such as widow remarriage, liberal education, post-puberty marriages are conveyed in this play and are beautifully put in the form of a story of two cousins Mandarika and Manorama. 'Sagarika', another play written in 1897 by Valluri Bapiraju, a social reformer and ardent follower of Veeresalingam, reflects the problem of widowhood and how youth have to come forward and marry them to give a social status in the society. The more acclaimed drama *Kanyasulkam' of Gurzada Appa Rao projects the three new forces - social reform, language reform and the nascent nationalism.

It was found that the dramas with a message to the society proved to be very popular among the people, not

only for the simple language and entertainment but also for the strong message which supported the creation of a rational attitude among the vast majority of people. The themes of these works came from experiences of the people in society and representation of these themes seemed to attract the masses.

All the above developments and changes could be possible only with the development of printing and publishing, which has created a movement for the propagation of new ideas and changes. Though it is not clear regarding the origin of Telugu press, it is an agency which was developed by the Christian missionaries for the progress of new ideas concerning religion. While the initial journals were based on missionary activity, the latter journals seemed to be concerned with the social development, speaking about the advantages of social reform and widow remarriage and rights, new education and finally cultivating a nationalist feeling among the masses.⁶² Though the development of the nationalist feeling was not what the missionaries aimed at, it was an outcome of the new education and rational ideas which developed.

The necessity for Telugu books was felt tremendously by the Madras government intending to serve the purpose of helping civilians, missionaries and Europeans. The result was the establishment of 'Madras School Book Society' with a printing press to provide useful books in

native languages, under the agies of Madras School Book Society, a number of books were printed catering to various needs of the people. Publication of journals and newspapers too played an important part in propagating new ideas.⁶³ Early 19th century saw the development of a number of journals and newspapers. A few well known papers and journals were 'Hitavadi', a missionary journal, 'Vartamana Taranaini', a newspaper, 'Tatwa Bodhini', a monthly magazine of the Chennapuri Veda Samajam, (Precursor of Brahma Samaj) 'Sujana Ranjani', a short lived magazine broughtout by B. Seetharamacharyulu, and Vinjamuri Krishnamacharyulu for the propagation of education, 'Dina Vartamani'. a missionary magazine and many more.

Thus the new education had its impact in every area of the Andhra culture either directly or indirectly and has created a new enthusiasm in the cultural development of the area. The area of art education, which is directly releated to our study, has also been influenced by the new education policies of the British government. The second part of this chapter has a study of the art education and its impact on the Andhra Society.

PART 2 : ART EDUCATION

Change in the cultural sphere was specifically felt through an organised and systematic approach. The British officials in the country seem to have aimed at a

long term process to introduce the subject society to the alien culture. As mentioned earlier English education had brought about changes in the native language, literature and other allied fields, gradually and was aiming at a country which was more like the British nation. A more specific activity towards this aim was the introduction of art schools and teaching of new art and aesthetics. It becomes important to note why and how art education was imparted and implemented in India, in order to study the process of cultural hegemony by the colonial power. This study of the introduction of art education through schools of art enables us to understand why the Indian artist and artisans took to the new style of working and at the same time why did they accept the new culture, unknown to them.

Indian society had its own art tradition with religion as the prime subject. Indian mythology and tradition provided ample scope to conceptualize Indian art as a unique phenomenon. Considered aesthetically superior by the Indian mind, Indian art nevertheless did not attract the European travellers who began to come regularly to India as traders from the early 14th century. To them Indian Gods, looked monstrous and the seemed to have no aesthetic value. Figures of Hanuman, the monkey-faced god, Narasimha, the lion-faced god, Garuda, the bird-faced god and Ganesh, the elephant faced god, which are elaborately depicted in Indian frescoes and sculp-

tural panels, seemed ridiculous and unworthy of **any** praise.

Speaking of Indian art J.H.Van Linschoten, a traveller who visited India in 1583, remarks,

'The pagodas and images are many and innumerable throughout the oreintal countries... By the town of Byssaym. . . there lyeth an island called Salsettee. There are two of the most renowned pagodas or temples or rather holes where in the pagodas stand in all India. Images therein cut out of rocks of the same hill, with most horrible and fearful shapes. . . all the chambers are full of carved pagodas of so fearful, horrible and devilish forms, that it is an abomination to see. The other temple... which so evil favoured and uglie shapes that to enter there in it would make man's hayre standup' .⁶⁵

Tavernier, a French traveller of the mid 17th century, during his travels in India, gave a description of Puri, Banaras and Mathura in his book dated 1676. He says,

'In the Jagannatha temple in Puri he found niches fill'd with ... idols; the greatest part where of represent most hideous monsters, being all of different colours. Simi-

larly he found in Mathura Round the **Dumos** are niches fill'd with the figures of daemons. 'Some with four arms, some with four legs, some with men's heads upon bodies of beasts and long tails that hang down to their thighs : There are an abundance of apes and indeed it is an ugly sight to behold so many deformed spectacles. Inside too he saw a ratha or charriot covered with painted 'Calicut' depicting the shapes of Devils '66

Similarly, Jean Thevenot, a young traveller who was an admirer of Indian temples, particularly Ellora, could not help but remark that the 'Pagodas' at Masulipatnam were so full of lascivious figures of monsters that one cannot enter them without horror.⁶⁷

Such biased reactions and misunderstandings of the Western travellers on Indian art were, firstly, a reflection of prejudices stemming from the travellers Christian background and the contrast taste of two very different societies. Secondly, there was a pre-conception among the aliens about Indian art which underlines the early interpretation of Indian gods and thirdly, the total ignorance on the part of aliens about Indian iconography, created a wide gap between Indian art and the Western world. These ideas were further spread by illus-

trated books and travelogues published by the European travellers.

While this was the general attitude towards the ancient and medieval decorative art in India, ideas regarding Indian handicrafts and designs were contradictory. Infact between 1600 and 1800 India was the major producer and exporter of textiles and revolutionised European taste and fashion. Indian textiles became so popular that European weavers had to face a lot of hardship, provoked riots and many satirical poems were also written about how noble ladies of Europe preferred exotic finery to the handspun cloth of England.⁶⁸ Owning Indian muslin was considered a matter of privilege by the aristocracy, the phenomenon later influenced the middle classes too.

Interest in Indian design is considered as an outcome of Industrial revolution which led to serious decline in craftsmanship.⁶⁹ It is believed that due to Industrial revolution there was a mechanical production of goods but the quality in design and craftsmanship was declining. Inspiration from Indian crafts was considered to be the only remedy to rejuvenate Western arts and crafts. Similarly Indian crafts were also popular among the English who appreciated the excellent **craftsmanship**. British designers Henry Cole, Richard Redgrave, Digby Watt, Owen Jones and William Dyce were in favour of taking inspiration from the Indian designs and rejuve-

nate Western crafts which had totally become uninteresting due to the mechanical production of goods, with no aesthetic value.⁷⁰ Even John Ruskin, the well known art critic of the 19th century who was hostile to Indian art did not go back in appreciating Indian **crafts**. The inferiority of English design was constantly spoken about in meetings and journals. The catalogue of the Museum of Ornamental Art in 1853 and Union Journal or Art Journal carried articles on the declining state of designing in England.⁷² As such in 1835 a committee was appointed to discuss on improving designing in England. This committee recommended to train the English artisans on designing and thus came about the beginning of art schools in England.⁷³ The art schools which were introduced in England had the prime motive of rejuvenating crafts and designing. However, the question which concerns this study is why were they started in India?

Establishment of art schools in India had contradictory aims and motives. However, one factor is clear, they did make an impact on the native mind and taste. Native artists began to take to the new art, owing to certain social and economic factors. This study aims to answer a few questions such as, the need for the introduction of art schools, the curriculum in the schools, the social background of the students and the Indian response to new art.

Richness of Indian crafts was shown in the exhibition organised in 1851 with a majority of Indian crafts gaining popularity among the visitors.⁷⁴ The Indian section which was put up after a lot of thinking and discussions by the art educators, attracted the largest number of visitors. Flaubert, the well known writer remarked that he found solace in the Indian section of the exhibition. Owen Jones undertook an extensive analysis of the basic strength of Indian designs and regarded the exhibits as being exceptionally valuable for teaching principles of design.⁷⁵ Other liberal art educators **Ferrgueson**, Morris and Henry Cole believed in improving the talent of Indian artisans by introducing them to designing on Western pattern, which, they felt would serve the dual purpose of an alternative to English crafts and also to regain the losing charm of Indian crafts.

Charles Trevelyan an enthusiast of art schools, though not very clear on the art policy, had a two fold purpose about the schools of art. Firstly, that it would maintain, restore and improve the application of oriental art to Industry and manufacturers. Secondly, it could modify existing designs in the light of British taste so as to make them more suitable for export.⁷⁷ Thus the new rulers and art educators continued the scheme of art schools in India to redefine the talents of artisans in India and to further develop arts and crafts in India with the training on Western lines or, in other words,

aimed at rejuvenating Indian crafts for western consumption.

More important, the Indian artist and craftsman were themselves on a path to change. Historically, patronised by the rulers and the rich, there was no dearth of artistic activity in India. Decline of the Mughal rulers brought in regional patrons for a short while and diffused later under the colonial hegemony. The artisans now looked for an alternative with the lack of interest in native Indian arts among the officials from the west pulled Indian artisans to accepting new principles of art for mere survival.⁷⁸ The example of traditional Kalighat pat painters who moved to the towns or the miniature artists of Deccan school who migrated to Tanjore and took to the new art, emphasises the above statement. Secondly, the newly emerging English educated middle class was looking for an alternative to the expensive Western masters, which the migrant artists struggled to cater.

The establishment of art schools in India was nevertheless prone with a number of contradictory and ambiguous aims through out. The group supported by Henry Cole, James Ferrgueson, Cecil Burns believed in imparting Western training to Indian artisans to produce best results. This was contradicted by the second group consisting of E.B.Haveli and Ananda Coomaraswamy who wanted Indian art to be free of western influence to produce the best of

results.⁷⁹

Cecil Burns, who was the Principal of Bombay school of art, expounds and defends his views on teaching of art which represents accurately the official policy in art

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administration for the last 50 years. He observes that until 1850 India was isolated from rest of the world which prevented Indian craftsmen from competing with the rest of the world and they had practical monopoly over local markets alone. This isolation prevented Indian artists from improving their methods and patterns and as such lost whatever the original thinking they had. With the coming of the British and the opening up of markets, Indian artisans could not compete with the outside world. But these are one sided views according to E.B.Havell. He firmly believed that Indian art was not dead. What Haveli believed was that Indian craftsmen have not suffered from isolation but it was from the Anglo - Indian system of education. He observed that as a result of this education public taste in India deteriorated and the new education pattern was trying to reproduce sub-urban England in India, furthering the official fashions.⁸¹ The role of E.B.Havell in the development of art education would, however, be discussed later in the chapter.

Whatever be the motives private art schools began to be established in various towns in the country. In Poona

the first art school was started in 1788 by the British resident Sir Charles Malet and was run by James Wales followed by one in Calcutta in 1839, in Madras under the aegis of Alexander Hunter in 1850 and in Bombay by Jamsethji Jijibhai in 1856.⁸² But it was since 1858 that the

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government began to take over and finance these schools. From the beginning these art schools were indecisive as to whether they should train artisans or artists. Jijibhai wished to improve applied arts rather than trying to make creative and imaginative artists. While Hunter aimed at 'humanising' Indian sensibility and at the same time make profit through the art wares. The official policy in encouraging crafts and students from the artisan community is evident from the report below :

'Technical education is still very ill understood in Madras as in other parts of India. But the fact that more and more children of artisans are taking it up shows that the school is being appreciated by the class who would naturally understand its worth better than others'.

The two tables confirm that art education was popular among the artisan community in the country and this confirms the aim of the British to develop Indian designing and crafts (See Appendix I & II) . The art schools generally had two separate departments - artistic and

industrial. To these general education was added. The report on the Madras school mentions that admission would be given to those who have either passed general education to the standard of primary level or should have gained skills in various crafts, working in a ordinary bazar workshop under the guidance of their parents or relatives at their own caste trade.⁸⁷ The idea of promoting craft oriented education in the school is confirmed by the pattern of admitting students. While drawing and painting had 50 seats, wood work, engraving, metal work and goldsmithery had nearly 249 seats.⁸⁸

Haveli, who worked in the school of arts, **Mardas**, for few years did not see any formal distinction between the artistic and industrial departments. For him such a distinction broke down the continuity in the creativity of an artist. The institution, he observed, was to train students in certain arts that can make him competent for any artistic treatment. For him, the teaching of drawing is not technical instruction, unless it is applied to some special industry. Similarly drawing is not sufficient if not applied to paper, cardboard, wood, or clay. Unless the element of construction is added drawing must fail to yield the full message of good drawing. As such the distinction between the two need not be emphasised.

In 1905 the Government of Madras expressed the wish that the scope of school of art should be confined to

teaching of i) design ii) decorative or pure design and design applied to such industries as those of artists in metals, lacquer or wood, without concomitant of commercial development on an ambitious scale and with in limits narrower than those of an ordinary technical school. It was also laid down that the function of the school should be to provide encouragement to Indian art industries from the aesthetic and not from the utilitarian motive. It was, however, not possible as majority of the art educators felt that instruction in drawing is necessary for both Industrial art and creative artist in order to give an artistic treatment to any work. A review of the syllabus of various schools i.e., Calcutta, Madras and Bombay show that there are two courses, lower and higher. The syllabus for two year course comprised of eleven stages which included a study and training in elementary linear drawing, higher free hand drawing in light and shade, geometrical drawing, modelling, elementary design, technical design, lithography and wood engraving.⁹¹ The art school of Madras had few specialised syllabus in freehand outline drawing, geometrical design, painting, modelling, wood engraving, copper plate engraving, cabinet making, metal work, jewellery, carpet weaving and lacquer work⁹² (Appendix III). This study, brought about good grounding for the arts student not only to be a creative artist but also to be a creative artisan.

Although the main aim of the art educators was not to

breed a new cult of artists, it nevertheless became an important aspect as there was a growth in the new genre art and artists. The influence of the new education and training was specifically felt in the work produced by the students of the art schools. The new group represented by Raja Ravi Verma, M.V. Dhrunder, A.P. Bhagchi, B.P. Banerjee, Ganpatrao Mahate and Fizee Rahim were popular for their work, among the masses. Their art was received enthusiastically by the new educated middle class and the ruling classes who conditioned their aesthetics to appreciate the 'new art'. The syndrome of taking to anything which was Western or new was prominent.

Raja Ravi Verma, the forerunner of this group, though was not a student of any art school, was influenced by the the new art, due to his acquaintance with the visiting Europeans artists. He was among the first few to lay the foundations for new genre of art . Verma's works concentrated on popular Indian themes of the Indian mind emphasizing on Hindu mythology, gods and goddesses, while he took to the medium of oil colours. Basically his art was near to European academic realism. The adoption of Indian theme in the new style seemed to be far away from the traditional Indian painting. Oils as paint matter encourages the stimulation of substances i.e., flesh, cloth, jewels, gold, masonry, marble and the capturing of atmospheric sensation like the translucent depth of shadows and the glossiness of light⁹⁵(Plate I) . It was

this depiction of Hindu goddesses and other mythological figures in western setting and style which made them seem different from the traditional Indian painting with opaque colours and flat figures with over emphasis on jewellery and designing. There is no historical tradition of shading of transparent effect in Indian work. The work gained further popularity by the introduction of oleographs in the market making them available for the common man, while the rich opted for original work. Rulers of Mysore and Baroda commissioned Ravi Verma for adorning their palaces with the new art, other wise termed as 'Anglo-Indian art'⁹⁶.

While Ravi Verma was an artist apart, the art school trained artists showed slight variation in their work. Apart from the new medium and style the influence of the western training is clearly felt in the composition and figures . The art school training in figurative drawing keeping Greek and Roman models was stark as the figures in the works seemed much similar, inspite of the native dress and jewellery ie., the effect of academic naturalism was very stringently conveyed through the works of the art school students. The raging conflict in the Indian artists mind was felt through the non -acceptability of the Western idiom in totality and culminating in the Western and eastern patterns. This aspect of inculcating Hindu motifs in the new art had been looked at by Partha Mitter as a means of asserting one's own

cultural heritage⁹⁸. Even among this group, who are considered to have been more European than Indian by Nationalists school, the Indian aspect is not missing. In other words, the native Indian artist, however much influenced by the Western style and medium did not move away from their roots and were conscious of the background which surrounded them.

The above artists, inspite of being popular among the masses, were criticised by the group of nationalist educators for creating works which were neither totally Indian nor European. The school supported by the liberal English art teacher E.B.Haveli, Ananda Coomarswamy, Sister Niveditha and Abanindranath Tagore did believe in the superiority of traditional Indian culture and art⁹⁹. they observed that true Indian art can boom only if artists take support from Indian art. As the Principal of Calcutta school of art, E.B. Haveli got all the European works and models displayed for study in the art schools removed and replaced them with Indian models of miniature paintings and frescos of Ajanta and Ellora. Haveli made two demands, firstly, that the west should recognise that Indian art is not dead and did not require revival. It only demanded the right to survive. Secondly, he appealed to the educated Indians to take the initiative of keeping alive traditional arts even without governments support. Haveli observed that Indian craftsmen had good knowledge of traditional arts and

they only needed slight guidance in developing their own art, rather than seeking an altogether new art . He observed that as a result of this education public taste in India deteriorated. English educated Indians tried to reproduce sub-urban England in India furthering official fashions and as a consequence deterioration crept in.

Consequently the Bangiya Kala Samsad, an association of artists, was started in 1905 and the Society of Oriental Art with the help of land holders association was developed with the aim of popularizing traditional Indian art. These art associations worked towards reconstructing the Indian art, which began to lose its creativity , owing to the western penetration. This propagation of traditional Indian art included introduction to the native art of India and the other oriental arts from Japan and China. This apparently brought about the rise of a new school of art popularly known as 'Bengal school of art', with a firm dependence on Indian and oriental art forms (Plate II). The medium of oil gave place to water colour and wash technique while the transparent effect gave place to opaque colours¹⁰¹.

Indian art of this period became a subject of contention because of the protest against the colonialists spoken aloud by the swadeshists was only subtle. The deliberate avoiding of Western elements can be seen as a

protest against the alien rulers. Secondly, the protest was aiming at placing the Indian 'Culture', 'Heritage', and 'Art' superior to the new western art.

While there was a controversy in the pattern of art education to be introduced in India. A basic question putforth by Honourable the Earl of Kimberly K.G., Her majesty's secretary of state for India, to the Governor General of India in council was whether schools of art in India should continue to be supported as state institutions. He opined that art education was not serving any great purpose and it has become very difficult to procure European teachers to teach in the schools. He further declared that the purpose of spending so much amount from the imperial revenue is unjustifiable. However, this was contradicted at the art conference held in Delhi in 1894. Observing that the art schools have served a most beneficial purpose in protecting arts and artisans of the country from any external influence. They opined that true principles of art, especially oriental art, have been taught in the school. Members at the conference supported the establishment of art schools and the work which was undertaken by them. The conference confirmed that the teaching of drawing is absolutely necessary for the artisan classes and proposed that it should be made a compulsory subject in all district schools and for all pupils above the upper primary grade.¹⁰²

Mr .W. Jobbins, Principal school of art, Calcutta, who attended the conference observed that drawings were an absolute necessity for the students to enable them to understand even a ordinary map. Further, extracts by Mr.Ablett at the national art congress held at Birmingham in 1891 which emphasized on drawing being made **cumpulsory** subject in English education were read out by Lt.Colonel T.H.Handley, C.I.E, Jeypore. The view was confirmed in a memorandum by colonel S.S.Jacob, C.I.E.**superintendent** Engineer, Jeypore to introduce drawing at the elementary level. According to him drawing develops higher and purer taste and tends to make people desire better surroundings¹⁰³.

