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, putforth 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 century\(^1\). It was only after they had legitimised their supremacy politically that they tried to penetrate and capture the Indian society culturally\(^2\). 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 families. 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. 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 natives.

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 natives. 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 India. 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 offices. 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." This was a goal which was first approved by East India company and then by the Home Government itself and in 1853 Sir Charles Travelyan had defended it as a necessary instrument of the imperial policy. 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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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."\textsuperscript{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 orientalists 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. 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, Chilplaunkar, 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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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 India\textsuperscript{23}. An importance result of the efforts of the missionary societies was to stir up the government both in India and England, to realize 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 system\textsuperscript{24}. 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 1823. 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 view. 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 proselytization.
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 yoke\textsuperscript{28}.

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 level\textsuperscript{29}. 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 society\textsuperscript{30}. The official policies which aimed at the development of new education were nevertheless not without problems. One school rep-
resented by Macaulay 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 cultures. 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. 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) 'Colloauim Reliaiosum 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. Inspite 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.  

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 over looked. 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. Veeresalingam went to the extent of questioning the Hindu scriptures and the Brahmanical hegemony which emphasised on out-dated 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. 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. 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. Balakrishnan Moorthy's, 'Balika Hitabodhini' and R. Venkatasivudu's 'Elements of Domestic economy'. 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. It later spread to the towns of Eluru and Vijayawada. The Pennsylvania Synod Society organised schools in Guntur, Pratipadu 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 Bhashabhipravithini 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. 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.

The English poetry seems to have influenced the two great poets, popularly known as Tirupathi Ventakatakavulu.
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. 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 Raiu 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 'Bhavakavitham' (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 a 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. 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 Krishnamachrnyulu, 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 Venue' 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. 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. Prefering 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. His work, ‘Vijayanagara Samrajya Patanamu’ 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. ‘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. 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 aegis 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. 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) 'Sunana Raniani', a short lived magazine brought out 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 rediculous and unworthy of any praise.

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

"The pagodas and images are many and innu-merable 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 abomina-tion to see. The other temple... which so evil favoured and uglie shapes that to en-ter there in it would make man's hayre stand up". 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 mon-sters, 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 thighes: 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.\textsuperscript{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.\textsuperscript{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 Henery Cole, Richard Redgrave, Digbay 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. 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. 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. 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.\textsuperscript{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.\textsuperscript{75} Other liberal art educators \textit{Ferrugueson}, 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 \textit{manufacturers}. Secondly, it could modify existing designs in the light of British taste so as to make them more suitable for export.\textsuperscript{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. 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 throughout. The group supported by Henery 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
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 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. 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. But it was since 1858 that the 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 an ordinary bazar workshop under the guidance of their parents or relatives at their own caste trade. 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.

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. 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 work (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. Dhrundhar, 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 acquaintence 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 godesses, 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 light\textsuperscript{95}(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, otherwise termed as 'Anglo-Indian art'.

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, in spite of the native dress and jewellery i.e., 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 heritage. 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 art. 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 loose 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 colours.

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 put forth 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 compulsory 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 surroundings.

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. Inspite 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 conscious 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.

<table>
<thead>
<tr>
<th>Groups</th>
<th>1914</th>
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<td>3</td>
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</table>

### SOURCES :

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

Enrollment of Students of different groups

Degree Course Year 1914

(Government college of Arts, Rajahmundry)

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<thead>
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<th>Groups</th>
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<tr>
<td>Non-Brahmans</td>
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<td>Muhammadin</td>
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Source: Education Department, Government of Madras, G.O No: 803, dated 8-7-1914.

Degree Course Year 1915

(Government college of Arts, Rajahmundry)

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<th>2nd year</th>
<th>3rd year</th>
<th>4th year</th>
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<td>43</td>
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<td>Non-Brahmans</td>
<td>13</td>
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<td>Muhammadin</td>
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<td>Indian Christ</td>
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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 i.e., flat copies.

Stage II: 1. Higher Free hand drawing
   a) Outline from the flat: Ornament, flowers, foliage, Human figures, animal forms from copies.
   b) Outline 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 fallt, 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 designs 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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20. J.P. Naik and Syed Narullah, op. cit; P 27
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23. F.E. Keay and Sukumar Mitra, op. cit; P. 21
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28. Ibid., P .54
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39. J.P. Naik and Syed Narullah, op. cit; P.45.
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67. Ibid., p.25
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86. See Appendix I and II.
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88. Development Department, G.O dated 2-4-1933
89. Papers relating to maintenance of schools of art in India, Op.cit; P.64.
90. Development Department, G.O. dated 2-4-1933.
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96. Separate galleries housing Ravi Verma's work, commissioned by the royal household of Mysore and Baroda have been opened in Baroda and Mysore.
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