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 interwined 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. 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 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. 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. 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 else'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. 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, sculptures, 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.\textsuperscript{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.\textsuperscript{7} A much more important example to show the shift in the pattern of art work is that which occured 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. 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 obliviously 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. Students of the art schools discussed 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, in spite 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 as 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 Aurangzeb. 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. 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. 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. 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. 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 Coomaraswamy, 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 calendar 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 outlook.

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 from, 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 ongoing 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 aegies 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
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 Sapin 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 short commings, 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 written 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 upheavals 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 move-
ment 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.
References and Notes

3. Ibid., P. 16
5. Ibid., P. 42
7. Ibid., P. 23
11. John Guy and Deborah Swallow, Op cit; 1990, P. 197
13. Ibid., P. 28
15. Ibid., P. 21