Thus with the emphasis on drawing in schools, the need for drawing teachers was more in India who could not be brought from England for various practical reasons. The alternative would be to train students in art schools to be employed in other elementary schools as drawing teachers. The large number of jobs in schools as drawing teachers was an added attraction for the native students, more so as a government job is considered to place him higher in the new social structure. Art students were also employed as draftsmen under various government organisations (public works departments and survey offices) and under private engineers and architects . They were also being employed as surveyors in botanical gardens to make a study and draw the various species of

plants and animals. Printing press, for illustrating books and poster making houses also employed a good number of art students. Students of Bombay school of art drawn from various regions such as Baroda, Bhavnagar, Hyderabad, Kolhapur, Berar seemed to have been working in public works department, Railway companies, schools, Archeological survey offices and a few privately practicing architects and engineers . There were many more students who worked independently catering to the tastes of the English officials and English educated middle class.

Another controversy regarding the art school is to convert the art schools into technical schools, which was clearly demanded by the secretary of state in India in 1883 . Art schools were not credited of anything creative or new, nor did the art examinations structured on the model of the South Kensington colleges turned out artisans and art teachers of repute. This was, however, rejected by the experts on art who further recommended certain necessities for the training of craftsmen. One was to have an Art gallery housing works from both Europe and India in the art schools, where by the student could get comprehensive view of the work produced by him and others. Secondly, the need to have Indianised way of looking at things was also felt a necessity. For example, Hunter recommended the Indianisation of art lessons which meant that copies should be from models of Indian

tribals rather than the Greek., which was a common practice and lessons from nature should include specimens of Indian flora and fauna . However, this was put to practice only much later under the leadership of E.B.Havell.

The new policies on art had succeeded in creating a number of changes in the Indian society, firstly, education was available for every one without any disparity on the basis of caste, religion or financial status. Students belonging to various castes irrespective of their family occupation took to painting. Wellknown artists Raja Ravi Verma, M.V.Dhrundhar, A.P.Bagchi, belonged to the higher castes but took to this profession which, until the introduction of art schools, was considered a low profession, and monopoly of a few families. However, a comparative study of the school of art in Madras and Government Arts College, Rajahmundry shows that the number of non-brahmin students in art schools of Madras was more, while in the academic college at Rajahmundry, the number of non-brahmin students was very less. This study shows that the aim of the Britishers was to educate and train artisan classes in designing and was successful to a great extent (Appendix II). Secondly, by this diffusion of social strata has helped in creating a social change in the Indian society, in a nominal manner.

Introduction of art education suitable to the Indian situation was an ambitious plan of the Britishers

who ultimately aimed to hegemonise the native culture and create new aesthetics. The ambiguity arises when both the introducer and the opposer belong to the same group, i.e. art schools were started by the British and also opposed by the British. This imperatively would mean an arbitrary and contradictory plan on art education by the British Government in India. It nevertheless, left its repercussions of the Indian mind to adapt to the new education. In spite of the changes there developed two broad categories of artists, one who adapted to the new education and training and were conscious of their society, its culture and heritage. In the process the artists of this group were successful in developing a new genre of art, popularly termed as the Anglo-Indian school. The second group of artists believed in taking inspiration from the traditional Indian art which deliberated consciously avoiding of the alien elements which was a consequence of the call of the swadeshists to avoid anything alien or western. Though not as popular as the former, this group did have a major role to play in the cultural renaissance of the country.

Thus it could be seen that British had a definite aim in introducing English education and art education in the country. While the former aimed to bring about a total change in the society with the spread of new language, the later aimed at a more specific change. This policy of the British was accepted by the Indians, firstly,

as it provided economic support. English education helped in acquiring jobs in various government organisations mostly at clerical level, art education provided jobs in survey offices and schools. Secondly, the new education was accepted by the Indians, for, it had official support and it meant a step ahead towards modernity. Despite certain ambiguity, both the schemes of the British were successful and had long lasting effect on the Indian mind and society.

APPENDIX - I

Enrollment of students of different groups in the
School of Art, Madras.

Groups	1914	1915	1916	1917	1918
Europeans	15	17	25	10	19
Indian Christians	27	29	35	35	35
Muhammadans	5	14	17	22	21
Brahmanas	9	13	14	14	20
Non-Brahmanans	208	170	186	200	201
Panchanamas	14	4	3	2	5
Buddhists	3	3	3	3	2

SOURCES :

1914: Public Instruction Department, G.O.NO;822, 13th July, 1914, School of arts Madras report for the year 1913-14.

1915 & 1916: Education Department, G.O.No:759, Government of Madras dt:11th July, 1916.

1917: Education Department, G.O.No:1038, Government of Madras, dt:10th August, 1917.

1918: Education department, G.O.No:961, Government of Madras, dt:6th August, 1919.

APPENDIX - II

Enrollment of Students of different groups

Degree Course Year 1914

(Government college of Arts, Rajahmundry)

Groups	1st year	2nd year	3rd year	4th year
Brahmans	69	85	35	36
Non-Brahmans	15	13	4	
Muhammadin	4	4	1	
Indian Christ		1	1	1

Source: Education Department, Government of Madras, G.O
No: 803, dated 8-7-1914.

Degree Course Year 1915

(Government college of Arts, Rajahmundry)

Groups	1st year	2nd year	3rd year	4th year
Brahmans	70	92	43	54
Non-Brahmans	13	17	6	4
Muhammadin	2	6	2	1
Indian Christ			1	1

Source: Education Department, Government of Madras ,G.O
No: 701, dated 30-6-1915.

APPENDIX III

Details of syllabus in Calcutta school of Arts and Bombay school of Arts, published in selections from the records of Government of India, Home department, Calcutta 1898.

Stage I :1. Elementary linear drawing

- a) By aid of instruments, elementary/practical geometry.
- b) Freehand outlines of simple rigid forms from the flat ie., flat copies.

Stage II: 1.Higher Free hand drawing

- a) Outline from the flat: Ornament, flowers, foliage, Human figures, animal forms from copies.
- b) Out line from the round: Model drawing outlines of ornament figures etc.
- c) Outlines of nature.

Stage III:1. Free hand drawing in light and shade

- a) From falt, ornament, flowers, human figures.
- b) From round, Models, solid objects.
- c) From Nature, flowers etc.

Stage IV: Geometrical drawing

- a) Higher practical geometry
- b) Projection, perspectives and projection of shadows
- c) Architectural drawing: Method of getting out block and fair plans.
- d) Mechanical drawing: the delination of spur and Bovel wheels, working drasigns of the ordinary kinds of machinery.

Stage V: Painting: (Lower course):

- a) Simple timpting: The use of the brush in water colour and tempera.
- b) Painting from flat in water colour and **tempera**.
- c) Painting from the round in oil, water colour and tempera in **Monochrome**.

Stage VI: Painting (Higher courses)

- a) Flowers, fruit, foilage, still life.
- b) Human figure
- c) Exercise in composition

Stage VII: Modelling:

- a) From casts, ornaments, flowers, human figures etc.
- b) From sketches etc, from nature
- c) Exercise in composition.

Stage VIII: Elementary design:

- a) Study of conventional treatment of natural forms, the element of ornament.
- b) Study of arrangement of form in ornamental composition - the filling of given spaces with ornamental arrangement in monochrome.
- c) Study of colour in ornamental design. The filling of space given with ornamental arrangement in colour.
- d) Study of various Historic styles of ornament.

Stage IX: Technical Design

- a) Surface design applied in textiles, printing, weaving etc.
- b) Relief designs applied in carving, casting, jewellery, metal work etc.

Stage X: Lithography

- a) In pen and Ink
- b) In chalk
- c) In colour: simple chrome lithography.

Stage XI: Wood Engraving.

- a) In monochrome (One block)
- b) In colour (Two or more blocks)

II Courses offered in art school of Madras:

- a. Freehand outline drawing
- b. Geometrical drawing
- c. Design
- d. Painting
- e. Modelling
- f. Wood engraving
- g. Copper plate engraving
- h. Cabinet making and wood carving
- i. Metal work
- j. Jewellery
- k. Carpet weaving
- l. Lacquer work.

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CHAPTER III

DEVELOPMENT OF PAINTING; A STUDY OF ANDHRA JATEEYA KALASALA: MACHILIPATNAM.

'Swadeshi', an outcome of the Nationalist movement, propagating the concept of 'Atma Shakti' and 'Self reliance' evoked tremendous support from Indians all over. The decision of the colonial government to partition the large state of Bengal, hurt the sentiments of Indian masses and provoked the already suppressed Indians to respond to the occasion and show their unhappiness over the policies of the alien government and enhance the unity of Indians all over the country.¹ Indians throughout the country joined together to protest against this injustice meted out to the people of Bengal and assert their strength. The concept of 'Swadeshi' or 'Indigenous' became popular with the acceptance of all native goods and means wholeheartedly. Slogans elevating 'Indian Idiom' became common with people taking pride in their own culture and its rich heritage.

'Swadeshi' was an economic war against the Raj on two fronts, firstly, boycotting British goods and secondly, developing alternate indigenous manufacturers.² The movement spread with the discarding and destruction of alien goods which included not only the luxury items but

also simple day-to-day items. Machine made cloth, accepted for its quality and affordable price, was being relinquished and more and more people began to take to handspun 'Khadi' inspite of the fact that 'Khadi' was more expensive and its production a time consuming one. Infact it became so popular that women and men, irrespective of their age, began to work on 'Charka' to produce handspun cloth. 'Charka' and 'Khadi' became the popular terms with almost every house having them and whole family working on it. This idea was carried by Gandhiji later, who popularised the idea of self respect and self reliance.

The ideology of Swadeshi spearheaded both violent and non-violent movements. Boycott of foreign goods included mass burning and destruction of the goods on the one hand and on the other hand, deliberately trying to redevelop the indigenous industries. The movement activated by educated intelligentsia, who could grasp the problems prevalent in a subject society, felt the necessity for 'Self rule' and 'self reliance' .³ Thus the call of swadeshi received wholehearted support from the people of various walks of life and the first step in this direction was to ascertain the national identity and prove that 'Indians' and 'Indian culture' is on par with the rest of the world. Efforts towards self help began with the use of traditional indigenous methods being stressed upon. The

whole country was seen flooded with Swadeshi schemes. Establishment of new textile mills, improved hand looms, river transport concerns, match and soap factories became a common feature.⁴ Together, with the economic aspect, the use of indigenous elements was portrayed as a feature of respect for motherland. Traditional festivals like melas, fairs and jataras were regarded to be methods at drawing the masses into the movement. Implementation of the movements was so strong that people voluntarily began discarding alien goods and took to native goods, to set up a swadeshi approach on a strong ideological background.

The idea of swadeshi spread to every arena including education. It was during this time that Indian leaders proposed the establishment of a native education system. Inspiring speeches and pamphlets enabled the establishment of parallel educational institutions giving importance to traditional values and culture, in contrast to the ones started by the British. Establishment of National schools and colleges invoking the spirit of swadeshi and nationalism became a common feature. These institutions did attract a good number of nationalists, who withdrew from the English schools, foregoing the new scientific concept of education which was accepted by Indians as a necessity and had more job opportunities.⁶

In Andhra a nationalist school was established at Rajhmundry while at Machilipatnam a national college popularly known as the Andhra Jateeya Kalasala was started. Both these institutions had a popular footing in coastal Andhra and had a vital role in popularising the philosophy of 'Swadeshi'. While the national school looked after the basic education, the Jateeya Kalasala concentrated upon higher education and vocational training.

Andhra Jateeya Kalasala had its origin in a resolution of the congress in the year 1906.⁷ The institution is the brain child of three great luminaries of Andhra K.Hanumanth Rao, a noted educationist, Mutnuri Krishna Rao, editor of the popular journal 'Krishna Patrika' and Dr.B.Pattabhi Seetharamayya, an educationist and politician who served the Indian National Congress as its president for an year.⁸ These three aimed at a model institution which would help people of the region in understanding the nationalist ideology and contribute to the ongoing 'Swadeshi' movement. Infact this was the foremost national institution in South India with varied and composite courses of instruction in literary, scientific, artistic and industrial subjects. The institution had been drawing to its courses students from distant parts of the country to equip them for the struggle of life and enable them in near future to solve various problems that the nation has to face.

The institution was supported mostly by local residents in the form of physical and material help. The governing council of the Kalasala also appealed to people for donations. One of the appeals is as follows :

"We wish to bring to notice of the public that we have been able to correlate the various branches of education, necessary for the higher evolution of our nation and request the noble hearted Grihastas of the country to strengthen the same by their handsome gifts to their children for the service of motherland."

Though an institution of protest, there are instances when the colonial government provided Jateeya Kalasala with substantial funds, towards its maintainance. This support by the colonial rulers could be owing to the controverisies among the alien educationists who believed and emphasised on the development of native arts, language and literature. There are, nevertheless, instances when funds were stopped to the schools on the pretext that the teachers in Jateeya Kalasala were encouraging students to participate in the freedom struggle. In a letter to the Minister of Local Self Government departent, Government of Madras, the Secretary, governing body and

the council of Jateeya Kalasala mentioned that the Kalasala gives instruction in Mechanical Engineering, Carpet Weaving, Drawing and Painting in addition to the general education. In the year 1912, the department of industries recognised the industrial section of the institution and the government gave teaching grants from 1913-14 to the end of 1916-17 at the rate of Rs.400 per annum. Rs.800/- was given for 1917-18 . In 1918 grant was suddenly withdrawn on the ground that some of the Kalasala teachers took part in the political movement . Recognition was again granted in 1920 and grant of Rs.1000/- for 1919-1920 was sanctioned. The grants were discontinued for a second time in 1921 on the ground that teachers were taking part in political movements. The G.O also carries the words of the secretary who informed that through the school was being maintained by the generous contributions of the public, it was not able to become self supporting. Hence the governing body of Andhra Jateeya Kalasala resolved in its meeting of 17-12-1927 to approach the government for recognition and grant in aid to run the institution regularly.¹⁰

Supporting Jateeya Kalasala was a mutual benefit programme for both the founders of the institution and the government. The school run on partial government grant was on the path to fulfill the liberal educator's goal to develop indigenous arts and crafts and make the

school self sufficient as visualised by E.B.Havell and his group. More specifically, development of indigenous arts and crafts had been the idea of many educators to find an alternative to the machine made crafts of England. Special assistance was given to the branches of Mechanical Engineering and Carpet Weaving which had received excellent reports. Secondly, these courses enabled students to live off his talent and skill without much reliance on government jobs. Thirdly, financial grant to the institution would involve the British Government in its activities and this involvement would also help in checking the Nationalist activity in the institution through regular inspection of the various departments.

The institution was named Andhra Jateeya Kalasala not with the narrow view that it was intended only for the projection of Andhra culture but to emphasize that culture in every one, in every arena is to be rooted in the soil, drawing sustenance from the local vernaculars and lead on gradually to a federation of Indian culture.¹¹

It has been clearly mentioned in the objectives of the institution that 'It is our aim to prepare for the day when we can give up the use of foreign tongue for the acquisition of knowledge, when the vernacular of our own country are much nearly related to one another than they to a foreign tongue. To seek to realise our common broth-

erhood in thought and feeling through a foreign medium is not only a laborious process for our children to pass through, but also a degrading one into which we are forced against our will and our consciousness at the imminent risk of loosing the very soul of our nation and its culture'.¹²

Keeping this in view, the curriculum at Jateeya Kalasala emphasised to teach the students to love and revere his own mother tongue.¹³ The second language that the child was made to learn was Hindi, which has the greater chance of becoming the National language. English came only at a later stage when the student could have good grounding in English, but it was not a compulsory subject. This attitude was not the outcome of hatred towards the English race or language or of a lack of circumstance when the nation was subject to foreign domination but the teachers at Andhra Jateeya Kalasala felt that a student is bound to neglect the essence of his own literature and secondly, could be termed as the effect of the nascent swadeshi movement and the quest to construct a national idiom.

An interesting feature of the courses in Jateeya Kalasala was that all the courses had been correlated with technical and art courses.¹⁴ This accordingly gave necessary training to the hand and the eye, which was

essential to every one not only as an aid to bread earning but as being helpful towards the growth of intellectual powers and real culture, ultimately. Every student of the general course was made to go through a course of manual training such as spinning, carpentry, smithery, drawing and painting as they help in the progress of the general education. This concept of training in vocational courses was also reflected later in Gandhiji's call for self reliance. Similarly drawing was also made a compulsory subject for all technical courses, as it was considered a necessary subject.¹⁵ The culmination and correlation of such ideas resulted in a congenial and cooperative atmosphere in the institution, which enabled the progression of new ideas through discussions and meetings. It also gave the students more confidence, to do their work all by themselves without depending on others.

The institution which had a special status for striving to revive Indian culture had a separate art department, with two sections.¹⁶ One devoted to drawing and painting and the other for oriental art. The founders of the school did not have an insight into art education but had cultivated a taste and felt it was a necessity to have art education in order to emphasize on the superiority of Indian culture. None of the three founders had any training in art but the fact that introduction of art, a

new subject, by these educationists shows how important art was, not only for emphasising Indian cultural heritage but also in earning bread. Art education provided a large number of government and private jobs and made a large number of students self reliant and sufficient. In fact Jateeya Kalasala provided the schools of the region with art teachers and also many of the students took to working in survey offices. A few who were more adventurous went into art direction in films and advertising, thus making 'Art' an important subject of study and living.¹⁷

The department was thoroughly planned and programmed with regular advice from Abanindranath Tagore and his student Nandalal Bose. The department of oriental art was monopolised by the teachers from Bengal, drawing and painting department was looked after by Erranki Venkata Shastri, while the department of oriental art had Promod Kumar Chatterjee and Ramendra Chakravarthy, both of whom

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were established artists and students of Nandalal Bose. Though inviting teachers from Bengal was expensive, the founders did not compromise in creating an analogous ideological association relating to the broader concept of 'Swadeshi'. The motive to have an institution based on the ideological framework of the 'Swadeshi' seems to have made them start such an institution.

