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

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

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

Thus along with an enlightened middle class rose an intellectual community with rational and progressive ideas. The town of Rajahmundry became a centre of all progressive activities which included denouncement of social evils on women and underprivileged. At the same time the ongoing nationalist struggle witnessed its repercussions among the new intellectual class of the region.
It was in such an intellectual and cultural context that a new kind of painting began to emerge in Rajahmundry. One of the major sources of painting was the introduction of photo-realism by drama troupes in the town. The initial development of painting began with the new emergent theater enacting both original and dubbed versions of English plays. Drama became a popular medium of interaction for people who took interest in this new form of art. The plays were made more colourful and interesting with the introduction of paintings as backgrounds to give scenic and effective look to the ongoing play. Most theatre companies which came to Rajahmundry had artists to work on the backdrops. The backdrop artists who visited Rajahmundry became very popular among the students who witnessed these dramas.

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

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

A.S.Ram’s studio did initiate the students to learn the basics of photo realism but was unable to develop their creativity. As such the students became mere copyists. Though their work was appreciated and liked by the teachers and viewers, students did not really get a chance to experiment their inner creativity and this can be treated as the only drawback in a system which emphasised photo realism. The system nevertheless contributed to the students understanding of line, colour and various medium to be worked upon. Infact, in the early stages three teachers, A.S.Ram, Gadicherla Ramamurthy
and Erranki Venkata Shastri, were responsible to a large extent in initiating students into art as a profession and earn their living. Following the foot steps of A.S.Ram, a few students like Dasari Atchiraju, Rangaih, and Amajala Ragamohan Rao took to making of backdrops as a profession and earned their living. They catered to the needs of the owners of the dramatic troupes who otherwise had to hire artists elsewhere from the country.

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

The enthusiastic students were introduced to Couldry by Damerla Venkat Rao, elder brother of D.Rama Rao, who was a lecturer at the same institution as that of the Couldry. They had already heard of the English officer and the new art which he practised. Taking by the interest of the youngesters, Couldry began to have regular practice sessions and discussions, highlighting the new art trends of the world. Relationship between Couldry and the group of students consisting of D.Rama Rao, Varada Venkatratnam, C.B.Rao, S.N.Chamkur, Racherla Narayan Rao and a few others grew close. Couldry introduced these students to the basics of western art and initiated them into landscape painting. The students along with their new art teacher went in for landscaping in the countryside regularly. similarly, they were made to copy European masters and models which was considered as a necessity by Couldry. During one of the holiday sessions Couldry accompanied his group of students to Ajanta and Ellora caves, not only for landscaping but to have a first hand experience of Indian art through the murals and sculptures there. While the trip to Ajanta and Ellora caves was a long one, regular outings to the countryside around Rajahmundry seems to have been a com-
As an intellectual he showed great regard for ancient Indian art and credited it to be of very high quality in creativity and technique. During one of his tours of Ajanta and Ellora, he confessed the superiority of Indian artists of the ancient time. However, he firmly opined that Indian artist in the 19th and 20th century setting needed to change, to compete and be on par with the western world. Firstly, being a practical administrator the view to commercialize art work must have topped his priorities. The argument stands out as Couldry encouraged students to take to western academic art as it had more market and were popular among the European officers living in India and also among the newly emergent English educated Indian middle classes. Secondly, education in a Government art schools provided wider chances of employment in Government offices and schools.

Couldry an ardent lover of teaching, held regular discussions on art at his house or at any scenic surroundings of the town and gave the group of students an insight into what 'European art' actually is. He became popular among his students who admired his intelligence, humility, interest, skill and, in short, people of Rajahmundry admired and respected him.
The group of students who visited Couldry regularly were informed about the art schools elsewhere in the country and were also told about the need and advantages of undergoing training in art college. Although Rajahmundry had become an important centre for education and literary activities, there was no one except Couldry to educate people about the art schools in the country. Though the idea of joining art schools was good, it nevertheless was expensive and seemed risky. However, Couldry, after knowing the financial background of a few students, encouraged them to undergo training at Jamshedji Jijibhoy school of art, Bombay. The institution was suggested firstly, as he believed that the instruction at Bombay school was certainly the best when compared to the school of art at Madras, which stressed upon the crafts, while Calcutta was amidst controversy due to the stress upon indigenous art. Secondly, the institution was headed by his good friend Cecil Burns.

Taking personal interest in the activities of the students, the British officer was successful in persuading and convincing the families of a few students to take to studying in Jamshedji Jijibhoy School of art, Bombay, who, despite the lack of knowledge and financial constraints, sent their children to Bombay to study art thereby giving an impetus to the art movement. The
advantages of the art school were accepted both by the students and their families who were convinced by the need and stress upon art education and a vital role was played by Couldry who is credited to be the progressive teacher for these students.\textsuperscript{18}

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

As a part of their curriculum the artists seem to have been trained in European academic art, concentrating upon landscapes and figurative drawing with the help of Greek models. The training which the artists undertook seemed very herculean and left a very stark impact on the artists, who after their training remained to work in the style they were trained. Although students of Rajahmundry were not really new to this particular style as they were introduced to European academism by O.J.Couldry, it was only now that their work was formalised.
The performance of almost all the students from Rajahmundry seemed to have attracted the teachers and officials at J.J. School. Rama Rao, the initiator, was invited by the Maharaja of Bhavnagar to work on family portraits of the royal household. This invitation was granted to the artist after a visit of the Maharaja to the annual show at J.J. School. The academic work at the college seems to have won acclaimation for the artist as Rama Rao was given the opportunity to work as an instructor in the same art college, for an year.\textsuperscript{21} The principal of the college Solomon Gladstone remarked that 'services of young artists like Rama Rao, with a quest to learn and teach are needed for the institution which is pioneering in the field of art in India.' Similar privilege was extended to C.B. Rao who later became the much sought after artist for his portraits.\textsuperscript{23} Rama Rao also had the credit of being invited by the authorities of the school of art, Lucknow to join the institution as its vice principal.\textsuperscript{24} Though the offer was not accepted by Rama Rao, it reflects the official's admiration for the artist's talent and workmanship.

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

Back at Rajahmundry, Rama Rao, along with his friends and colleagues of J.J. school, C. B. Rao, V. V. Bhagiradhi, and S. N. Chamkur and a few other friends began to work under the banner of the newly formed Andhra society for Indian art. The society was started with a specific ideology of creating awareness of art among the people of the region and secondly, to create a form of art which could be called Indian. These ideas were furthered with the artists visiting and understanding the work done at Andhra Jateeya Kalasala at the first instance and secondly, travels of the artists all over the country, paved way for a new thinking. Rama Rao had obtained a scholarship from the Maharaja of Pithapuram to visit Shantiniketan for three months. As such the saga towards the new art began by the year 1912 when the artists of Rajahmundry,
including both the artists trained at J.J. school and those who practised at Rajahmundry came together and formed the Andhra society for Indian art with D.Venkat Rao, brother of D.Rama Rao as the secretary, O.J.Couldry who had already left to London as the president, A.S.Ram who left for Lahore as the vice-president.\textsuperscript{28}

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

As such began a virtual deliberation towards creating new works of art and the practise of infusing Indian elements began. The group, dominated by the art school educated artists as a part of their mission conducted art classes to teach the interested drawing and painting, rather than sending the students to schools in other towns. The school attracted a good number of students and most students trained at the society took the examinations conducted by the Technical Board of the Madras Government, along with a course of six weeks in teaching proficiency. This enabled a large number of students in securing jobs as art teachers either in government or private schools.\textsuperscript{29}
They were even selected in other related jobs of draftsmen or tracers in survey offices. The courses offered at the society inspired many students to take to painting as a profession. As a part of the curriculum students were taught the intricacies of European academic art and were also made conscious of the ideology of society to strive and restore the Indianness in the works. Damerla Satyavani, wife of Rama Rao, who was herself a member of the Society recalls that they were taught as their teachers were taught at the J.J. School, Bombay. Life study, landscaping, sketching became a prominent part of their curriculum and only when they mastered this that they were made to work on creative compositions. She further adds that, though the training was not related to the ideology of the Society, it was felt a necessity to understand the intricacies of space, line, anatomy and perspective. This was confirmed not only by the later students of the Society but also by Varada Venkatratnam, a teacher of the society. Though not a student of the J.J. School, he learnt much from O.J. Couldry and Rama Rao, his childhood friend and teacher. Inspite of the fact that Venkatratnam had no formal art school education he observed that unless a student masters the basics of academic art it was difficult to enhance their creativity.