The course in drawing and painting, including a specialised course in oriental design, was formulated in such a way that no longer were students made to copy from Greek statues and models nor was importance attached to academic realism. This concept was replaced by copying from Indian culture, models, architecture, mythology and painting, as advocated by E.B.Haveli. Another more prominent factor was the solemnity attached to creativities which was looked at as a basic factor for understanding and appreciating any Indian art.¹⁹ Subsequently it was the concept of excellent creativity which has provoked English educationists, officials and rulers to appreciate Indian arts and crafts and further take example of it and help revive the fast diminishing creativity in Western arts and crafts. The course in drawing was made to concentrate upon, keeping in view the necessity to have perfection in drawing, to enable any further creative work. Infact drawing was a compulsory subject and later the student could proceed to the specialised course in oriental art or go in for orientation in crafts section of the institution. °

Erranki Venkata Shastri was a self taught artist with a brief stay at Madras school of arts. He emphasised on having good back ground of drawing, which, he firmly believed, helped in the creative work. This aspect of Shastri was helped and supported by his friend, Gadicherla

Ram Murthy, who was a regular visitor at Jateeya Kalasala. Gadicherla Ram Murthy, an art teacher at the National school, Rajahmundry did give a few demonstrations of drawing classes at Jateeya Kalasala and encouraged the students in perfecting drawing first and later take to specialised courses.²²

Students of the school seemed to be aware of the 'cultural conflict' dominating the art scene in the early 19th century India, but the sole goal of the art students at Andhra Jateeya Kalasala was to formulate and develop new Indian art placing Indian culture superior to that of the West. This was admitted by Alluri Satyanarayana Raju, an artist, who had been attached indirectly to the Kalasala, and its teachers and students for long.²³ He observed that if he had taken to the Anglo-Indian school of art, i.e. academic realism, he would have defiantly earned more, as there was a ready market, but the fact that he nor his friends at Jateeya Kalasala did not take to this was due to the strong 'Swadeshi' ideology prevalent in all classes of the society. The credit for this goes to the teachers of the art department who vehemently supported the new movement. Although the teachers from Bengal had a comparatively short stay, they were eventually successful in spreading their mission of developing Indian art.²⁴ The teachers in fact set an example for their students with their work. James H Cousins observed

that Promod Kumar Chatterjee's work was a combination of the philosophical and sentimental idea together with the strong notion of placing Indian art high and this made his work very interesting and set an example for the young Indian students of art (Plate III).²⁵ Promod Kumar Chatterjee was a widely travelled artist. He visited Kailash Manasarover, Tibet and various Buddhist viharas by walk and made number of sketches and painted several paintings which have been published along with his writings in Bengali journal 'Parabhashi'.²⁶

Promod Kumar Chatterjee, the dedicated teacher of the Jateeya Kalasala worked profusely on themes which concentrated on Hindu mythology and various dazzling stories which left the Europeans totally confused. Works such as 'In praise of Lord Chaitanya' shows a disciple in ecstatic mood, a common feature in any Indian religious festival. The picture shows a large number of devotees assembled to sing in priase of lord Chaitanya. The work 'Shankara Tandava' shows Shiva in an angry mood, killing an evil Rakshasa. His interest towards Buddhism enabled him to make a series of works showing 'Buddha' as a unique human being. His works published in Telugu journals. 'Sharada' and 'Gruhalaxmi' regularly, showed the artists effort to maintain the Indianness in the works. Orange colour has been profusely used for maintaining the serenity in the saintly figures. While the darker

shades are used for elevating the main theme of the work. The works have a saintly feeling with most of his works concentrating on religious and mythological themes. Promod Kumar Chatterjee was as a conscientious teacher, been a great influence on his students at Machilipatnam.

Potluri Hanumantha Rao, an artist and a student of the Jateeya Kalasala, recalled that Ramendra Chakravarthi was a versatile artist who firmly believed in the superi-

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ority of Indian tradition and culture. Imbued with the ideology of the times, Chakravarthi worked on the lines of the Bengal school and it was his thorough knowledge of Indian culture and heritage which provided him an opportunity to teach at Jateeya Kalasala. Under the guidance of these two teachers, students of the school were successful in developing and continuing the new pattern of art, which had subtle but very powerful implications.

The school also had a few lectures by eminent personalities to instruct the students about Indian art and aesthetics. A few months after the starting of the Kalasala in 1910, Ananda K. Coomarswamy visited the institution and delivered few lectures on Indian art. It was also observed that Nandalal Bose too visited the institution and participated with the students in working on a few paintings.²⁹

Jateeya Kalasala attracted a large number of stu-

dents from all over the country, irrespective of their social and economic background. Being the only premier institution in the south, under the nationalist banner, it had attracted students from the whole of south India.³⁰ Students of all castes and religions joined this institution as the education imparted was not only practical and job oriented but also secular. Secondly, it had also lowered the minimum qualification for technical education. The minimum qualification for drawing and painting course was third form or eighth class and for oriental art, first form or sixth class as the minimum qualification. Finally the fee charged was comparatively less, with Rs 2/- for drawing and painting and Rs 3/- per year for oriental art. More important, parents of the students willingly sent their children to the institution as it was less expensive comparatively and they were confident that there would be no cultural conflict, as the ideology was just native, within the purview of swadeshi.³² They were also sure of the job opportunities putforth in this type of college education.

The oriental art course had directly taken its support from the Bengal school with the students being trained to copy Indian works of art, Chinese and Japanese prints and designs and finally developing new works of art on the same lines. At no instance they were encouraged to academic art inspite of the popularity it gained in the

society. After an initial training in normal Drawing and Painting, which was a common course for all in Andhra Jateeya Kalasala, students of Oriental art section, had a well constructed course to appreciate and take support from the 'Indian art', while most specimens for the training belonged to Indian art. Students were also introduced to Chinese, Japanese and Mughal art patterns, analogous to Sister Nivedita's advise to Indians to first love and respect their own culture which, according to her was in the broader concept of Asia.³³ At a later stage of the course students were left free to concentrate on their own creativity and the teachers encouraged them to create works of art with localised scenes and subjects.

Though the school had two separate sections, there were practically no strict rules, restricting students to share or work together. The friendly atmosphere with caring shoulders of the teachers for ready support and discussion encouraged the progress of art.

The institution had many visitors and appreciators. Opinions of a few illustrious visitors are as follows :

"The institution is unique and has done excellent work for the spread of National Industry and National art. Recently with the support of an artist, promod Kumar Chatterjee

from Calcutta, they have been teaching the new and venerated Indian art and the result, thanks to Mr. Chatterjee, has been excellent, as can be seen from the exhibits in the Bengal art section of the Kalasala."

"Visited the Kalasala today saw much that is interesting and useful. With more public support the institution would be able to help the renaissance of Indian culture and art even more than it does at present. The painting section is unique in a way and I would suggest that special attention should be devoted to scenes and objects peculiar to Andhradesa."³⁶

"I saw the art section very interesting and the work is of a high standard in the workshop where practical as well as instructional work is being done in the laboratory, the library and carpet shop. The atmosphere of its place, very good and the association of caste boys and non-caste boys is excellent. A most interesting institution, the staff struck me as of its best."³⁷

The institution as such was a worthy one, with in-

teresting work being produced. An important provision of Jateeya Kalasala was to send students to various other institutions like Shantiniketan, Mysore and Madras to further their talents by providing them scholarships. These scholarships were not regular but depended upon the tastes and generosity of the Royal households of Pithapuram, Challapalli, Nizam of Hyderabad and, of course, the Government itself.³⁸

Art at Machilipatnam, as understood, took support from Bengal school of art, not only in the form of content but was based on the same ideological framework. Firstly, work conducted at Jateeya Kalasala was no doubt a reflection of the education and training imparted. Teachers of the school were themselves a new breed of nationalist artists, showing the students various examples of the new developing art in the country. Secondly, the strength of Indian art, literature, mythology and religion were stressed which helped the students. The pertinent question which arises is, can the work of the students be termed as a separate movement for was it only a passing phase which disappeared after initial existence. The question needs to be answered and explained systematically, taking into account the large chunk of work turned out in the school and the interest shown by the students, teachers and public in learning and creating new works of art, the social background of

the artists. Andhra Jateeya Kalasala in its role as a pioneering art institution attracted not only regular art students who could join the department as regular students but many more who were interested and could not join the institution for various reasons, but took active advises and guidance from the teachers and students there.³⁹

According to Alluri Satyanarayana Raju the atmosphere in the institution was so congenial that students like him who did not join the institution on regular basis, and never felt any complexities in approaching the teachers and students and learning new patterns. Infact every one was welcomed to attend the regular evening discussions on various subjects like politics, theology, religion, economics, literature and the upcoming theatre movement.⁴⁰ It was this feature which made the department so very well known among art lovers of the region with in a short span.

Thus the institution achieved a two fold development. It was started with an aim to project and develop Indian art and crafts enabling students from South India to participate in this long term process and thus enabling the spread of the sprit of 'Nationalism' and 'Swadeshi'. Secondly, Jateeya Kalasala seems to have enabled students of the region to be self sufficient and

self reliant, which was something Gandhiji and his followers stressed upon throughout the freedom struggle.

Adavi Bapi Raju, the well known writer, artist, musician and art director from Saripalle village near Bhimavaram, had been interested in drawing and painting since childhood.⁴¹ It was, however, his meeting with Oswald Jennings Couldry, Principal of Government arts college, Rajahmundry, who was influential in the development of a movement in Rajahmundry, which made him concentrate on English literature and learn painting. Unlike his contemporaries at Rajahmundry, Bapiraju could not join J.J.School of Art Bombay, due to financial constraints. But due to his regular discussions at Andhra Jateeya Kalasala where he learnt wash technique and learnt to give prime importance to Indian subject. Though initially, before coming to Jateeya Kalasala he had a stint in copying European academic art, he later concentrated only on Indian themes and styles. Bapi Raju being a poet was successful in picturising lyrical mysticism in his works 'Gowri poja', 'Swetha Tara', 'Samudraguptudu', 'Bharati', 'Telugu Thalli' and 'Sasikala' (Plate IV).

In his works 'Swetatara' and 'Sasikala', the use of Oriental figures, jewellery and anatomy reflects his association with the teachers at Jateeya Kalasala and his exposure to the Bengal School of art.⁴² As an ardent

follower of the nationalist ideology he plunged into the movement in 1922 and was imprisoned for two years. His spirit of nationalism, though not direct in his writings and paintings, did make an effort in placing the Indian culture and heritage superior. For the people of Andhra, the works seemed simple, without any Western complexities and as such Bapi Raju was successful in creating aesthetic awareness among the masses. His works became more popular with many of them being utilised as cover pages in magazines. It was probably for the first time that paintings were used as cover pages. 'Sharada' a journal highlighting the cultural development of the country, started by a noted nationalist Kowta Srirama Shastri, carried a number of paintings on the cover pages. A few issues of Sharda carried a picture of goddess 'Saraswati' (Goddess of learning) with her veena. It conveyed the powerful communication of the motive of the magazine i.e. to spread the cultural heritage of the Indian nation among its people who were gradually being taken over by the new Western culture.⁴³ The cover pages of the magazines were not monotonous which showed the artists zeal for creativity. Bapi Raju became well known for his paintings which paved way for making new art.

He enhanced the prestige of Indian culture by incorporating native and oriental elements which had philosophical content. 'Bharatmata' a famous work of

Abinindranath, created during the Swadeshi movement inspired Bapi Raju much later to work on the same theme which he named 'Bharati' .⁴⁴ This was as famous in Andhra as was Bharatmata in Bengal. His literary background and personal interest in the literature of the country had enhanced the creativity of the artist in evolving a style propounding a nationalist ideology.

Bapi Raju undoubtedly was a great influence on his contemporaries and this was furthered after he was invited by K. Hanumanth Rao to head the art department at Jateeya Kalasala in 1935, where he worked for three years. As the principal of the institution the work of the students in the department had great influence of the philosophy of Advai Bapi Raju. According to Alluri Satyanarayana Raju, Bapi Raju's knowledge, sincerity and skill acted as a great influence on the work of his students at the Kalasala, while the regular discussions on various subjects paved way for the development of creativity among the students of the Kalasala.

His works 'Sasikala' an imaginary diety on whom he has also written a few poems, 'Swayamavaram' , 'Swetatara' , 'Samudraguptudu', 'Mrutyunjaya', 'Suryadeva', 'Bharati', 'Naganrityam', 'Venibhangam', 'Godhuli', 'Tikkana', 'Rundramadevi' and 'Brindavani Geetam' affirm the artist's interest towards the native themes and style. Most of

these works were accepted by the people as 'Good Indian' art which were popularised by various cultural magazines which began to be published by the early 19th century in Andhra. Bapi Raju's inclination towards 'Indian art' can also be seen in films Sati Anasuya (1935), Mirabai and Dhurva Vijayam (1939-40) for which he worked as the art director.⁴⁷

If lyrical mysticism was dominant in the works of Bapi Raju, it was also visible in the work of Ankala Venkata Subba Rao, a contemporary of Bapi Raju. Subba Rao, like many others, initially was taken over by the academic style of painting in which he worked until he joined the Kalasala.⁴⁸ As a direct student of Promod Kumar Chatterjee he was introduced to the new Indian art which was developing. Further to enhance the artists talent and skill, he was sent to Shantiniketan for a short stay. And it was here that Subba Rao learnt the intricacies of the new art. As a student of Jateeya Kalasala he concentrated on themes like fantasy, myths and mythology, which could be progressed only after the artist has an insight in to Indian mythology (Plate V). However, he gradually began to work on regional themes of Andhra. His paintings titled 'Village Maids' and 'Vishranti Bhangamu' picturising rural Andhra evoked immense praise from his master Chatterjee, who encouraged him to work on such themes showing the regional cul-

ture.⁴⁹ As such his later work began to concentrate on subjects relating to farmers, festivals, village life and women which were accepted by the people for the direct content, which could be related to their experiences in daily life(Plate VI).

Subba Rao in one of his mythic series 'Solar fantasy' depicted the sun god on a charriot of the traditional seven horses, with two mythical bodyguards. This picture became a popular work not only for the deft handling of the work in water colours but the creative theme highlighting the vast arena of creativity in Indian mythology. Subba Rao's series of works, reflecting Indian mythology are not as direct as the works of 'Ravi Verma', but make the viewer think about the instances and locations of the work. Subba Rao generally concentrated on complicated themes and compositions while his handling of the medium and style in water colours is very intricate and passionate. 'Solar Fantasy', which he regarded as his best creation, projects the chariot and horses from the clouds, mesmerise the viewer in seeing a heavenly body coming towards the earth. Much on the same lines are his works 'Takshaka', 'Pagatikala', and 'Nagarjuna'. His colleague and friend Potluri Hanumanth Rao observes that Ankala Subba Rao, apart from being a skilled artist, technically believed in giving his audience i.e., the natives of India a clear picture of their

life. He had once observed that 'we can elevate Andhra culture and prestige by projecting our own cultural heritage and life'.⁵¹ Ankala's later works follow this observance strictly. It was such discussions which were common at Jateeya Kalasala that prompted Hanumanth Rao also to work on regionalised themes.

Hanumantha Rao was both a student of Promod Kumar Chatterjee and Ramendra Chakravarthi at Jateeya Kalasala. Taking support and encouragement from his teacher he firmly believed in regionalising Indian themes. His work "Pellipalakki", showing a bride in a palanquin, is a reflection of the marriage procession in Andhra in the early years of the 19th century. This work, a complicated one showing more than 50 accompanists, dressed in Indian attire i.e., women in sarees and pavadas (skirts), men and children in dhoti and kurtas. There is absolutely no trace of the new attire especially among the men folk. The highlight of the picture is a man wearing dhoti kurta, with a Gandhi cap, deliberating the Nationalist fervour among people. Son of a worthy brahmin, Potluri had to break traditional grounds and take to painting. According to him, especially until 1947, his motive was to have thematic paintings which highlight Indian art, culture and heritage. The ideology was more strong as the teachers and the general educated people also firmly believed in this and appreciated his work. Regular speeches

by intellectuals, including A.K.Coomaraswamy, encouraged students of the school to follow the developing Indian art movement.⁵² A nationalist to the core, he even believed in using Hindi script to sign on his works as the feeling of self respect was so much that they were trained to avoid anything alien.

Hanumanth Rao in his work 'Motabavi', showing a farmer working on his fields with two bullocks, pulling water out of the well, shows the work done by the farmer in Andhra. His other work is 'Gorumudda' showing a mother feeding rice to her young child. The woman shown amidst a ramshackle house shows immense satisfaction in feeding rice to her child. This, according to the artist, was to show how important the mother figure is in Indian culture. Considered to be the protector of her child, she takes care of her child in every way and this picturing is one simple manner to show the interest of the mother in her son. His other work 'Akshraabhyasam' showing an old brahmin teaching a young non-caste boy, was a revolutionary theme of that time(Plate VII). Having been inspired by the social reform movement of the time, Hanumanth Rao believed in projecting the ideology of a common platform for all and unhesitatingly portrayed this theme. Being a product of the rural background he successfully pictured rural Andhra in his work(Plate VIII).

Much younger to Hanumanth Rao was Madhavapeddi Gokhale, also a student of Jateeya Kalasala, who worked on local themes. An ardent believer in the freedom of expression and Nationalist ideology he worked on many important themes like 'Brahmanaidu', a warrior of the Palanadu war, who evoked lot of self respect among Andhra people(Plate IX) . Gokhale's work has strong ideological content reflecting the Indian social background. The work 'Shantikapotam' a painting full of white regions, a symbol of peace, reflects the artists idea in maintaining peace and harmony throughout the world, which has been portrayed symbolically giving a very reflective title. His participation in the freedom movement, especially the, Salt Satyagraha movement of Gandhiji, made him undergo imprisonment which has probably provoked Gokhale to make paintings such as 'Shantikapotam' to symbolize peace for his disturbed mind. As an associate editor of Andhra Patrika and more important, 'Praja Shakti' he was able to putforth his nationalist ideology not only in his editorial writings but also illustrations. While Andhra Patrika was a more liberal and democratic paper, Praja Shakti was a paper which elevated the work of Gokhale and showed various aspects of life under the British rule. As an associate editor of this newspaper, his work was powerful in conveying the message for socio-economic changes, but was not provocative. A creative genius, Gokhale's work concentrated on social aspects of life. His work

'Avva Manumaralu' , 'Hampi Kathalu' , 'Jatayu' , 'Kashtajeevulu' are popular for the simple content and the style which took off from the Bengal school of art. However, the deliberate deviation from his earlier work was due to his advanced training at the Madras school of art.⁵³

Also from the same college hailed Gurram Mallaiah, who was a direct student of Promod Kumar Chatterjee. After an initial stay at Jateeya kalasala for three years, he secured a fellowship to visit Shantiniketan to work there for three months.⁵⁴ Mallaiah, a native of a small village Macherla in Guntur district had initially a short stint at academic art but it was the training and discussions at Kalasala which enabled him to work towards a conceptual framework. Mallaiah's works were basically of two types - one is, which has a concentration of oriental themes like 'Varudhmi' where an angle of Indian mythology is made to stand in a garden. This work of Mallaiah is done in the regular Bengal school style, using opaque colours with transparent effect on the dress, while the face of the lady in the work resembles more an Arabian queen rather than a Andhra woman. This is considered to be an outcome of his long association with artists of Bengal school (Plate X). Similarly in his other work 'Greeshma Sayamkalam' a lady is seen sitting on the terrace with her veena and book. Here too the lady, her face, the building and the whole formulation of the work

is near to a Persian miniature. Similar work has been done by V.R.Chitra who was also a student of both Jateeya Kalasala and Shantiniketan.

Such work, cultivated directly out of training and exposure, did not really seem to have satisfied an artist like Malliah who was more innovative and creative. His other work concentrated profusely on simple day to day themes of the society, in which, apart from the interesting subjects, the style too was not rigid with the flow of line and simple colour schemes. In a work "Kuteera parishrama" he has shown a family comprising of four i.e., a young women, a young man an old widow and a small child. All the four people in the painting are seen to be working on the most popular theme- 'weaving cloth' during the era of swadeshi in a thatched house. This work of Malliah evoked tremendous support from his colleagues and teachers(Plate XI). The old lady is seen working on charkha while the young man is weaving on a handloom and the young lady and the boy are seen making spindles of the thread. This work had evoked tremendous response in the society as every one could place themselves in this role, which was a popular activity during that period. Malliah himself was an ardent believer of such work involving the majority in the society.

Malliah had started an institution in his native

village Macherla and named it Navayuga Chitrakala Samithi, much on the lines of Jateeya Kalasala.⁵⁷ His institution of Malliah was supposed to have concentrated on the rural children of Macherla and its neighbouring villages who could not afford to go to even Jateeya Kalasala. With the help of a few like minded friends the institution was started and regular visitors to the institution included Gaganendranath Tagore, Pramod Kumar Chatterjee, Ramendra Charkravorthy and Devi Prasad Roy Choudary from Bengal, apart from a host of artists from Andhra itself. The visits of such artists, their lectures and training did contribute to the spreading of nationalist fervour in the remote village. Though the institution was not a very successful one due to regular floods and severe financial crunch, it did help in creating enthusiasm among the locals to know what Indian art exactly is. The misconception regarding the cultural conflict between the Anglo-Indian school and Bengal school was also removed to a larger extent. Malliah as an artist and an art educationist was partly successful in his two projects. This was shown at the exhibition of works of his students exhibited at Jateeya kalasala and gained considerable recognition. Malliah like the teachers of kalasala concentrated on drawing at the early stage of the course. He emphasised the necessity for efficiency in drawing, practised and trained with native models and specimens. This he firmly believed would help the students in understanding Indian art and help in the making of new Indian

art as visualised by the art educationists of the nation.

The result of the influence of Bengal school saw many students going to Shantiniketan to undergo training in painting. Vinna Sessa Rao and Chitra Veerabhadra Rao were two such students. The later popularly known as V.R.Chitra, was at Shantiniketan from 1920-28, studying painting as well as handicrafts. His stay at Shantiniketan provided him with excellent job opportunities. He worked as lecturer at Lucknow art school and later at the Madras school of art. More important he is the only Andhrite to be the principal of kalabhavan of Shantiniketan much

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later. Chitra's initial work is difficult to be discriminated from any picture of the Bengal school. On par with the training at the school the works reflected his association with the Bengal school not only in style and technique but also the themes. Women seemed to have played a conspicuous role in his works. These women resembled women from persia, draped in Indian attire, while the background is flat coloured, with delicate trees and a half moon in the sky. These works which are many in number resembled the Persian miniatures (Plate XII). The women, their facial expression, and physical features resembled the Eastern women but not the Indian women. There is however a drastic change in the figures after he came back to south India. The figures were more Indianised and local which could be associated to the society he was living in. It was, however, not the same with Sessa Rao,

who worked on local themes. Shesha Rao also established a small art school for students at Bhimavaram and taught them Indian art. Alluri Satyanarayana Raju, a disciple and a friend of Sesha Rao, recalls how Sesha Rao read out scenes from Hindu mythology and encouraged students to paint on such themes. Raju himself worked on a number of mythological themes which he feels was an out come of his association with his friends from the kalasala.⁵⁹

Raju also worked on a number of portraits of nationalist leaders, few of which are displayed in his house in Rayalem a village near Bhimavaram. It is, however, his thematic work which provoked the masses, the press and his own colleagues. In one of his works he shows the life of an Indian farmer who is being forced to cultivate and sell his produce to the market. The farmer and his family are shown with shrunken cheeks and absolutely thin bodies, the bullocks carrying the load are also shown shrunken. At the other corner of the work is the rich English officer, seen living in a palatial structure and travelling in an open car with his family. The highlight of the picture is the British flag seen flying on the palace like house, showing precisely how the English exploited the Indians in his area(Plate XIII). This painting of Raju was exhibited at Andhra Jateeya Kalasala and at Vijayawada and earned him excellent name from the nationalists who liked the direct theme and expression. An ardent believer of Gandhi, he has made a number of

portraits of Gandhi and also paintings instilling in a feeling of self respect and self reliance. which, according to him, was an outcome of the necessity of the time and as an artist he played his role in a small way.⁶⁰

Among the other serious artists of Jateeya Kalasala are two people, Kowta Ram Mohan Shastri, and his younger brother Kowta Ananda Mohan Shastri, sons of Kowta Sri Rama Shastri, editor of 'Sharada' . Both the brothers had their initial training at Jateeya Kalasala under Promod Kumar Chatterjee for four years. Ram Mohan's work during his stay at Kalasala was a combination of the Indian mythology and the new emerging Indian art. His well known works are 'Saraswati', 'Nereekshana' and 'Nataraju'. He was sent to learn print making and etching at Royal college of art, London. His training programme was partly funded by the Maharaja of Pithapuram.⁶¹ The art of print making encouraged Kowta to make a number of excellent portraits of various leaders of Indian freedom movement, a set of which has been published in the form of a book. His brother, Anand Mohan Shastri had his specialised training with a government scholarship at Mysore under the famous artist Venkatappa, who is himself a student of Shantiniketan. Unlike his brother whose work reflected his western training, Ananda Mohan's work was totally indigenous. His famous works are 'Ajantanartaki' , 'Ekalavya', 'Gollapilla' , 'Grama vedhi' , 'Tikkana Somayaji', 'Sri krishna', 'Varudhini pravara'. The titles

of his works show that Ananda was not influenced by the academic art. Simple and specific, he was like his teacher, who worked on simple native themes, highlighting the common aspects of human life, in a style, popularised by the teachers of Jateeya Kalasala (Plate XIV).

Jateeya Kalasala had many more important artists who worked profusely during their stay at the institution but gradually receded to the background. A common factor for this recession is their accepting jobs in the schools which comparatively were many, with almost every important school having a post of an art teacher. Securing a government job in schools was much easier due to the relaxation given by the officials. Infact, a student having undergone training in art school for three years or having passed the government technical examination privately, along with a teacher training course for 6 weeks, was accepted as a qualified art teacher. Artists like Susarla Venkatramaya, Venkat Rama Rao, Goli Seshayya, S.Vasudev, Y.Satyanarayana Rao, Vedula Venkata Shastri, Arya Dasu, Taliseti Rama Rao, Jagannadha Raju whose works were published in Bharati, though have a say in conceptualising the work of Jateeya Kalasala seem to have relegated to background having secured a comfortable living as art teachers in school. Taliseti Rama Rao who apart from being an art student was also a graduate and had contributed a number of articles on art.

Swadeshi movement seemed to have inspired the art-

ists from the Kalasala. The ideology of the movement made the artists incorporate certain elements directly related to the then popular movement. Charka, Gandhi caps, dhoti, kurta as which can be seen as symbols of 'Swadeshi', began to be included at every necessary stage. This would seem that the artist is aware of the socio-political and economic changes, taking place in the Indian society and was subtly elevating the philosophy of the time through their paintings. 'Ratnapu Sandesham' a work by W.A. Arya Dasu, a non formal student at Machilipatnam shows a native woman of Andhra carrying the charka over her shoulder, while her child is seen with a spindle. The lady with dusky complexion, wearing a traditional cotton saree and with palm trees in the background (a feature of coastal Andhra villages) shows that Charkha had an important role(Plate XV). The title 'Ratnapu sandesham' which literally means 'message of charkha', is the work showing the importance of charkha in Indian society during the struggle for freedom. This particular work received tremendous support from the nationalist leaders who appreciated the artists contribution in taking the message of charkha to the public. The lady in the picture is devoid of sophisticated looks or the new attire adopted from the west and probably is shown keeping in mind the women of rural coastal Andhra. Similarly, another work 'Nooluvadukuta' (spinning of yarn), a work by S.Eshwariah also of the Jateeya Kalasala shows a lady making thread out of cotton(Plate XVI) . While these are two such works

which propounded the message of swadeshi directly, works highlighting Indian mythology, society, the new ideas of people, their way of life and dress helped in visualising the Indianness in the works and also show explicitly the life in rural India. Chedavada S.Krishnayya's work, 'Dassara Gilakalu', shows the youngsters with various toys during the festival of Dassara (Plate XVII). All the youngsters in the work are in their best clothes and the remarkable feature in the work is the Swadeshi cap or Gandhi cap worn by nearly four people. There is absolutely no sophistication in the showing the people except that there are few figures wearing coats over on their dhoties, which can be seen as the popular attire of the time.

Jateeya kalasala as understood was an outcome of the political philosophy in the early 1900's. The education imparted and the ideas propounded together with new political ideology played an important role in the artists mind, who is not immune to the happenings around him. The work of the artist at the Kalasala was with in the framework of the National movement and more specifically the swadeshi movement, aiming at India using Indian art. Despite the certain shortcomings when compared to the Bengal School of art, the artist and teachers of the institution had a definite aim and worked towards it.

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17.G.O.No.805, Op.cit; see "Curriculum and syllabus relating to art department.

18. Andhra Jateeva Kalasala golden jubilee souvenir, Op.cit
p. 14

19. **Emphasis** on creativity by the teachers of the Kalasala was confirmed by Sri Potuluri Hanumanth Rao, interview dated 6-7-1993, at Vinukonda.

20. Andhra Jateeva Kalasala Golden Jubilee Souvenir, Op.cit
P. 23 .

21. Ibid ., p. 46.

22. M.Rajaji, Siddhahastudu : Damerla Rama Rao : Jeevetam Kalakrishi, Rajahmundry, 1978, p. 23

23. Andhra Jateeva Kalasala Golden Jubilee Souvenir,
Op.cit; p. 86.

24. Interview with Sri. Alluri Satyanarayana Raju, who was associated with the Jateeya Kalasala and its teachers on 5.6.1993 at Rayalem.

25. James H Cousins, 'Promod Kumar Chatterjee' Modern Review , November, 1910.

26. Ibid.,

27. Ibid.,

28. Interview with Potuluri Hanumanth Rao,
dated: 6.7.1993, Vinukonda.

29. Ibid.,

30. T.Keshava Rao, 'Andhra Jateeya Kalasala : Naa Smruthulu', Andhra Prabha, (weekly 14th July, 1993).

31. G.O.No.805, dated: 2-5-1928, Op.cit; .

- 32.Potuluri Hanumantha Rao.,Op.cit;
- 33.Sister Nivedita, 'Art and Nationalism' , Modern Review August, 1910.
- 34.G.O. No.805 ,dated 2.5.1928,Op.cit.
- 35.G.O. No.1253 dated 21.3.28,Op.cit; extract from the opinion of P.subbarayan, chief minister, in local self government of Madras dt:5-7-1927 .
- 36.Ibid., extract from the opinion of C.V.Krishna Swami Iyer, under secretary to the government of Madras dt : 4-10-27 .
- 37.Ibid., extract from the opinion of S.H.Slater, commissioner of labour, Madras.
- 38.Ibid.,
- 39.Andhra Jateeva Kalasala Golden Jubilee Souvenir,Op.cit p. 35.
- 40.Interview with Alluri Satyanarayana Raju,Op.cit;
- 41.Telugu Pratibha Prabhata Rekhalu, Telugu University Exhiition catalogue, 1988.
- 42.Ibid.,
- 43.Ibid.,
- 44.See Cover Page Sharada. May 1914
45. Andhra Jateeya Kalasala Golden Jubilee Souvenir,Op.cit p. 59.
46. Interview with Alluri Satyanarayana Raju Op.cit;
- 47.Telugu Pratibha Prabhata Rekhulu, Op.cit;
- 48.As mentioned by Sri.Alluri.Satyanarayan Raju,Op.cit;
- 49.Ibid.,

- 50.This painting received wide acclaim and is now housed at Sudharma Art Gallery, Hyderabad.
- 51.Interview with Potuluri Hanumanth Rao,Op.cit;
- 52.Ibid.,
- 53.more details on the artist can be had from Telugu Pratibha Prabhata Rekhalu,Op.cit;
54. M.Rajaji,Op.cit; p.64.
- 55.Punna Krisha Murthy, Telugu Pratibha Prabhata Rekha: Gurram Malliah, Andhra Jvothi dt:22.1.1989
- 56.Ibid.,
- 57.Ibid., Also mentioned by Potuluri Hanumantha Rao.
- 58.Chalapati Rao. S. , Andhra Chitra Silpulu (Visakhapatnam 1987 p. 6.
- 59.Alluri Satyanarayana Raju,Op.cit;
- 60.Ibid.,
- 61.Telugu Pratibha Prabhata Rekhalu. Op.cit;

CHAPTER IV

DEVELOPMENT OF PAINTING: A STUDY OF ANDHRA SOCIETY FOR INDIAN ART

The second important town where artistic work was under taken in the pre-independent Andhra was Rajahmundry, a town known historically for cultural and literary activity. By the early 19th century, it became a major socio-economic, political and cultural centre. Firstly, the town witnessed economic and commercial growth with the improvement in irrigation system, with the construction of Godavari anicut. The improved agricultural systems in the district of Godavari enabled the growth of new middle class, dominated by the ryots and merchants. And with the economic success the emergent middle classes felt the need for the schools based on progressive western ideas. Secondly, the need for these new schools were revolving around the two fold concept of accepting the superiority of English education system over the native system of learning on the one hand and, on the other, clamouring for the second grade jobs in government offices.

The district of Godavari, apart from the role played by the missionaries and Government officials, was supplemented with the enthusiasm of the local ryots in

creating and maintaining schools of English education on their own. This enthusiasm of the ryots was streamlined by the then sub-collector to the revenue commissioner of the Northern Circars in the sub-division of Rajahmundry, Mr.G.N.Taylor.¹ As a part of his actives, Taylor encouraged the idea of rate schools in which the ryots had to contribute an yearly cess for the maintenance of schools, thus enabling their children to study in the schools, popularly termed 'Rate schools'. Such schools were opened in the villages of Penogondah, Palcole, Narsapur, and Auchanta and attracted a number of students in undertaking their education.²

This initial interest among the ryots and other middle classes seem to have paved way for the establishment of government college in the town of Rajahmundry. In 1877 Rajahmundry had a First grade Government degree college and by 1910 it had a polytechnic college and a B.Ed. College.

Thus along with an enlightened middle class rose an intellectual community with rational and progressive ideas. The town of Rajahmundry became a centre of all progressive activities which included denouncement of social evils on women and underprivileged. At the same time the ongoing nationalist struggle witnessed its repercussions among the new intellectual class of of the region.

It was in such an intellectual and cultural context that a new kind of painting began to emerge in Rajahmundry. One of the major sources of painting was the introduction of photo-realism by drama troupes in the town.³ The initial development of painting began with the new emergent theater enacting both original and dubbed versions of English plays. Drama became a popular medium of interaction for people who took interest in this new form of art. The plays were made more colourful and interesting with the introduction of paintings as backgrounds to give scenic and effective look to the ongoing play. Most theatre companies which came to Rajahmundry had artists to work on the backdrops. The backdrop artists who visited Rajahmundry became very popular among the students who witnessed these dramas.

A.S.Ram, a popular backdrop artist, who was trained at Madras school of art seemed to be a major source of inspiration for the art loving students of the town who were fascinated by the artists saga with colours. Infact, A.S.Ram was the first artist who had a long stay at the town, after being employed by the 'Hindu Theatrical Company' owned by kruthiventi Nageswara Rao.

An inspiring figure for the art students of Rajahmundry and its surrounding villages, A.S.Ram initi-

ated a group of students from the Desiya Vidyalaya (National school) , interested in painting, to photo realism wherein the student was made to copy from the photographs. Students were trained in the same style by their teachers Gadicherla Rammurthy and Erranki Venkata Shastri at Desiya Vidyalaya.⁶ However, the only fascination at the new masters to the students ,venue was the size of the paintings, which were very huge and were viewed by a vast majority. The experiment of copying photographs continued for over two years during which the group of students comprising of D.Rama Rao, Varda Venkatratnam, S.N.Chamkur, C.B.Rao, V.V.Bhagiradhi and Dasari Atchiraju and his brother Dasari Rangiah learned the art of making backdrops and also helped A.S.Ram in making a number of huge backdrops for theatre companies.

A.S.Ram's studio did initiate the students to learn the basics of photo realism but was unable to develop their creativity. As such the students became mere copyists. Though their work was appreciated and liked by the teachers and viewers, students did not really get a chance to experiment their inner creativity and this can be treated as the only drawback in a system which emphasised photo realism. The system nevertheless contributed to the students understanding of line, colour and various medium to be worked upon. Infact, in the early stages three teachers, A.S.Ram, Gadicherla Ramamurthy

and Erranki Venkata Shastri, were responsible to a large extent in initiating students into art as a profession and earn their living. Following the foot steps of A.S.Ram, a few students like Dasari Atchiraju , Rangaih, and Amajala Ragamohan Rao took to making of backdrops as a profession and earned their living. They catered to the needs of the owners of the dramatic troupes who otherwise had to hire artists elsewhere from the country.

For those who were more creative and financially sound, the initial work with A.S.Ram was a part of the training in becoming creative artists. Breakthrough for such artists from the routine work came with the arrival of O.J.Couldry, a British officer, appointed as the principal of the Government arts college, Rajahmundry. Couldry was himself an artist and poet and underwent a course in painting at the Royal college of art, London. A rational British officer, he was much interested in exploring Indian territory and gather first hand information regarding the various forms of Indian art which became the topic of discussion in the 19th century, Britain. As a part of his explorations, he gathered information on Indian art over the centuries and placed the art as a phenomenon unique to India alone. At the same juncture he also opined that, though there was 'art' in the land it could not be compared with the art of the world and it was far from the art and aesthetics of Europe.¹¹

Couldry's hegemonic attitude was apparent with his observation that Indian art needs to be on par with the art of the world.

The enthusiastic students were introduced to Couldry by Damerla Venkat Rao, elder brother of D.Rama Rao, who was a lecturer at the same institution as that of the Couldry. They had already heard of the English officer and the new art which he practised. Taking by the interest of the youngsters, Couldry began to have regular practice sessions and discussions, highlighting the new art trends of the world. Relationship between Couldry and the group of students consisting of D.Rama Rao, Varada Venkatratnam, C.B.Rao, S.N.Chamkur, Racherla Narayan Rao and a few others grew close. Couldry introduced these students to the basics of western art and initiated them into landscape painting. The students along with their new art teacher went in for landscaping in the countryside regularly. Similarly, they were made to copy European masters and models which was considered as a necessity by Couldry. During one of the holiday sessions Couldry accompanied his group of students to Ajanta and Ellora caves, not only for landscaping but to have a first hand experience of Indian art through the murals and sculptures there.¹³ While the trip to Ajanta and Ellora caves was a long one, regular outings to the countryside around Rajahmundry seems to have been a com-

mon feature.

As an intellectual he showed great regard for ancient Indian art and credited it to be of very high quality in creativity and technique. During one of his tours of Ajanta and Ellora, he confessed the superiority of Indian artists of the ancient time. However, he firmly opined that Indian artist in the 19th and 20th century setting needed to change, to compete and be on par with the western world. Firstly, being a practical administrator the view to commercialize art work must have topped his priorities. The argument stands out as Couldry encouraged students to take to western academic art as it had more market and were popular among the European officers living in India and also among the newly emergent English educated Indian middle classes;. Secondly, education in a Government art schools provided wider chances of employment in Government offices and schools.

Couldry an ardent lover of teaching ,held regular discussions on art at his house or at any scenic surroundings of the town and gave the group of students an insight into what 'European art' actually is. He became popular among his students who admired his intelligence, humility, interest, skill and, in short, people of Rajahmundry admired and respected him.