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

Students and teachers of Machlipatnam were as such nearer to the work done by Abanindranath and his students, as the teachers of Andhra Jateeya Kalasala were ardent believers and propagators of Abanindranath's ideology as far as art is concerned. The teachers at Jateeya Kalasala had been a source of inspiration to these artists who were determined to develop new art which would instill the feeling of Indianess in them.\(^{34}\)
The work attempted at by the members of Andhra society for Indian art, if not in totality, seems to have paved way for a movement in Indian art to retain socio-cultural and religious segments of the native society. Serious attempt in this regard has been made by Rama Rao, the initiator of the movement in Andhra.

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

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

Though a believer of the necessity for academic oriented training, Rama Rao began to work on popular Indian themes, picturising the society he was in. The murals of Ajanta and Sculptures of Ellora seem to have fascinated the artist. A series of works on Ajanta and Ellora highlighting the Indian creativity and beauty were done. His work 'Ajanta Sundari' attracted a number of writers and artists of the time. The work of the series were neither realistic in nature nor were they copies of the murals in totality, but seem to be a culmination of creativity and ideology of redefining Indian art. The series of works on this topic evoked tremendous response from the friends, artists and masses, who seemed to have taken a liking towards the handling of the subject, which magnified the splendour of Indian art. Rama Rao visited the caves with O.J.Couldry for the first time and since then during his four year tenure at J.J.school, it had been an abode for the artist to work. With no elaborate ornamentation the works in the simple form and colour added to the artist's mastery of skill and technique. Rama Rao's more populistic art was his work on social themes. His works, 'Siddhardha Ragodayam', 'Pushpalankarana', are considered to be among the best in the new pattern. The works show the use of Indian
elements profusely. The work, 'Pushpalankarna', was an outcome of the inspiration after seeing his wife celebrating a festival during her first pregnancy. The horizontal work shows women as the main characters as this is a celebration for women by women. The meticulously worked upon figures in traditional attire, highlight the popular social activity in Andhra society. Elegant women are portrayed in sarees, while one women is seen decorating the lady with flowers in her head, another is shown sprinkling panir (scented water) over the visitors. The mattress on which women are shown sitting and chatting reminds one of the regular features in the any such celebrations which is popularly termed as 'Perantam' (Plate XVIII).

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

His other popular work 'Siddhardha Ragodayam' shows women in an attire similar to that of the one shown in Ajanta murals, while the backdrop designs seem to have been a culmination of the new designs developed in the
schools of Industrial art. Here too the emphasis on academic oriented anatomy of the figures remind the viewer of the artist's training in academic art. Inspite of the minor contradictions, the work seemed to have been popular among masses for the strong content, which they were able to relate with, and among his colleagues who admired him for adapting the subject and the style to form a different pattern altogether. Rama Rao worked on many such themes which popularised the artist among the people but, unfortunately, he died at a young age of 28, leaving his ambitions and aims unfulfilled. Though a severe blow to the art movement in Andhra it need not be looked at as a disadvantage as his influence was very strong on his colleagues.