The group of students who visited Couldry regularly were informed about the art schools else where in the country and were also told about the need and advantages of undergoing training in art college. Although Rajahmundry had become an important centre for education and literary activities, there was no one except Couldry to educate people about the art schools in the country. Though the idea of joining art schools was good, it nevertheless was expensive and seemed risky. However, Couldry after knowing the financial background of a few students, encouraged them to undergo training at Jamshedji Jijibhoy school of art, Bombay.¹⁶ The institution was suggested firstly, as he believed that the instruction at Bombay school was certainly the best when compared to the school of art at Madras, which stressed upon the crafts, while Calcutta was amidst controversy due to the stress upon indigenous art. Secondly, the institution was headed by his good friend Cecil Burns.¹⁷

Taking personal interest in the activities of the students, the British officer was successful in persuading and convincing the families of a few students to take to studying in Jamshedji Jijibhoy School of art, Bombay, who, despite the lack of knowledge and financial constraints, sent their children to Bombay to study art thereby giving an impetus to the art movement. The

advantages of the art school were accepted both by the students and their families who were convinced by the need and stress upon art education and a vital role was played by Couldry who is credited to be the progressive teacher for these students.¹⁸

Thus by 1908 students from Rajahmundry began to join J.J.school of art for further training. First among those who went in for higher education was Damerla Rama Rao, who was directly admitted in the third year of the five year course. He was later joined by his friends C.B.Rao, S.N.Chamkur, V.V. Bhagiradhi, while a few others who could not make it to Bombay, stayed back at Rajahmundry and practiced art, with regular correspondence and demonstrations by their friends from Bombay.¹⁹

As a part of their curriculum the artists seem to have been trained in European academic art, concentrating upon landscapes and figurative drawing with the help of Greek models. The training which the artists undertook seemed very herculean and left a very stark impact on the artists, who after their training remained to work in the style they were trained. Although students of Rajahmundry were not really new to this particular style as they were introduced to European academism by O.J.Couldry, it was only now that their work was formalised.

The performance of almost all the students from Rajahmundry seemed to have attracted the teachers and officials at J.J.School. Rama Rao, the initiator, was invited by the Maharaja of Bhavnagar to work on family portraits of the royal household. This invitation was granted to the artist after a visit of the Maharaja to the annual show at J.J.School. The academic work at the college seems to have won acclamation for the artist as Rama Rao was given the opportunity to work as an instructor in the same art college, for an year.²¹ The principal of the college Solomon Gladstone remarked that 'services of young artists like Rama Rao, with a quest to learn and teach are needed for the institution which is pioneering in the field of art in India.' Similar privilege was extended to C.B.Rao who later became the much sought after artist for his portraits.²³ Rama Rao also had the credit of being invited by the authorities of the school of art, Lucknow to join the institution as its vice principal.²⁴ Though the offer was not accepted by Rama Rao, it reflects the official's admiration for the artist's talent and workmanship.

The raging conflict among the artists trained in J.J.School seemed to be with the new art developments which were concentrated upon by the artists of Bengal and came to be known as the Nationalist Artists, while the training which the artists underwent at J.J.School was

based on the principles of art schools of suburban England. Though credited as 'good artists' by the various agencies, the artists seemed to have conflict over the new changes or the struggle of the Bengal school artists. Artists were made to think over this with the appraisal of the work being done by Abanindranath by none less than Rabindranath Tagore, who met Rama Rao at Bhavanagar. He also invited Rama Rao to Shantiniketan. This apart articles on national literature and art, published in various journals of the time, were sources of these discussions & understanding new art.

Back at Rajahmundry, Rama Rao, along with his friends and colleagues of J.J.school, C. B.Rao, V.V.Bhagiradhi, and S.N.Chamkur and a few other friends began to work under the banner of the newly formed Andhra society for Indian art. The society was started with a specific ideology of creating awareness of art among the people of the region and secondly, to create a form of art which could be called Indian.²⁶ These ideas were furthered with the artists visiting and understanding the work done at Andhra Jateeya Kalasala at the first instance and secondly, travels of the artists all over the country, paved way for a new thinking. Rama Rao had obtained a scholarship from the Maharaja of Pithapuram to visit Shantiniketan for three months. As such the saga towards the new art began by the year 1912 when the artists of Rajahmundry,

including both the artists trained at J.J.school and those who practised at Rajahmundry came together and formed the Andhra society for Indian art with D.Venkat Rao, brother of D.Rama Rao as the secretary, O.J.Couldry who had already left to London as the president, A.S.Ram who left for Lahore as the vice-president.²⁸

The Andhra society for Indian art seems to have been a centre with artistic activities. Artists of this association had now the prime aim of creating works based on the new raging philosophy of Indianising Indian art. The task virtually is a very difficult one as the artists trained in one particular style had to deviate from it and create new forms on par with the nationalist works.

As such began a virtual deliberation towards creating new works of art and the practise of infusing Indian elements began. The group, dominated by the art school educated artists as a part of their mission conducted art classes to teach the interested drawing and painting, rather than sending the students to schools in other towns. The school attracted a good number of students and most students trained at the society took the examinations conducted by the Technical Board of the Madras Government, along with a course of six weeks in teaching proficiency. This enabled a large number of students in securing jobs as art teachers either in government or private schools.²⁹

They were even selected in other related jobs of draftsmen or tracers in survey offices. The courses offered at the society inspired many students to take to painting as a profession. As a part of the curriculum students were taught the intricacies of European academic art and were also made conscious of the ideology of society to strive and restore the Indianness in the works. Damerla Satyavani, wife of Rama Rao, who was herself a member of the Society recalls that they were taught as their teachers were taught at the J.J. School , Bombay. Life study, landscaping, sketching became a prominent part of their curriculum and only when they mastered this that they were made to work on creative compositions. She further adds that, though the training was not related to the ideology of the Society, it was felt a necessity to understand the intricacies of space, line, anatomy and perspective.³⁰ This was confirmed not only by the later students of the Society but also by Varada Venkatratnam, a teacher of the society.³¹ Though not a student of the J.J. School, he learnt much from O.J. Couldry and Rama Rao, his childhood friend and teacher. In spite of the fact that Venkatratnam had no formal art school education he observed that unless a student masters the basics of academic art it was difficult to enhance their creativity.

As a part of their work, regular discussions were

held upon the development of art in the country. The meetings were attended by the art loving public and artists. This was a platform for the artists to discuss the work they were doing and the new developments of the art world. Artists from other areas, especially Machilipatnam, were attracted to these discussions. Rama Rao's experience with Abanindranath, Nandalal Bose, Venkatappa, Abdul Rahman, Chughtai and Devi Prasad Roychaudhri were regularly discussed and it was such discussions which paved way for the new movement.³² Adavi Bapi Raju and Gurram Malliah, students of Andhra Jateeya Kalasala were regular visitors at the Andhra society of Indian art and exchanged their views regarding the works done in India. Infact Rama Rao and Gurram Malliah visited Shantiniketan during the same time and their experiences seem to be similar.

Students and teachers of Machlipatnam were as such nearer to the work done by Abanindranath and his students, as the teachers of Andhra Jateeya Kalasala were ardent believers and propagators of Abanindranath's ideology as far as art is concerned. The teachers at Jateeya Kalasala had been a source of inspiration to these artists who were determined to develop new art which would instill the feeling of Indianess in them.³⁴

The work attempted at by the members of Andhra society for Indian art, if not in totality, seems to have paved way for a movement in Indian art to retain socio-cultural and religious segments of the native society. Serious attempt in this regard has been made by Rama Rao, the initiator of the movement in Andhra.

Painting seems to have been a childhood fascination for Rama Rao, who belonged to a learned and progressive Brahmin family. His father was an ayurvedic doctor, with fair knowledge of allopathy, while his brother was a lecturer of History. Rama Rao's main inspiration to take to painting was his maternal uncle Gadicherla Rama Murthy who was apparently his first teacher. His training under various teachers at Rajahmundry and Bombay put him on the threshold of being an academic artist, until he understood the need for specification of Indian art, rather than practising in the style considered alien.

As a student of O.J.Couldry and J.J.school, Rama Rao worked profusely on academic oriented art laying emphasis on realism, rather than creativity. But his acquaintance and understanding of the mission of artists of Bengal school foresaw a new change in this artist who now began to work on works which would seem to highlight the society in which he was living. Vital role in this regard seems to have been played by Andhra society for

Indian art, which was a common platform for artists to exchange ideas on new art.

Though a believer of the necessity for academic oriented training, Rama Rao began to work on popular Indian themes, picturising the society he was in. The murals of Ajanta and Sculptures of Ellora seem to have fascinated the artist. A series of works on Ajanta and Ellora highlighting the Indian creativity and beauty were done. His work 'Ajanta Sundari' attracted a number of writers and artists of the time.³⁶ The work of the series were neither realistic in nature nor were they copies of the murals in totality, but seem to be a culmination of creativity and ideology of redefining Indian art. The series of works on this topic evoked tremendous response from the friends, artists and masses, who seemed to have taken a liking towards the handling of the subject, which magnified the splendour of Indian art. Rama Rao visited the caves with O.J.Couldry for the first time and since then during his four year tenure at J.J.school, it had been an abode for the artist to work.³⁷ With no elaborate ornamentation the works in the simple form and colour added to the artist's mastery of skill and technique. Rama Rao's more populistic art was his work on social themes. His works, 'Siddhardha Ragodayam', 'Pushpalankarana', are considered to be among the best in the new pattern. The works show the use of Indian

elements profusely. The work, 'Pushpalankarna', was an outcome of the inspiration after seeing his wife celebrating a festival during her first pregnancy. The horizontal work shows women as the main characters as this is a celebration for women by women. The meticulously worked upon figures in traditional attire, highlight the popular social activity in Andhra society. Elegant women are portrayed in sarees, while one woman is seen decorating the lady with flowers in her head, another is shown sprinkling panir (scented water) over the visitors. The mattress on which women are shown sitting and chatting reminds one of the regular features in the any such celebrations which is popularly termed as 'Perantam' (Plate XVIII).

However the work is not devoid of European setting (back ground) showing the vast clouded sky. Secondly, the anatomy of female figures in the work too seems to be an outcome of the training from Greek models. It was seeing such figures, where women are seen leaning in specific areas that Rama Rao is credited to be highly influenced by the work of Lord Leighton.³⁸

His other popular work 'Siddhardha Ragodayam' shows women in an attire similar to that of the one shown in Ajanta murals, while the backdrop designs seem to have been a culmination of the new designs developed in the

schools of Industrial art. Here too the emphasis on academic oriented anatomy of the figures remind the viewer of the artist's training in academic art. In spite of the minor contradictions, the work seemed to have been popular among masses for the strong content, which they were able to relate with, and among his colleagues who admired him for adapting the subject and the style to form a different pattern altogether. Rama Rao worked on many such themes which popularised the artist among the people but, unfortunately, he died at a young age of 28, leaving his ambitions and aims unfulfilled. Though a severe blow to the art movement in Andhra it need not be looked at as a disadvantage as his influence was very strong on his colleagues.

His close friend and student Varada Venkataratnam was an ardent follower of his master. As such Venkatratnam, may not fill in the gap created by the demise of Rama Rao, but perhaps is a good substitute in trying to fulfil the vision of his master. 'Draksharama' temple a work of Venkataratnam, picturises a scene at the temple of Draksharama(Plate XIX) . The work shows women worshipping in the temple premises, a few on the way to the worship, a few vendors selling coconuts and fruits to be placed before the god and a beggar begging alms from the visitors. The topic, a common feature in any temple seems to be a meticulous study of the temple premises by the

content. Every work is meticulously worked upon showing the native elements such as women carrying fruits & vegetables , the decoration of temple architecture, the various idols in the premises and how women worship them. This work of Varada Venkataratnam done in 1927 seems to have been appreciated by all sections of the society. Not only for the aesthetic beauty but also the content which could be related to regular activities in society.³⁹ Venkataratnam's other important works 'Vilasani', 'Sri Mahavishnu' and 'Virahini' are again a combination of his systematic training under O.J.Couldry and D.Rama Rao and the deliberate attempt to create a new style.

The two principles are vibrant as the figures in the works seem to be an outcome of copying European statues. The element of nativity in the female figures is shown only in the dress and its textural quality. The setting in most works is taken or visualised in an alien society which cannot be related to our society.

Works of D.Rama Rao and his student friend Varda Venkatratnam did evoke tremendous response with many students taking training at Andhra society for Indian art . Popular among the representatives of the society are two women: D.Satyavani and Butchi Krishnamma, wife and sister of D.Rama Rao respectively. Though not trained in any art school the two ladies seem to have taken an inclination to painting and support from the society

played a vital role in formulating their artistic career .

According to D.Satyavani, even though her husband was not alive to teach her the intricacies of line and colour, his paintings and more important, his sketch books have enabled her to learn drawing and painting. The works of the two ladies profusely concentrated on women - oriented themes and as such most of their works have been reproduced in colour either as cover pages or illustrations in Telugu journals, which include the exclusive magazine for women, 'Gruhalaxmi' (Plate XX).

'Nooluthiyuta' , (Spinning of yarn) is a work of Butchi Krishnamma showing a house wife taking out thread from Charkha while her infant son is playing with cotton. The popularity of the charkha movement in the country and in the town of Rajahmundry and its surrounding villages were inspiration for the artists, who herself worked on charkha and mobilised women of her neighbourhood and family (Plate XXI).⁴⁰ while social realism formed only a part of the work of the artists, creative themes such as Andhra Adapaduchu, Radha, Bhiksha, Gollapilla were numerous. Art for both the women was only a medium of expression of their feelings and generally did not send their works for exhibitions or competitions, inspite of the popularity their works received through publications

in various magazines.

The relationship between the figures of Rama Rao, Venkatratnam and that of the two ladies was very strong as the work of these two men was what the ladies saw and copied. Work was what inspired them at the society and it was here they found solace while working. The themes which were portrayed by these women seemed an apparent factor, as they were not exposed to any other society as in the case of other male artists. According to D.Satyavani, every work which she and her sister-in-law did were within the purview of what they read and saw, and followed strictly the discussions at the Andhra Society for Indian art, where the need to retain Indian elements was stressed upon.⁴¹

Both the women artists took to painting as a serious hobby and not a profession which was the case with D.Rama Rao. The two women being widows at a very young age found immense pleasure in working on paintings. Their works which represented a feminine mind, portrayed minute and intricate designs and features, making the works more interesting. In the work 'Radha' (1924) by Butchi Krishnamma, the figure of Radha sitting near a railing is delicately dealt with showing every minute jewellery which Radha has worn, even from the transparent veil. This particular work seems to have taken support from a Rajput

miniature painting. However, the opaque colours of India miniature have given way to the new transparent effect.

Of the two, Butchi Krishnamma seems to have been a much more serious worker than D.Satyavani as there are numerous works of the former both in original and in print, for reference. However, it could be seen that in spite of the fact that most Telugu journals have published the work of these two women artists, they, nevertheless, did not seem to have come into the mainstream art of the state. As mentioned earlier, the work of the two ladies was a direct reflection of the work done by D.Rama Rao and Varada Venkataratnam.

Varahagiri Venkata Bhagiradhi another important artist of the time, also had his initial training with O.J.Couldry and was inspired by Rama Rao to study at Bombay. Though he could secure admission at J.J.School, he had to return to Rajahmundry due to ill health. Landscapes seem to have inspired the artist as most work which are available for reference are landscapes(Plate XXII). Bhagiradhi, initially seems to have been influenced by European artist Constable, which made his works on Indian scenes also seem European. Bhagiradhi was invited by many royal households to execute paintings for their palaces. These include the princely states of Bhavnagar, Travencore,

Zamindari estates of Jaggampeta, Jeypore, Vyure, Bobbli, Vizianagaram, Gampalagudem and Nizam of Hyderabad. His paintings also attracted a number of educated Indian officers who admired his work. These include Ramaseshiah, Assistant Dewan at Jeypore estate, P.Satyanarayana Raju, a translator, Justice P.V.Rajamannar, S.Sripathi, Director of public instruction, Orissa , S.V.Ramamurthy, I.C.S. and a few British officers in India. Bhagiradhi's landscapes concentrated on Indian setting using the academic style and owning such work was deemed as a privilege for the officials. Most Indians could purchase his work due to their nominal prices when compared to the prices of the European artists, who visited India.

Bhagiradhi who was also a poet by himself visited various museums and palaces on invitation and worked on the settings near to the palace and it was this factor of mobility which made him a much sought after artist by the officials. His work though cannot be termed as replica of the academic landscape art, it nevertheless reflected the popular taste.

While this was one aspect of Bhagiradhi's work which popularised the artist, the other phase of the artist was to struggle and contribute to the ongoing movement at Calcutta and which was accepted by Andhra Jateeya Kalasala, Machilipatnam and the Andhra society for Indian art,

Rajahmundry. Though landscape painting earned him more money and fame, ideologically he was inclined to work on figurative style but this did not make him disrespect the former. He observed that both commercial success and artistic satisfaction are necessary and only this would make him a genuine artist.

Keeping these principles in mind, Bhagiradhi took to figurative work during 1920s to 1930s. It is during such a phase that the artist is seen deliberating a style new to him, keeping in mind the social responsibility and according to him, the second phase of the work did not provide him any monetary success but gave him immense satisfaction. As such the new work of Bhagiradhi reflected the society he was in and was starkly seen in the human figures, the dress, ornamentation, setting, flora and fauna. His work Andhra Paduchu shows a Andhra woman in white saree. Basically white clothes are worn by widows and the figure in the work does not seem to be a widow, inspite of not having a bindi and she is shown wearing a lot of jewellery in the neck, around her waist, head and hands. The work, though is good and appealing, seems to be an outcome of the artists training in European art. Infact the figure seems more European in Indian attire and background. However, this was a deliberate struggle of the artist in creating a work which would highlight Indian elements and in other words place

Indian art superior to the new western art.

The ideology of the new art initiated artists of the region in accepting it inspite of various hurdles and difficulties they had to face. S.N.Chamkur and his elder brother Chamakura Bhasyakarula Rao were both good portrait artists. They were commissioned to work on portraits of Indian leaders by the Madras Government and Andhra Pradesh Government after independence.⁴⁵ Portraits done by C.B.Rao were commissioned by European officers in India and of the new educated Indian middle classes. Infact it has been observed by his colleagues that the two brothers were very successful commercially. Though C.B.Rao concentrated mainly on work giving him commercial successes, his brother S.N.Chamkur took inspiration towards the development of new art which he was looking for.

Leaving the work which fetched him materialistic comforts, S.N.Chamkur, began to work in a different style. He had regular contact with the teachers and students of Andhra Jateeya Kalasala, . from whom he understood the intricacies and the necessity for the new art. The contact and influence of the Jateeya Kalasala is clearly visible in the works done from 1923 to 1930, the period during which he concentrated to work upon a new style. His works 'Radha', 'Virahini', 'Damayanti',

'Kaliyamardanudu' , 'Gouri Kalyanam', 'Call of Murali', show how meticulously he took support from the art of Jateeya Kalasala and Bengal school. Heavy ornamentation on the main figure, the subtle discrepancies in dressing, the stiff elaborately worked background, make the works seem very interesting. Though the figures again are a reflection of the artists training in academic art, the pattern of placing the main figure in dull colours with opaque shading techniques emphasize the artists work in the new style(Plate XXIII).

In the work, 'Damayanti' , the main figure is seen worried about the snake looking towards her. The figure, its anatomy and the colouring technique seem to be an outcome of the academic training, but the tree, the pattern of placing the leaves, the boulders and the tree with twines are surely a study of the Bengal school art. A good friend of Gurram Malliah, whom Chamkur admired for his creativity ,zeal and passionate feeling towards the new art. Though it would seem inexpedient to say that S.N.Chamkur copied his friends work, it would nevertheless seem right to say he was inspired by his friend.

His largest composition, 'The Call of Murali' with more than 20 figures show the artists deft handling of the subject, relating to Krishna, Radha and Gopikas. Each figure including that of Children has been pro-

fusely worked upon. Though the women ,do not remind one of the beauty of the Andhra women they undoubtedly can be said to be a reflection of the women from India, basically due to the dress and ornamentation. The influence of the Bengal school as far as this work is concerned is again, in the background which is full and static. The trees, the distant mountains and the leaves on the trees leave no doubt in saying that they have been a reflection of the artists saga with the Bengal school of art.