His close friend and student Varada Venkataratnam was an ardent follower of his master. As such Venkataratnam, may not fill in the gap created by the demise of Rama Rao, but perhaps is a good substitute in trying to fulfil the vision of his master. 'Draksharama' temple a work of Venkataratnam, picturises a scene at the temple of Draksharama(Plate XIX) . The work shows women worshipping in the temple premises, a few on the way to the worship, a few vendors selling coconuts and fruits to be placed before the god and a beggar begging alms from the visitors. The topic, a common feature in any temple seems to be a meticulous study of the temple premises by the
content. Every work is meticulously worked upon showing the native elements such as women carrying fruits & vegetables, the decoration of temple architecture, the various idols in the premises and how women worship them. This work of Varada Venkataratnam done in 1927 seems to have been appreciated by all sections of the society. Not only for the aesthetic beauty but also the content which could be related to regular activities in society.\textsuperscript{39} Venkataratnam’s other important works ‘Vilasani’, ‘Sri Mahavishnu’ and ‘Virahini’ are again a combination of his systematic training under O.J. Couldry and D.Rama Rao and the deliberate attempt to create a new style.

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

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

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

‘Nooluthiyuta’, (Spinning of yarn) is a work of Butchi Krishnamma showing a housewife taking out thread from Charkha while her infant son is playing with cotton. The popularity of the charkha movement in the country and in the town of Rajahmundry and its surrounding villages were inspiration for the artists, who herself worked on charkha and mobilised women of her neighbourhood and family (Plate XXI). While social realism formed only a part of the work of the artists, creative themes such as Andhra Adapaduchu, Radha, Bhiksha, Gollapilla were numerous. Art for both the women was only a medium of expression of their feelings and generally did not send their works for exhibitions or competitions, in spite of the popularity their works received through publications.
The relationship between the figures of Rama Rao, Venkatratnam and that of the two ladies was very strong as the work of these two men was what the ladies saw and copied. Work was what inspired them at the society and it was here they found solace while working. The themes which were portrayed by these women seemed an apparent factor, as they were not exposed to any other society as in the case of other male artists. According to D. Satyavani, every work which she and her sister-in-law did were within the purview of what they read and saw, and followed strictly the discussions at the Andhra Society for Indian art, where the need to retain Indian elements was stressed upon.  

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

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

Varahagiri Venkata Bhagiradhi another important artist of the time, also had his initial training with O.J.Couldry and was inspired by Rama Rao to study at Bombay. Though he could secure admission at J.J.School, he had to return to Rajahmundry due to ill health. Landscapes seem to have inspired the artist as most work which are available for reference are landscapes(Plate XXII). Bhagiradhi, initially seems to have been influenced by European artist Constable, which made his works on Indian scenes also seem European. Bhagiradhi was invited by many royal households to execute paintings for their palaces. These include the princely states of Bhavnagar, Travencore,
Zamindari estates of Jaggampeta, Jeypore, Vyure, Bobbli, Vizianagaram, Gampalagudem and Nizam of Hyderabad. His paintings also attracted a number of educated Indian officers who admired his work. These include Ramaseshiah, Assistant Dewan at Jeypore estate, P. Satyanarayana Raju, a translator, Justice P.V. Rajamannar, S. Sripathi, Director of public instruction, Orissa, S.V. Ramamurthy, I.C.S. and a few British officers in India. Bhagiradhi's landscapes concentrated on Indian setting using the academic style and owning such work was deemed as a privilege for the officials. Most Indians could purchase his work due to their nominal prices when compared to the prices of the European artists, who visited India.

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

While this was one aspect of Bhagiradhi's work which popularised the artist, the other phase of the artist was to struggle and contribute to the ongoing movement at Calcutta and which was accepted by Andhra Jateeya Kalasala, Machilipatnam and the Andhra society for Indian art,
Rajahmundry. Though landscape painting earned him more money and fame, ideologically he was inclined to work on figurative style but this did not make him disrespect the former. He observed that both commercial success and artistic satisfaction are necessary and only this would make him a genuine artist.

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

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

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

159
'Kaliyamardanudu', 'Gouri Kalyanam', 'Call of Murali', show how meticulously he took support from the art of Jateeya Kalasala and Bengal school. Heavy ornamentation on the main figure, the subtle discrepancies in dressing, the stiff elaborately worked background, make the works seem very interesting. Though the figures again are a reflection of the artists training in academic art, the pattern of placing the main figure in dull colours with opaque shading techniques emphasize the artists work in the new style (Plate XXIII).