Apart from these major artists, there were a few others who continued the legacy of Rajahmundry school. Yekeli Subba Rao, Ragamohan Rao, Rangiah, Damerla Prabodh, A.Venkateshwara Rao, M.Rajaji, C.N.Venkat Rao, D.Sarveshwar Rao, P.L.Krishnamurthy, R.Narayana Rao, S.Durga Rao, Desika Ramalingeshwar Rao and G.V.Subba Rao, who were all students of Andhra society for Indian art, did continue in the style for few years but they could not make it very conspicuous.

The conscious effort to retain Nationalism in the art of Rajahmundry artists, is a result, it can be argued, of the conjuncture of several factors. Firstly, this was a period in which the awakening of Nationalist spirit was becoming all pervasive. The swadeshi movement had its echoes and repercussions at Rajahmundry as well, which became a centre of political activity and the

artists there could not remain uninfluenced by the events around them. These artists too, working as they were in a politically charged atmosphere, must have absorbed nationalist ideology which was ultimately reflected in their paintings. Secondly, it could also be seen as a result of the larger process of constructing cultural defences against the apparently overwhelming cultural power of colonialism.

Artists of the Andhra society for Indian art did make a serious attempt in creating a distinct school of art which would place the Andhra art on par with the Bengal school, but sustaining the adverse movements seem to have been the greatest ordeal. The first blow to the movement came with the death of Rama Rao, with in three years of establishment of the society. Though the death of the initiator of the movement need not effect the artists, subtle changes in the attitudes of the artists did seem to have come. Work based on the principles of rejuvenating Indian art, did continue till independence. But there is a gradual shift in the work of the important senior artists, who seemed to have deviated into commercially successfully work. By 1943 S.N.Chamkur and his brother C.B.Rao shifted to Madras to work on commissioned portraits. Bhagiradhi, though stayed at Rajahmundry was more a mobile artists moving from one estate to another to work on commissions.

The only person who seems to have continued his master's ideology was V.Venkatratnam, who untill 1966, taught his pupils of Rajahmundry and its surrounding villages at the Andhra society for Indian art, renaming the society as Damerla Rama Rao school of art. He continued to stress on academic art initially and then stressed on the Indian elements in painting. Though the movement seems to be a short lived one, it did make a mark both in the state and in the country as a whole.

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CHAPTER V

CONTENT AND FORM: REFLECTIONS OF NATIONALIST SPIRIT IN ANDHRA PAINTINGS.

The correlation of content and form, though indispensable, is difficult to understand. The question which is more important has always been a controversial factor, though both artists and philosophers have regarded form as an essential and spiritual component of art, while content is considered secondary. Ernst Fischer views that everything in the world is a compound of form and matter, and the more form predominates, the less it is encumbered by matter and the greater is the perfection achieved. Thus he opines that Mathematics is the most perfect in sciences and music in arts, for in both form has become its own content.¹ But can this be adopted uniformly to all arts is a question which needs to be explored. Before any further description it becomes important to note precisely what is meant by 'Form' and 'Content' and how they are interlinked. The question of form and content and particularly to understand this in the context of India, and more specifically Andhra, becomes an integral part of this study.

Content in any work of art, be it painting, literature or music, forms the direct structure of work which

could be studied and understood instantly. Still lifes and landscape painting which formed the popular taste for long have direct content. The scenic beauty, the waterfalls, lake-side views, mountain ranges, forms the subject for this kind of work, popularised by European artists and English art schools. These works represent even today the popular taste world wide.² Although historically such work is not taken as a serious work of art, it cannot, however, be ignored. Landscape and still life which form a part of the academic training in art schools is often looked as amateur work. But it is widely popular and the reasons for this could vary. The content is simple and the viewer can easily relate to the situation, while the form is often uncomplicated. While this is the one aspect of realism there are others which are considered serious works of art. In the work, 'Gurinica' by Pablo picasso, the artist reflects on the enourmous distruction of both human and material life. This work, considered as an all time masterpiece of the artists, is one of the strongest protests of the time against the horrors of war. After German bombers destroyed the defenceless Spanish city of Gurinica, Picasso painted this scene to show his heart break and rage and to make it a memorial to the city. He distorted forms using only stark black, white and grey tones on a huge canvas to cry out against cruel destruction. The work of strong curves, jagged lines shows moving figures of a

mother clutching a dead baby, a man gripping a knife, a victim being consumed by flames and people and animals screaming alike in agony and terror. In this work, devoid of realistic depiction, the conspicuous element of content is made more thought provoking with the element of creativity attached to the form. In such a work the content is direct but the form adopted manipulates the understanding of the work. 'Gurinica' could be considered as any other creative work, but when the form is appropriately related to the historical event, it has become a masterpiece.

Direct depiction of social realism, though helps as propagatory material, may not seem to vibrate the sensitivities of the viewer. Imagine a society with only social realistic art in any of the artistic forms. Historically it has been observed that such art can be appreciated for some time keeping in view of the content but it is the creativity part in the form which can make the work more interesting and lasting. During the period of two world wars between 1910 to 1945, Europe witnessed a number of artists whose purpose was to depict the war scenes which could be later publicised. Few of the artists were commissioned by newspapers and journals and the artist worked as a photographer, picturising whatever he found extraordinary and suitable to be published in the papers. A few of the prominent newspapers which

encourage such work are Daily Graphic, Weekly Graphic Illustrated London News, The Masses, Inquirer, and The Press . The subject for the works varied from direct war scenes, harrasment of the people, poverty, sporting life, reconstruction activities or, in other words whatever the artists felt would be interesting for the people and spread the message of the movements in the society.

In the work 'Entry of Death' done by artist Boris Kustoodiew, the artist represents the anger of the people on the Tsar and his policies to bring about a few reforms in Russia in 1905.⁵ In the work, the artist tries to pass the message that, without reforms in the Russian society, it was difficult to survive the wrath of modernisation and the work seems to have gained importance after the Russo-Japanese war in 1905 in which Russia was defeated. The work shows the Tsar as a huge monster. While the people under him are shown as tiny creatures who are unitedly trying to bring down the monster, the Tsar(Plate XXIV).

Illustrated London News carried a few works showing the great Railway strike of 1919.⁶ The works show how railway lines were blown off and how commuters were annoyed and worried about the trains. People seem to be panikly moving around to know of the trains while there are a number of police men moving hurridly to stop any

type of violence from the waiting public. Such works are many and Paul Hograth has shown how the artist has been working as a reporter over the years throughout Europe.

However, what is more interesting for us here is the depiction of the content. It can be observed that the artists, despite being simple illustrators, had the freedom to express and develop their creativity. The form adopted in each and every work seem to differ and, as many of them were single colour reproductions, the themes were more susceptible? Artist here worked towards two main activities, firstly to bring about an impression of the ongoing movement in the continent and, second, in enhancing his own creativity. Had he concentrated only on theme(content), viewing himself as an illustrator, the works, would not attract the viewers for long. Can direct-theme be appreciated always in literature, painting or music? At some point every work needs to be different and enhance the creativity not only for the artists but also for the viewer.

In India, Bengali artist Chitta Prasad seems to have worked in similar manner having procured a job in a newspaper where he worked as an illustrator/cartoonist.⁷ Both the newspaper and the artist seem to have had similar ideology of representing the oppressive activities of the British and other local masters over the Indian

masses. Chitta prasad worked profusely depicting the activities of the British and the autocratic Nizam of Hyderabad in the country (Plate XXV) . In most cases the activities of the two were inhuman and merciless. The content of the work seems direct and the form adopted also near to realistic art which made the works purely propagatory in nature especially the ones published in newspapers. However, his other unpublished work is rather more creative and enables the viewer to think profusely before taking any decision.

A much closer relationship is there between content, form and patron.⁸ Artist, though works independently, the ideas of patronage works upon him subconsciously. He directly represents whatever he would like to. There is a subconscious dependence upon the ideas of the patrons and the art he likes. As illustrators of newspapers despite the patron and his ideas, the artist has a liberty to work on themes which otherwise seem harsh. But as an independent artist dependent upon society and patron, there is a necessity for the artist to depend upon the patron.

The best example which can be taken into consideration in this regard is that of our country, which witnessed various art movements.⁹ Prior to the advent of Muslims in the country, India has the tradition of art,

which concentrated on religious themes and works were basically for the wider audience in the form of murals and panels on the walls of temples and palaces. There were very few works commissioned which were small in size and were mainly used as book illustrations.¹⁰ This kind of work was relegated to the background with the coming of muslims. With them came the miniature style of painting concentrating on secular themes which was totally a new tradition for the Indian artists. The works were devoid of any extravagant display of gold and silver. The colour scheme was generally simple and flat in nature with the emphasis was on the facial expression of the figures and intricate designing. The theme for the works emphasised on portraits, durbar scenes, sporting activities, incidents in political life, fights etc. They are more informative than works sidelined by the influence of traditional Romanticism. The shift from the popular Hindu art to the Persian miniature was sudden and native artists too began to adopt to the new style primarily to be on par with the new tastes of the rulers. This shift by the artist is essentially owing to his dependence upon the patron who was conditioned to appreciate a particular style of painting.

This is not just one example. There are many more in Indian history. The second major shift came with the arrival of the Europeans in the country.¹² Artists, people

and the ruling classes who, until the advent of the British, practised and enjoyed miniature works began to discard the old form to the new European academic art. This sudden change was due to the acceptance of new art which belonged to the new patron. Europeans brought academic art in oil colours and emphasised on textual patterns and shading effects. The new tastes were furthered with the new English education. The art was adopted voluntarily by the new English educated middle class of the Indian society whose tastes seem to have been conditioned by the education adopted.¹³ The new art became so popular that Zamindars, Rajas, Landlords and almost all the educated sections of the society preferred to have these works, discarding the earlier works. Again, this change in the popular taste has been described by the art historians as a natural change in taste while it could also be seen as an effect of the change in tastes of the rulers.¹⁴ However, Raja Ravi Verma's case is slightly different. He adopted to the new art due to his exposure to European painting and then his quest to develop something different for the Indian mind.¹⁵ He successfully combined the European academic style to that of popular Indian mythological themes which until this time were sidelined by secular themes. The voluntary acceptance of his oleographs by the Indian masses shows the popular taste in India. Work of Ravi Verma, especially the ones which concentrate on mytho-

logical and traditional themes, have been readily accepted by the common man and have been considered as good works of art. The ready acceptance of the works cannot be seen as individual credit of either content or form. Rather the native Indian with English education was familiar with the Indian mythology and was conscious of it, while he was also trained to appreciate academic works, considered to be of higher aesthetic value. As such, the viewer in India was convinced of both the content and the form. This was until the criticism meted out by Haveli, Coomaraswamy who considered the works to be neither totally Indian nor European.

Ravi Verma's work can be placed slightly different from that of the work taken up by the traditional artists patronised by the royal households. These artists were forced to adopt to the new tastes of the masters, both to satisfy them and to earn their living. The change adopted by these artists was drastic but seemed to be the only alternative. As such it could be observed that copies of European academic art became a fashion and there was a great demand for such works and the artist worked according to its demand in the market. The change in the taste of the Indian audience depended upon the new Western education and aesthetics which received support from the new educated class.¹⁶ The change here was in total i.e., in both form and content. Although the artist was suc-

cessful in creating new works of art his position is reduced to that of being a mere imitator, who made copies of European academic art.

It is observed that artists, survived with the dual objectives of portraying social realism which was both useful as propagatory material and to represent historical events. Second, in developing a new aesthetics according to the popular tastes. Though the first one is not very popular in our country, the second was accepted and worked upon. It is here that subject is raised to the status of content by the artists attitude, for content is not only what is represented but also how it is presented - the context and the degree of social and individual consciousness. A simple subject like harvest can be treated as a charming idyll or as a conventional genre picture or the victory of man over nature. In short, everything depends upon the view of the artist on whether he speaks as an apologist of the ruling class, a sentimental Sunday tripper, a revolutionary socialist or a disgruntled peasant.¹⁸ In the same manner a revolutionary movement could also be represented either in a direct form or symbolically by using a few symbols of the movement. Any number of examples, shown historically, emphasize that form plays an important role in any given work of art, while content became a part of it. It is the form which makes the content important or interesting.

To study the context of form and content with in regard to India and specifically Andhra is an interesting one. As mentioned earlier India witnessed a number of changes in art forms over the centuries. The quest to explore the new tastes along with satisfying the patrons could be seen as two important reasons for the development historically. The coming of Europeans brought in a number of new ideas in various spheres of life. Every aspect of social, economic, political and cultural life was touched upon. Change in the first three areas were prominent with drastic developments all of a sudden, while in cultural arena it was subtle and slow. New education brought in new ideas of social life with protest against traditional formative living. The movement was supported by the common man who was dependent upon the changes in the society, while the royal classes and the rich remained overtly static in their thinking. Education did receive support from people of all classes but the progressive ideas had a few constraints. Nevertheless new education played a vital role in the furthering of new ideas. Coupled with new ideas was development of new political and economic life which gradually slipped into the hands of the new alien rulers.

With the mounting pressure of social, economic and political spheres, culturally too the effect of the new

rulers was felt. Indian artists deliberated upon to bring out works similar to those of the western masters, the rationale behind this development or change has been discussed earlier but what is of interest to this study is how form and content could be seen either as two separate entities or two aspects totally interlinked in the context of India.

Academic art, popularised and trained in the art schools, became a common feature of the 19th century Indian society with every English educated Indian supporting and appreciating it. The miniature style which preceded it was totally relegated to the background. The period of transition from miniature to academic art saw the development of a new art form in which the content portrayed is relative to the English and European merchants and their activities in the country. The British army, the Indian flora and fauna and such other specific features of the aliens were coupled in the miniature form.²⁰ Though such works of the transition period are very few, they, nevertheless, show how the alien rule was projected by the artists.

A major shift in the artistic activities of the time came with the acceptance of European academic art relegating native Indian art to the background. This was supported by the Indians and the British alike, as for

Indians, it meant prestige while for Britishers it was a unnecessary. Still life, portraits, landscapes, flower vases, single figures became a common feature which were apparently more interesting due to the realistic approach and more effective and impressive medium i.e., oil and water colours. These works were so popular among the Indians that those who could buy originals had originals with them, while those could not buy were satisfied with oleographs. The royal households of Baroda, Mysore, Travancore, Pithapuram and others were flooded with these works replacing the native paintings. Impetus to the tastes of the rich came with trained students from the art schools and trained students. These students were able to bring out imitations of renaissance art and academic art, and as such, had heavy commissions in the initial stages. The content here was totally alien and new but the ready acceptance was mainly due to the simple subject which was convenient for the viewer to relate himself to. Infact there was no necessity for any effort towards thinking of the distorted form. For example, a still life consisting of vase with flowers could be seen as a work for aesthetic beauty. Whatever is portrayed has a definite understanding, unlike the work Gurinica where the viewer needs the support of theme or title or an explanation. In other words, the work reinforced the ideas of Romanticism which had its repercussions throughout the literary movement in Eu-

rope.

Their works continued to be popular until the coming of the Raja Ravi Verma and others of the kind, who successfully combined the Indian theme and western form. Ravi Verma took to religious and mythological themes which were easily accepted by the Indian masses. This combination of Indian themes was a revolutionary change, for until then religion was used in a totally different form. The vegetable colours and opaque texture along with illustrative material in the form of writings suddenly became unpopular with the arrival of more expressive and beautiful figures worked upon in western academic style. The works could encapture the native mind as the themes were popular, while the 'Form' made the content seem new and different figures of 'Saraswathi', 'Radha', Ram', 'Harishchandra', 'Laxmi'and 'Sita' became a common feature and this was more so with the availability of cheap oleographs of the originals. Not only did the masses admire his work but he was commissioned by a number of royal households to work on popular themes. The palaces of Mysore, Jaipur, Baroda, Travencore have a wide collection of his works. These works despite their popularity were severely criticised for being cheap reproduction of European art. But it is a fact that the popularity of the work remains due to the harmony of content and form.

Contrary to this school where academic art was given prominence, a school which emphasised on native elements in form and content began to develop under the auspices of Abanindranath Tagore, E.B.Haveli, and A.K.Coomarswamy. The school popularly called, 'Bengal School' strove to develop Indian painting retaining Indian subject and form.²³ Inspiration was taken from Indian miniatures, mural paintings of Ajanta and when it was more to show that oriental art was no less, Japanese and Chinese art was also taken up. This resulted in a new form of art which is termed Indian but was more to emphasize orientalism. The art form spread to many other minor regions of the country where in this art was taken up seriously and was considered to be highlighting Indian culture and tradition.

While, on one hand, it is observed that 'content' has always been secondary even in Indian art scene while 'form' remains the vital aspect. Secondly, it is also seen that throughout, 'form' has enabled to have its own 'content' and this is the reason for the long lasting art scene in India. Another major aspect which is of prominence to the present work is to understand the reflections of the Nationalist spirit in Indian painting with particular reference to Andhra.

The ongoing movement of Swadeshi throughout the country had its repercussions in almost every cultural activity. While it was stark in literature and theatre, it was perhaps subtler in painting. This subtlety can be owing to many factors which will be dealt hence forth. Indian artist was always conscious of his background and this can be felt in the works of Rajendra Mitra, M.V.Dhurandhar, Raja Ravi Verma who concentrated on Indian themes but also needed to survive as popular artists. As such their spirit of nationalism could be studied as formative way in depicting the Indian idiom. Ravi verma and his contemporaries have been criticised not for using Indian content but rather misrepresenting the Indian content. Because the content in their work has been able to retain its nativity owing to the academic style adopted. Had he taken to oriental style the situation would have probably been different.

At the same time artists like Chitta Prasad whose work also represented the Nationalist feelings who depicted the vast disparities in the life of British and the natives are also appreciated. Chitta Prasad's works were rather direct representation of the happenings in the society and could be observed as propagatory material. As in Europe during 1914-45 artists who were commissioned to work for the depiction of happenings at war site were also not there, neither is there any in-

stance when Indian artists were prompted to depict the atrocities on the Indian masses.

National art, became a heart throb subject for Haveli, Coomarswamy and Abanindranath. The first radical step in their work was to replace the academic style of art work either in the form of models or paintings. The movement was ardently supported by sister Nivedita who observed in her writings that with this movement there would be rejuvenation in Indian art.²⁴ The work produced under this banner remained different with static figures, still backgrounds, opaque colours. More than the works, it is the philosophy behind the work which attracted the artists to take to it. The silent protest against the alien rule became strong with the deliberate avoidance of the alien form.

The protest against the imperialists was not felt through the content which would have been direct. This direct representation of the social realism would have probably been closer to the war time works of Europe. However, this could be observed as a silent protest against the British and would come within the purview of Swadeshi movement. The argument gets strengthened with the fact that academic art was totally avoided while they took support from the Japanese and Chinese artists. Okakura Yokoyama Taikan and Hishida Shunso were a few Japanese

artists working with a militant feeling towards orientalism. Okakura's book The Ideas of the East provides a picture of a single integrated civilization of the orientation where all of Asia stood unified by race and common 'Range of ideals' that ranged far above the material culture of modern Europe.²⁵ Thus ideas of pan-Asian civilization acquired a special relevance. Nationalist pride in India and Indian religion and philosophy, with specific reference to vedic literature, was looked at as the mother land of all Asiatic thought and religion. The movement had received Support from Marget. E. Noble popularly known as Sister Nivedita, who was an ardent follower of Vivekananda and a supporter of militant Hinduism. She immediately mobilised Okakura's polemics in the Indian situation. Her spiritual involvement with the Ramakrishna mission drew her into the cause of nation building in India. Her writings provided a significant role in the revivalist ideology with an assertive nationalism.²⁶

Sister Nivedita upheld that art was an important and an essential vehicle in shaping the nationality. She took support from the brilliant work at Ajanta where the artist according to her affirmed the values of Indian culture, traditions and was also able to recognise the expression of emotion in support of her argument. She looked for a new group of painters who did not come

together on caste or religious basis but on the basis of nation as a whole. She vehemently criticised the destructive commercialism and perpetuation of a debased standards of taste. Thus writings of Sister Nivedita and others of her kind did create an enthusiasm among the Indians to restore and retain their past glory. The result of which was seen in the development of Bengal school of painting.