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

His largest composition, 'The Call of Murali' with more than 20 figures show the artists deft handling of the subject, relating to Krishna, Radha and Gopikas. Each figure including that of Children has been pro-
fusely worked upon. Though the women, do not remind one of the beauty of the Andhra women they undoubtedly can be said to be a reflection of the women from India, basically due to the dress and ornamentation. The influence of the Bengal school as far as this work is concerned is again, in the background which is full and static. The trees, the distant mountains and the leaves on the trees leave no doubt in saying that they have been a reflection of the artists saga with the Bengal school of art.

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

The conscious effort to retain Nationalism in the art of Rajahmundry artists, is a result, it can be argued, of the conjuncture of several factors. Firstly, this was a period in which the awakening of Nationalist spirit was becoming all pervasive. The swadeshi movement had it echoes and repercussions at Rajahmundry as well, which became a centre of political activity and the
artists there could not remain uninfluenced by the events around them. These artists too, working as they were in a politically charged atmosphere, must have absorbed nationalist ideology which was ultimately reflected in their paintings. Secondly, it could also be seen as a result of the larger process of constructing cultural defences against the apparently overwhelming cultural power of colonialism.

Artists of the Andhra society for Indian art did make a serious attempt in creating a distinct school of art which would place the Andhra art on par with the Bengal school, but sustaining the adverse movements seem to have been the greatest ordeal. The first blow to the movement came with the death of Rama Rao, within three years of establishment of the society. Though the death of the initiator of the movement need not effect the artists, subtle changes in the attitudes of the artists did seem to have come. Work based on the principles of rejuvenating Indian art, did continue till independence. But there is a gradual shift in the work of the important senior artists, who seemed to have deviated into commercially successfully work. By 1943 S.N.Chamkur and his brother C.B.Rao shifted to Madras to work on commissioned portraits. Bhagiradhi, though stayed at Rajahmundry was more a mobile artists moving from one estate to another to work on commissions.
The only person who seems to have continued his master's ideology was V.Venkatratnam, who until 1966, taught his pupils of Rajahmundry and its surrounding villages at the Andhra society for Indian art, renaming the society as Damerla Rama Rao school of art. He continued to stress on academic art initially and then stressed on the Indian elements in painting. Though the movement seems to be a short lived one, it did make a mark both in the state and in the country as a whole.
NOTES AND REFERENCES

1. The establishment and progress of rate schools in the district of Godavari has been described in detail in J. Mangamma, The Rate schools of Godavari, Hyderabad, 1963. PP 5 to 28.
2. Ibid., P. 6
4. Ibid., PP 45 - 47
5. Ibid. , PP 45- 47
10. Ibid., P. 9
11. Ibid p.11
12. Ibid ., P.12
13. Ibid ., P. 14
14. Ibid., P.4
15. Ibid., P. 20
16. Ibid., P. 19, This point has been confirmed by Smt D.Satyavani, wife of D.RamaRao on 2-9-1989,
18. P. Krishna Murthy, Varda Venkatratnam (unpublished article)
20. Ibid., P. 4
23. *Exhibition catalogue.*
24. Ibid., P. 34
25. Ibid., P. 26
26. Unpublished dairy of Sri V.V. Bhagiradhi
27. *Telugu Pratibha Prabhata Rekhalu, Pp.* git; P. 2
34. Ibid.,
37. Ibid., P. 30
38. G. Venkatachalam, *Contemporary Indian Painters*. N.D P. 47.
40. Swarajaylakshmi, a cousin of Butchi Krishnamma and grand daughter of Gadcherla Rama Murthy, recalls how charkha movement was being popularised not only by men but also
women in her neighbourhood, including herself, who were inspired to work on Charkha after their daily household work, Hyderabad, 4-9-90


42. Letters of correspondence between V.V. Bhagiradhi and the various royal estates. (Unpublished)

43. M. Rajaji, Op. cit; P. 42

44. Ibid., P. 43

45. Portraits made by S.N. Chamkur and C.B. Rao are housed permanently at Andhra Pradesh legislative assembly.