Repercussions of the Bengal school of painting were also felt in Andhra as early as 1910, where art movement was in formative stage, with the establishment of Andhra Jateeya Kalasala.²⁷ The institution as such took its academic support from the initiators of the Bengal school. The teachers of the institution at Machilipatnam came from Calcutta and firmly believed and practised the work of the Bengal school. Further, the political atmosphere with the national movement gaining tremendous response gave impetus to the feeling of developing Indian art. Until this college was started, art in the area was not substantial with most of it being used for religious purposes. The attraction towards the new work which had already been discussed earlier in this study shows how students began to take to the new work. The reasons could vary but there was an enthusiasm to develop an art from which could boast of being totally Indian.

As such the work done by the students of Andhra Jateeya Kalasala continued as an extension of Bengal school with, however, the content being more expressive, although here too there was no direct representation of the British and their activities in the country, the ideology of Swadeshi and Nationalism were portrayed.

The second major school in Andhra was represented by the members of Andhra society for Indian art at Rajahmundry, who had their education at art schools of Bombay and Madras, also struggled to develop their talent within the purview of 'National art' despite their training in the academic schools. Comparatively it was more difficult for the artists of this school to drastically change both in form and content. It was easier for the student of Andhra Jateeya Kalasala to develop as their training was also much on the lines of Bengal school.

The work of the artists of both the schools did have a lot of difference and change as far as 'form' is concerned but the motive to create a strong phase of Indian art was the only bond between the two. Nationalist feelings of the artists was basically shown through the various portraits of nationalit leaders done to bring about consciousness among the masses. Here the form is not important but rather the content, which is the picture of

a leader which helped in creating awareness among the people.

Portraits of social reformers, national leaders and educationists were basically used as propagatory material to reach out to the masses, spreading their message. Portraits of Veeresalingam, Gandhi, Nehru, Patel, Ram Mohun Roy, Subash Chandra Bose, became a prominent feature with most of the public buildings adorning them. Although portrait painting was a new phenomenon, it was used as a medium to initiate the nationalist and progressive ideas. Most of these leaders whose portraits were made were very popular leaders of the masses and their pictures were treated as an agency to create enthusiasm among the masses towards the national movement.

While making portraits of national leaders was one aspect, the other included making imaginative paintings of heroic warriors like Brahma Naidu who stood for social justice in Palanadu region , Rani Rudramma the warrior queen of Kakatiya dynasty who braved the muslim invaders and Rani Laxmibai of Jhansi, who fought against the British. Pictures of such heroic warriors were taken as a source of inspiration to promote the feelings of nationalism. The work Brahma Naidu by Madhavapeddi Gokhale shows the impatient warrior sitting with a revengeful look. This work published widely in Telugu journals was

admired not so much for its aesthetic beauty but for the affirmative content which assured the masses of their splendid heritage. While these two works rejuvenated spirit of nationalism among the masses, yet another important work is that of 'Bharati' done by Adavi Bapi Raju. Much on the lines of Bharat Mata by Abanindranath Tagore, this work of Bapi Raju extolled the pride and prominence of the Andhriles. The work done specifically within the contours of Bengal school of painting received wide acclamation. Similarly, Bapi Raju has also worked on many historical figures with the popular work being that of Samudraguptudu, who conquered vast territories of India and ruled unitedly. At the same time he was also well versed in music and this painting of Bapi Raju shows Samudragupta playing veena. It could be emphasised here that the artist was trying to elevate the past glory of Indians and subconsciously trying to construct strong cultural defences. The other reason for Bapi Rajus work being more expressive with a definite content is his literary back ground which enhanced his creativity.

Depiction of 'Brahma Naidu', 'Telugu Thalli' or 'Samudraguptudu' can be seen as works with a definite means of stimulating nationalist pride among the masses which was what the Indians of the time were striving for. The form adopted by both Bapi Raju and Gokhale perfectly reflected their training at the Andhra Jateeya Kalasala.

More than the training, it was the purpose of creating an Indian art school as propagated by the teachers of the Jateeya Kalasala which made the difference. Entangled between the Nationalist movement and the quest to develop a new Indian art form, the artist was successful in developing works which could boast his ego of being an Indian. While this was one aspect of defending one's own cultural practices, the other included picturising the more popular movements.

Swadeshi movement which spread throughout the country, propagating the idiom of developing and utilising native products, saw its repercussions in the Khadi movement. Songs, dramas, pamphlets and essays promoting Khadi became a common feature in every town and village of the country. Women folk of the villages and towns got together to work on the charkha and make their own cloth.²⁸ This popular movement was not neglected by the artists for whom depicting the khadi movement became a popular movement. 'Ratnapu Sandesham' a work by Arya Dasu shows a woman carrying charkha, while a child is holding a spindle and walking along with his mother. The title of the work itself shows that the picture had a definite purpose of propagating the philosophy of 'charkha' or 'Ratnam'. While in the painting the woman is seen carrying the charkha and going around propagating the philosophy of khadi and swadeshi. In the other work 'Noolu Thiyuta' by Butchi Krishnamma a house wife is seen

spinning on a charkha. The picture gives the impression that the lady is relaxing working on charka after her daily household work. In the work 'Nooluvadukuta' by S. Eshwaraiah, a woman is sitting on the brink of a threshold to take out cotton from the yarn. In the work 'Kuteera Parishrama' by Gurram Malliah the artist shows the whole family working on a loom reflecting the importance of cottage industries as believed by nationalist leaders.

A significant phenomenon of these works is that the paintings had mostly visualised women working on charkha while that of men is hardly shown. This probably goes back to the call by 'Swadeshists' and 'Nationalists' to the women folk to contribute to the ideology of swadeshi and khadi. The call was readily accepted by the women of the country and it was a common feature to see women of the neighbouring areas to sit together and work on charkha, after their daily routine chores, while men are away.²⁹ As such, the artist as a part of the society, had the opportunity to portray the role of women in propagating the ideology of swadeshi. The above few paintings are examples of artists directly representing the women working on charkha, while, in a few others, the picture of charkha is incorporated deliberately, although the necessity is not felt. The work 'Tatparata' by N.Venkat Rao shows a woman, probably a housewife, sitting and decorating a

pot. The intensity of the subject is so encapturing that the women, dressed in the native Andhra attire, is dominating, while that of her work can be seen as decorative. The interesting feature here is the picture of a charkha in the background. The painting would have been complete even without the charkha but the question which arises is why did the artist incorporate it in the work? This deliberate infusion of charkha or spindles could be observed as the artists' effort to propagate the subject. Paintings on this topic are many and were represented by the artists of both schools of painting in Andhra. Representation of the charkha movement, though not direct did become a part of the form, which made the works very creative as far as form is concerned and was also passing the message of charkha.

While charkha was only one aspect of swadeshi, few artists profusely used Gandhi caps to signify the national feeling. In the work, 'Dassera Gilakalu' by Chedatavada S.Krishnayya, the picture shows a number of youngsters going around for contributions for the Dassera mela. An interesting feature of this work was the use of Gandhi cap profusely. The work shows nearly four men wearing these caps which probably enhanced the feeling of Swadeshi. In the work 'Marriage Procession' by Potuluri Hanumanth Rao again the cap becomes a conspicuous addition. The whole picture is done using dull and dark

colours showing the marriage procession during the night times. While the caps which are probably put specifically, are in white. Picturising popular Indian elements can be seen as one way of contributing to the ongoing movement in the country.

More specific is the work 'Aksharabhyasam' by Potuluri Hanumanth Rao, where in the work shows an elderly Brahmin teaching a boy from probably, from the lower caste. The picture signifies the high caste teacher touching the boy lovingly and showing him a new way to life. This was synchronising with the social reform activities where in one of the main aspects was to remove untouchability. The artist himself was from the Brahmin community and his feeling for this social activity propagated by reformers of the country was shown through his painting.

While these are works in which there was a deliberate attempt to infuse certain elements popular during the time and were also signifying certain factors of the popular movements. A much more strengthening factor for the art movement was to project the Andhra society, its culture, tradition and customs. No longer was the artist of Andhra Jateeya Kalasala or Andhra Society for Indian art making works using themes which were not known to the Indians, rather the artists was projecting his own heritage. Themes showing Andhra villages, festivals, farms,

sports were touched upon and the viewer was more comfortable thematically to which he could relate himself. The opaque colouring with regular designing pattern was contrast to the academic art concentrating on shading and three dimensional effect.

The themes which ranged from simple mythology to social realism reflected Andhra culture. Simple themes like 'Gangireddulavaru', 'SankrantiDasari' 'Sankranti', (Harvest festival)' 'Udayabhanudu' (worshipping of raising sun) ', 'Pellichupulu', at the well, 'FortunateTeller' became popular among the people. Although oleographs and prints of European academic art were available at low cost and in plenty, there were instances when people deliberately avoided them in the houses. Potuluri Hanumanth Rao recalls how Promod Kumar Chatterjee gave the example of Jarasanko the ancestral building of the Tagores, which became a virtual cultural central of the 19th century. At this house Abanindranath and his brother Gagnendranath got all the European academic art replaced by miniature paintings and copies of Ajanta and Ellora caves.³⁰ The replacement of the works was observed as a way of incorporating new aesthetics into Indian mind and, secondly, as a way to emphasize on Swadeshi and gain self confidence to elevate one's own art. Taking this example, artists of Andhra Jateeya Kalasala were made to work specifically on native themes reflecting the heritage of

Andhra. With this kind of training and emphasis, students of the school deliberately worked on simple native themes.

A comparative study of the works of Bengal school and Andhra Jateeya Kalasala, if done on a broad front, shows that the Andhra Jateeya Kalasala is an offshoot of Bengal school, with the element of form being similar, a major difference between the two came in the adoption of themes. Artists of Bengal seem to basically concentrate on the form with deliberate emphasis on colouring and the style. Themes were secular but cannot be termed to be within the framework of social realism. Rather the themes were more imaginary and creative and the inclusion of eastern element make the works seem different from the native form and content.

The case of the artists of the Andhra Society for Indian art is slightly different as the artists who were trained in the academic art. However, with the ongoing movement of Indianising art, artists of Rajahmundry under the banner of Andhra society for Indian art strove to develop a movement which could be on the same lines. To work on this mass concept was more difficult as they had to concentrate on Indianising of both the content and form. While at art schools students had to concentrate on academic orientation but, back home there was an urge to participate in the nationalist movement emphasizing on

'swadeshi' and 'self respect' .

Members of Andhra society for Indian art, with the main aim of promoting art on the lines of Bengal school, worked towards achieving their goal. The themes here changed from still lifes, imaginative landscapes and realistic painting to more creative themes. Themes like 'Siddhardha Ragodayam', 'Pushpalankarana' by Damerla Rama Rao, 'Vilasini', 'Virahini', ' Draksharama Temple, by Varda Venkatratnam considered to be best examples of the art from Andhra Society for Indian art, came to be worked upon. Themes could be Indianised successfully but the form was a difficult aspect to change. The standing figures, their pose and style seemed to be an outcome of their training with the help of Greek models in the art schools. Though the dress and jewellery was totally native, the position of the standing figures, the shading effect on the attire and background made the works seem closer to the training that the students underwent. At the same time the form is neither as directly influenced by the academic style as in the case of Raja Ravi Verma or B.P.Banerjee. It could be observed that there was an effort to emphasize on the changes in the form but were not totally successful in developing a form which could be termed totally Indian. This was a feature which made the works of Andhra society for Indian art differ from the others of the time though they all strove towards the

same goal.

V.V.Bhagiradhi, an artist of the same society, did work on landscapes, which were appreciated by the Indians and westerners alike. An intricate observation of the works shows that, even in the landscape, there was an attempt to make it seem as Indian as possible i.e., the situation for the landscapes was generally areas which the artist visited and was familiar with, rather than having imaginary landscapes. In fact this artist was invited by various royal households, officers to visit their areas and make landscapes for them.³¹ It could be observed that artists of Andhra society for Indian art, despite certain drawbacks, did try to incorporate certain elements to contribute to the making of a national art, totally Indian in content and form. Bhagiradhi's landscapes were admired by the royal households and a number of them commissioned him to work but his later work, which emphasised on native elements was not given the same support. Despite this drawback of lack of patron for his later work, Bhagiradhi did work to create a native atmosphere in his paintings.

Alluri Satyanarayana Raju who was a non-formal student of the Andhra Jateeya Kalasala worked on a few paintings which picturised harsh realities in the society. One of his works, 'Pedavadu' (poor man) shows the

British officer living in a palace like bungalow and enjoying life, going around in cars, while that of the Indian farmer who was made to work for long hours and pay-heavy tax to the poverty stricken one. The work, according to the artist, was considered to be very revolutionary with harsh reality being projected. In yet another work 'Zamindari illu' (house of Zamindar) the artist shows the demarcation between the life of a Zamindar and his family and the under privileged in the society. These works which are housed in the artists home at Rayelam, were popular among the local residents. They did not receive any support throughout, as the work was neither exhibited nor published in any journal. The artist observes that these works were done for his personal pleasure and as such prefers to have them with him. His other works were on simple subjects like 'alankarana' (decoration), 'festivals', and such other common subjects. Interestingly these works with simple themes were published widely and received wide acclamation as being good works of art.

A survey of the content and form adopted by the artists in Andhra raises a number of questions which need to be discussed. Firstly, it has to be observed that themes reflecting harsh social realities under the oppressive British rule were not worked upon, and if worked were not for public viewing. These are, however, very

directly portrayed in poems, plays and essays and were very popular among the masses. Throughout the world, under any oppressive rule, artists, worked as agents to show the atrocities directly. Then, how are we to comprehend the silence of the Indian artist or more specifically Andhra artist be understood. The silence becomes obvious in the case of painting, considered to be one of the most expressive medium

The work of the period despite its coming short need not be looked at as a drawback as the protest against the hegemony of the alien culture was not very harsh and direct but very subtle and long lasting. The work done had twin motives. Firstly, to emphasise on native culture and traditions which would give the viewer an insight into the native culture which was overtaken by the new western culture. New education spread very fast and was also bringing about a few changes. One way to combat these infiltration of western aspect was to attain self respect by projecting and supporting ones own cultural aspects. In other words, depiction of local themes could be seen as a means to construct cultural defences against the fast encroaching alien cultural practices. The second was, of course to develop native Indian art form specifically by using the past traditions of miniature and mural paintings. Here again the motive was to have an altogether Indian form which could survive the

western infiltration of form and content.

Yet another interesting feature which need to be observed is that the artists of Andhra Jateeya Kalasala signed their paintings in Hindi. P.Hanumanth Rao recalls that they were often advised by their teacher Promod Kumar Chatterjee to sign in Hindi and not in English, as Hindi was a language which could be read by many and was basically an Indian language, while that of English was alien. This meticulous approach, wherein the medium of signature too became important denotes the enthusiasm among the students and teachers to create an art movement exclusively Indian, despite the lack of any strong patron. The fact that the artists worked in the new style despite no strong support shows that they were carried by the spirit of the national movement and worked to create genuine Indian art.

Nationalist spirit in the art movement was concentrating upon formulating an Indian school of painting with the acceptance of native themes and form, which were being relegated to background, rather than projecting the harsh realities and oppressive British rule. The school seemed more long lasting and had far reaching effects, wherein even the alien rulers were made to realise that there was a strong Indian school of art and there was an united effort to develop it and stop the infiltra-

tion of western elements. The united effort here includes both the form and content.

The other major question is relating to patronage to artists. With the absence of royal patronage, the artists had to look for alternate patrons. The establishment of schools in various villages, towns and cities provided a large number of teaching jobs to the artists. Jobs were also available in survey offices and botanical research institutions. The availability of these jobs filled the gap created by the lack of royal patrons. Thus the artists were now at an advantage to work on the themes they preferred without depending upon individual patrons. British officers in India and English educated Indians did acquire works of Indian artists but were limited to works in Anglo-Indian style. The new art, which developed with a definite aim, thus remained to be liked by the supporters of the National movement in the country. Thus art in Andhra, as elsewhere in the country continued to uphold the nationalist spirit prevalent in every sphere of activity.

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CHAPTER VI

CONCLUSION

This study of painting in modern Andhra has essentially been an attempt to explore the manner in which painting as an art form evolved during the colonial period. It makes an attempt to present an elaborate account of the two art schools which emerged in the coastal districts of present day Andhra Pradesh and how the artists and supporters of the school strove to work within the parameters of the nationalist ideology. The study also enables us to derive certain useful conclusions and to arrive at some generalisations regarding the socio-historical factors that play a significant role in the creation of art.

As mentioned earlier, both Rajahmundry and Machlipatnam were a part of the Madras presidency for a period which was subjected to British supremacy for over 100 years. This association of the region with British officials and government, had its direct repercussions, with the region being subjected to winds of change, transforming Indian society, economy and culture. The two areas also have had the credit of having important educational and social institutions, aiming at the progress of the native society.

The cultural conquest of a subject society seems to be as much a part of colonialism, as political and economic conquest. The introduction of English education and art education at both school and college level can be seen as an explicit manifestation of this process of colonial conquest. The statement by Lord Macaulay, to advocate a class of persons " Indian in blood and colour but English in taste, opinion and morals", shows that the officials aimed to subjugate the natives culturally. For Macaulay and others of his like, cultural subordination was an essential activity of colonial conquest. In other words, to change the native society and emphasize the colonisers superiority was considered as important as economic or political conquest. However, repercussions of political and economic change are instant, while that of culture is slow and gradual.

The British were successful to a great extent with the rich and educated Indian middle classes taking to new English education, for whom the 'new' culture was synonymous to 'modernity' and 'development'. The change in language, fashion, art, education and ideology among the Indians can be seen as an outcome of the cultural conquest of the British. However the process of cultural subordination does not necessarily take place only in the class rooms of art schools or other academic institutions. It is rather a complex situation in which both the

coloniser and the colonised have a vital role to play. Much more significantly and through a wide variety of means, colonial culture permeates through the subject society, partly this is due to the implicit power that colonialism wields. Deriving from this there is also the association between modernity, liberty and progress. The educational system introduced by the British and the powerful influence of English language and literature served only to reinforce the notions that modernity and westernization represented progress, and that Indian tradition and customs represented backwardness.

It is in such an intellectual context that we need to understand the decline of traditional painting and the immense popularity of a new westernized painting style. In fact, while the schools in their curriculum did emphasize on western traditions and thus contributed to the decline of indigenous tradition, it alone cannot account for the popularity of western style painting. Rather it would be appropriate to argue that the change in artistic styles was accepted and encouraged by the people themselves who were looking for new alternatives in the form of modernity.

Secondly, it may be argued that the indigenous traditions vanished because of lack of patronage. But this leaves the question as to why patronage declined for these forms, unanswered. The decline of the aristocracy

as a consequence of the British conquest of India is only a part of the answer. After all the British especially after 1857, reinforced substantial segments of Indian aristocracy. But as a result of the Europeanization of tastes, their patronage now extended to those artists who could turn out 'modern' that is western style paintings. It is this change in aesthetic sensibility that explains the rise and popularity of an artist like Ravi Verma.

The foregoing argument would seem to imply a total transformation of Indian aesthetic sense. This of course was not the case. Nineteenth century was for the Indian intelligentsia a period of intense cultural crisis. Although large segments of the rapidly growing middle class in the cities and towns of India enthusiastically embraced many aspects of the new culture that was emerging in India as a result of colonial conquest. But this new culture was not and could not be fully Western. The Indian mind, even as it was being wrenched into modernity, carried with it powerful and enduring influences from the deep well springs of tradition. This was as true of the realm of art as of the religious or social reform.

We need to see the emergent traditions of painting in Rajahmundry and Machlipatnam in this light. The shaping of Damerla Rama Rao's artistic perspectives or that

of his friends, owed as much to the intellectual, cultural atmosphere in which they grew up as to the formal instruction imparted to them in the schools of art or the enthusiasm of individuals like Oswald J Couldry. That is, it may be suggested, the artist even while making an individual imprint has to be seen as being the product of an entire social and cultural context.

It is this, infact, which also explains the attempts of people like Rama Rao, Adavi Bapi Raju or their successors to forge a nationalist art. It is not entirely a coincidence that in Bengal and in Andhra contemporary artists were struggling to mould what they had learnt with what they felt to proclaim a Nationalist art. Nor need we imagine that the nationalist artists of Bengal influenced the artists of Andhra. It is quite likely that the Bengal School did exercise considerable influence especially at the personal level. As pointed out, for example , Nandalal Bose and his disciples did teach at the Andhra Jateeya Kalasala at Machlipatnam, or the travels and stay of Rama Rao and Gurram Malliah at Shantiniketan. But this is not sufficient to explain adequately the rise of the nationalist form of painting in various parts of India.

On the other hand, we can understand this phenomena better as a manifestation in the artistic sphere of the nationalist spirit that began to pervade all parts of

India towards the end of the 19th century, and which began to intensify there after. This spirit of nationalism was visible both at Rajahmundry and Machlipatnam. The two institutions were as active during the powerful political movements, as in any other major town of the country. In fact the establishment of Andhra Jateeya Kalasala at Machlipatnam was a result of the call to take to 'Swadeshi' or the native elements and goods.

The paintings of this period, produced from the studios of Andhra Society for Indian Art or Andhra Jateeya Kalasala did not in their context proclaim a political message. Yet, in their form they were perhaps as stridently nationalist as any political speech or pamphlet of the time. We have noted the attempts of both Andhra Society For Indian Art and Andhra Jateeya Kalasala, to formulate a nationalist art, which derived heavily from the indigenous tradition even in adopting some elements from the modern western tradition.

We do not have many examples of art being yoked directly and explicitly to the nationalist cause (with the exception of the panels executed by Nandalal Bose for the Congress session at Haripura or that of Chitta Prasad). This was much in contrast to the artists elsewhere in the world, who tried to portray social reality directly. Nevertheless in a muted fashion art and artists served

the nationalist cause, even in Andhra. The two art schools served as a bridge between the artist and society at large, shaping and re-defining a new Indian aesthetic sensibility. Much like the literary and social reform associations which sprang up in various parts of the country, the many art schools of India were also thus contributing to forging a nationalist ideology.

These art associations, however, appears to have receded into the background, in the years after independence. There may be several reasons for this. One is that art was no longer charged with the intensity and energy provided by the national movement and it became a mere marginal activity. A nation struggling to define itself, and coping with social, economic and political crises did not, it would seem, possess any longer the enthusiasm for art displayed during the independence struggle. More specifically, the artists of the school no longer worked on a common ideology, after independence, as was in the pre-independence era.

Artists of the Andhra Jateeya Kalasala disintegrated with a few going in for jobs in various parts of the state, like P. Hanumanth Rao, who went to Vinukonda , to teach art in a school, while Kowta Ram Mohan Shastri took up a job as art teacher at Jawahar Bharati college at Kavali, while the other important artist of the association Ankala Venkata Subba Rao took to teaching art

at Bhimavaram. Few others took to independent work with Gurrām Malliah starting his own art school at Macherla, while others more creative took to a career in illustration and film making. Madhavapeddi Gokhale and S V S Rama Rao belong to this class. Moreover, the art school itself gradually relegated to background, and by 1950s the art department of the institution, was totally closed with the place being taken by certain technical courses.

Much in the same way, though not as fast extinct as Andhra Jateeya Kalasala, the artists of Andhra Society for Indian art, despite the death of their initiator, did contribute for sometime in continuing the style formulated during Rama Rao's time. Though the actual intentions of the movement, receded to background, the work towards a separate school of art was carried on by the students of the school for a few years. The Association had its major setback with the death of pioneers of the movement D. Rama Rao, and V. V Bhagirathi, while S. N Chamkur and C .B Rao, shifted to Madras, for more lucrative offers in portrait painting. As such V. Venkataratnam, remained to continue the struggle. He was supported by Satya Vani^Butchi Krishnamma and M. Rajaji.

The art movement which developed in the two schools can be seen as a repurcussion of the national movement and the artists' quest to participate in the movement.

But to see it as a separate school of art, as in Bengal, has a few constraints. Firstly, due to the short duration of the movement in the state and ,secondly, due to the ambiguity which pervaded the artists mind to continue the style adopted by the Bengal school rather than developing an exclusive Andhra School of Art.

Thus, it could be observed that Andhra, which has had a very long cultural history did respond to the national movement, in making an exclusive contribution to 'nationalist' art.

PLATE I
PURURAVA AND URVASHI
RAJA RAVI VERMA



PLATE II
'NAUKA VIHAR'
NANDALAL BOSE

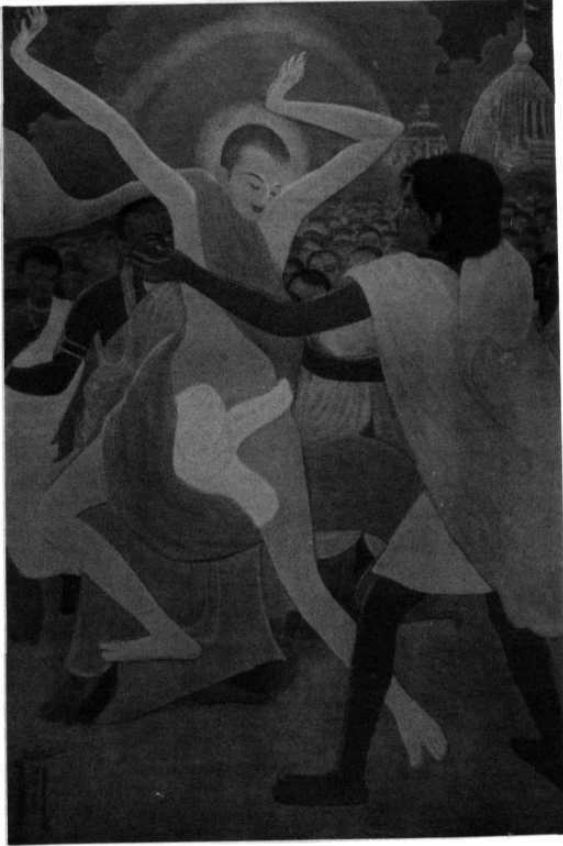


PLATE III
IN PRAISE OF LORD CHAITANYA
PROMOD KUMAR CHATTERJEE



PLATE IV
'SAMUDRAGUPTUDU'
ADAVI BAPI RAJU

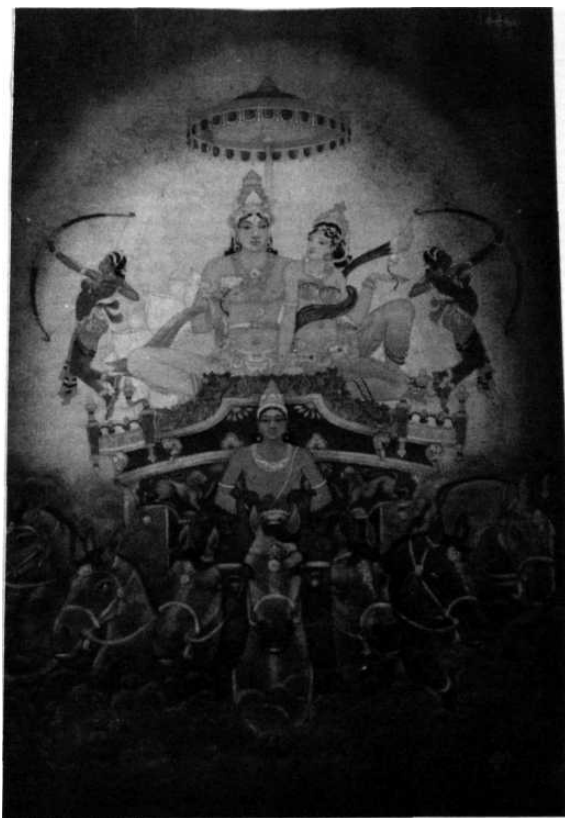


PLATE V
'SOLAR FANTASY'
ANKALA VENKATA SUBBARAO

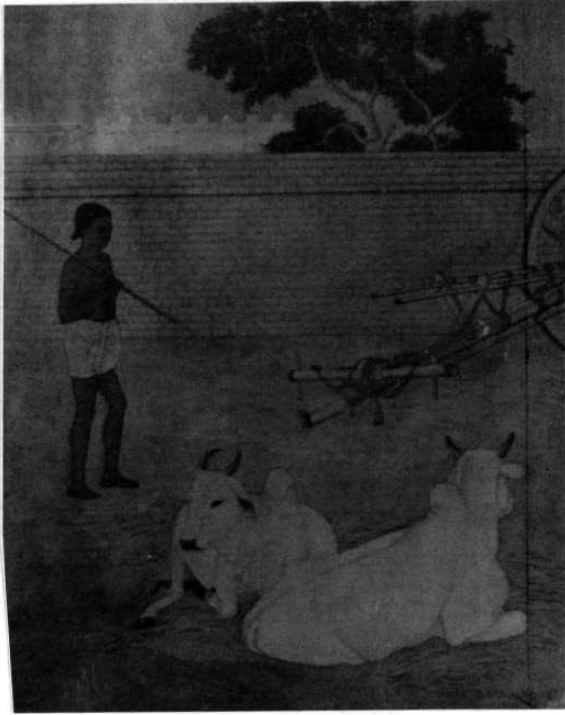


PLATE VI
'VISHRANTI BHANGAMU'
ANKALA VENKATA SUBBARAO

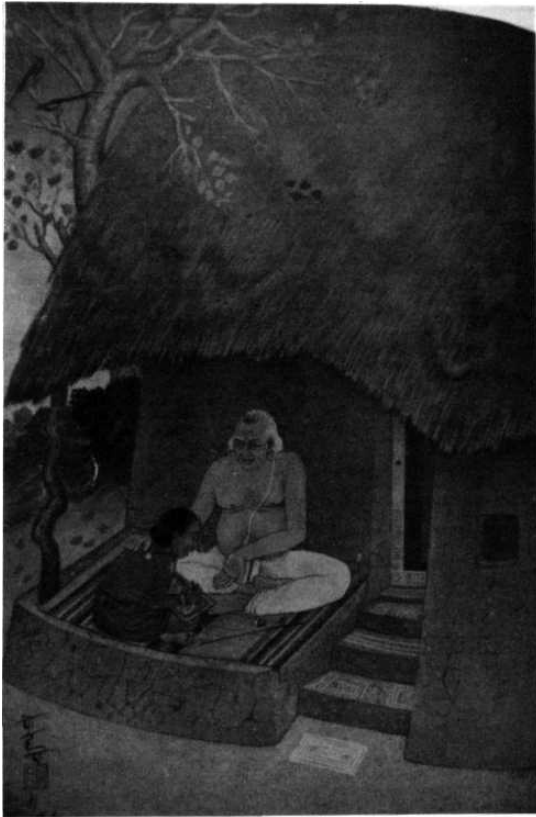


PLATE VII
'AKSHRAABHYASAM'
POTULURI HANUMANTHA RAO

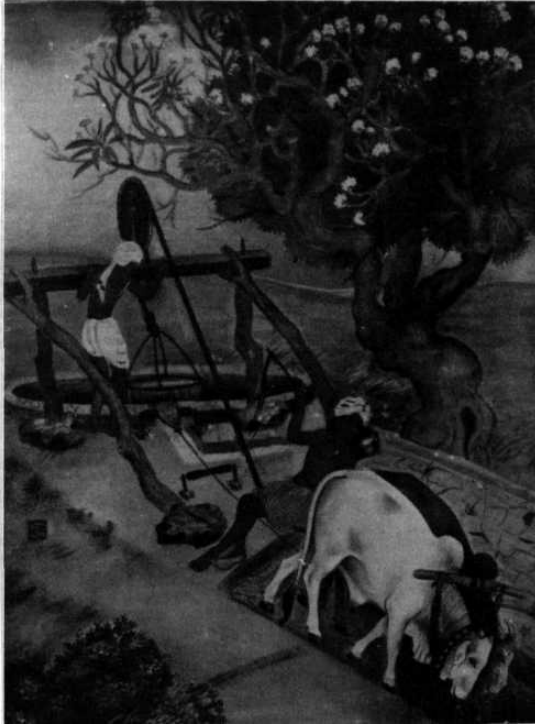


PLATE VIII
'MOOTABAVI'
POTULURI HANUMANTHA RAO



PLATE IX
'BRAHMANAIDU'
MADHAVAPEDDI GOKHALE



PLATE X
'VARUDHINI'
GURRAM MALLIAH

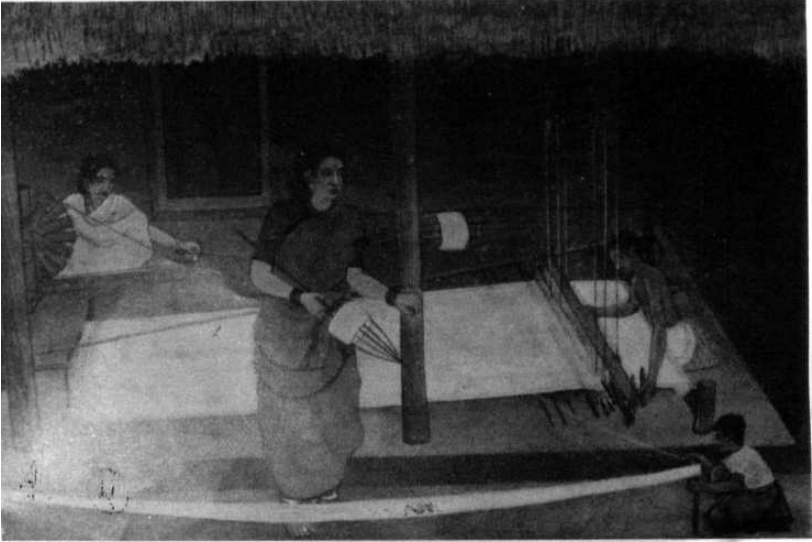


PLATE XI
'KUTEERA PARISHRAMA'
GURRAM MALLIAH



PLATE XII
'BHUPUTHRI'
V.R. CHITRA



PLATE XIII
'PEDAVADU'
ALLURI SATYANARAYANA RAJU



PLATE XIV
'SANKRANTI DASARI'
KOWTA RAMMOHAN SHASTRI



PLATE XV
RATNAPU SANDESHAM
W.A. ARYA DASU



PLATE XVI
'NOOLU VADUKUTA
S. ESHWARIAH



PLATE XVII
'DASSERA GILAKALU'
CHEDAVADA S KRISHNAYYA

PLATE XVIII
'PUSHPALANKARNA'
DAMERLA RAMA RAO



PLATE XIX
'DRAKSHARAMA TEMPLE'
VARADA VENKATARATNAM



PLATE XX
'ANDHRA KANYA'
DAMERLA SATYA VANI



PLATE XXI
'NOOLU THİYUTA'
BUTCHI KRISHNAMMA

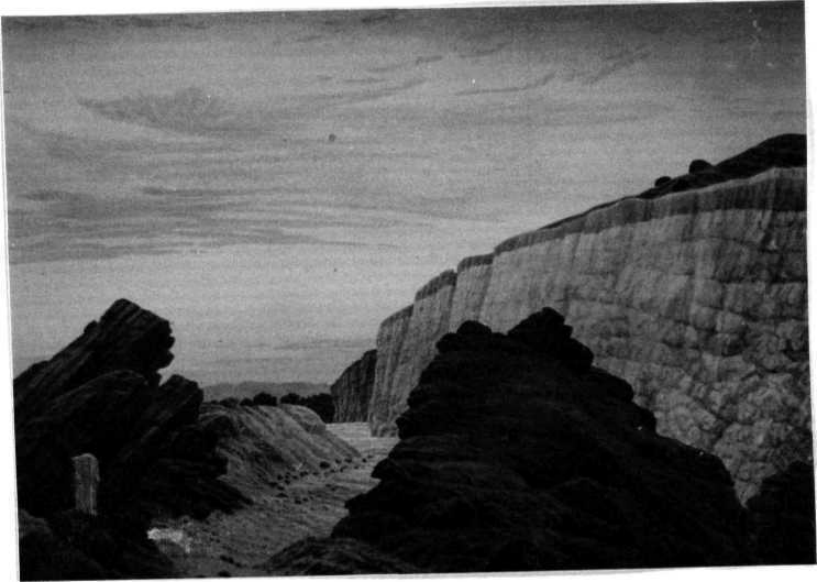


PLATE XXII
MOGHALRAJAPURAM HILL SIDE
V.V.BHAGIRADHI

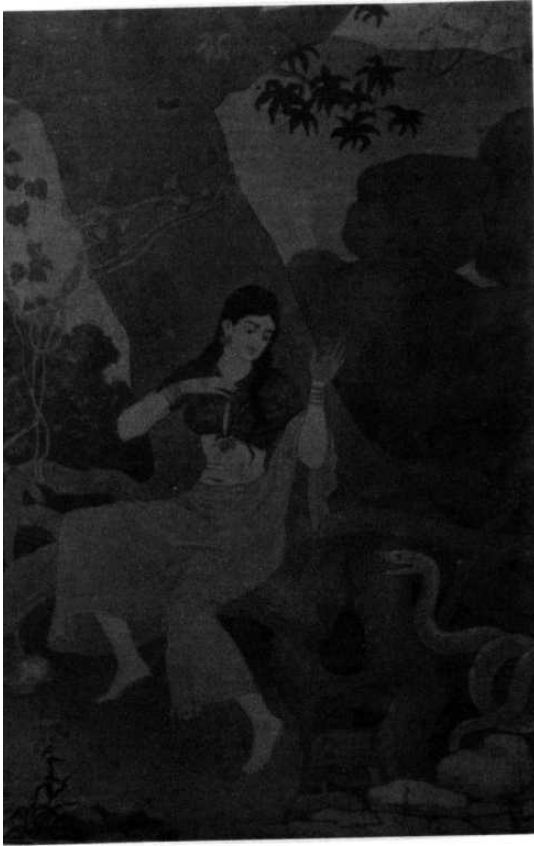


PLATE XXIII
'DAMAYANTI '
CHAMKURA SATYANARAYANA



PLATE XXIV
'AGAINST THE TSAR'
BORIS KUSTOODEV



PLATE XXV
'TELANGANA ARMED STRUGGLE
CHITTA PRASAD

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