Chapter-III

The British impact and the Development of institutions of Art Education
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The British Impact and the Development of Institutions of Art Education

In the early nineteenth century the British had a great impact on the socio-political and cultural life of India. British overpowered the major commercial and political centers like Madras, Calcutta and Bombay that resulted in a need of a new kind of decorative oil painting and portraiture for the new patrons of art, i.e.; the officials of the East India Company. Subsequently, several British and other portrait painters landed in India namely Tilly Kettle, George Wilson, John Thomas Seton, George Farrington, Ozias Humphry, Thomas Hickey, Arther William Davis, George Chinnery and George Zoffany et el (plates 38-39). The work and life style of these artists had profound influence on the native artist’s style of work particularly the realism of Western artist. Traditional Indian artists under such influence, thus gradually started imitating their manner of painting. The examples of copies by Indian court artists after Tilly Kettel are interesting examples to study in the context (plates 40-41). Also the British patronage of European artist for making monumental sculpture and

the subsequent patronage of such artists by the Indian kings led to the influence of European art on the traditional Indian sculptor. Some of the earliest sculptors who worked in India were John Flaxman, Thomas Banks, Sir Richard Westmacott, John Bacon and Matthew Noble. Their works executed in the European style of architectural sculpture had an incredible impact on the traditional Indian image-makers since the Indian kings also began to patronize such work\(^3\) (pl-42). Thus, there grew an urge in the traditional Indian painter and image-makers to grasp the essentials of European aesthetics by learning the fundamentals of academic art much before the British in India established the provincial schools of art (pl-43).

With the decline of provincial Mughul courts there resulted a shift of patronage, which now came in the hand of the British in place of old Nawabs. Due to the waning interest of Aurangzeb in painting the imperial ‘karkhanas’ were disbanded. Also, the emptying of the royal treasury hastened the process of disintegration of the provincial schools of painting. At the same time the European artists who had come to the Mughal court quickened the interest of emperors like Akbar and Jehangir in certain European stylistic features like the perspective, as also in the modelling of forms and use of colours. Emperor Akbar first came in contact with the Europeans in 1572 and later foreign visitors frequently visited his court\(^4\). The traditional court artists were thus displaced and were

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\(^4\) The first Jesuit missionaries who visited Akbar’s court in 1581 presented gifts to the emperor. These consisted of the eight-volume Polyglot Bible with
consequently forced to adjust to the demand of the market. As a result, these artists greatly contributed to the new genre of paintings and engravings of Indian scenes in the European style at a much cheaper price. While the British commissioned these artists for pictures they preferably engaged those artists who had hereditary lineage with the old ateliers of painting of the Moghul courts. At the same time, those who were exceptionally good at the naturalistic drawing and precision of form as well as a sound understanding of European academic principals were sought above others. As these painters were under pressure to follow the western pictorial devices, inevitably a need to be trained in this manner emerged (pl-44). It is significant to note the techniques of academic art that often filtered illustrated frontispieces, printed in Antwerp by Christopher Plantin between 1568 and 1573 and two paintings, one of Jesus Christ and the other of Mary. Antwerp and the works of its printmakers dominated the trade in prints with Mughal India from the 1580s until 1627, the end of the reign of Jahangir. Sheila R Canby, "Europe in India--Paintings, Drawings and Ivories from the British Museum", Eastern Art Report print edition, Volume IV No 3.

5 "But soon these paintings began to be criticized for being deficient in academic principles of realistic art. "the main contentions of the criticism were that the Hindu artist had no knowledge of the rules of proportion, of perspective, of drawing and shading. They were further criticized that they neither had the creative faculties nor they could produce a tolerable landscape"


through to the indigenous painter informally rather than through institutionalized training initially. As a matter of fact two kinds of artists were required by the British to cater to their increasing administrative and extra curricular needs. While a formal system of training was required for the large number of draughtsmen and surveyors who were needed to be employed as recorders, the other needed to train the artists who were exposed less formally to the European principles of art.

European portraitists or the landscapists who were patronized by the Indian kings and nobles or members of the royal families exposed the traditional Indian artists to academic painting. A Scottish painter James Wales, who was in India between 1791-1795 in Poona during the reign of Peshwa Sawai Madhav Rao gave lessons to several Indian artists in drawing and essentials of western art. Infact a school of drawing was set up in the Shanwar Wada. The main purpose was to train artists in order to assist James Wales in his work. Among his pupils were Ganga Ram and Chintamani Tambat. The fact that Tambat’s drawings of Ellora were presented to the Governor General in 1791 proves that he must have gained considerable excellence in the western academic style of painting.

Some of these European artists started even training the native painters in a more informal manner or the Indian artists picked up the style and technique of academic art

\[\text{\textsuperscript{7}} \text{wiki/phalkefactory.net/images2/27/The_Backdrop.pdf}\]
through the copies of the works of European old masters\textsuperscript{8}. The training of Indian painters appears to have included the copying of paintings of European old masters. Actual drawings and sketches by Michelangelo, Leonardo-Da-Vinci, Raphael, Durer etc. were copied and thereby the copies of Renaissance and Baroque paintings of Europe too got their place among sources of European art for Indian trainee painters\textsuperscript{9}. The Indian artists gradually became familiar with new genre of painting like portraiture, landscape etc. and interestingly with the materiality of the physical context along with the new techniques of oil painting and water-colours as also the European methods of painting. The Indian artist began to be taught a work ethic in which the points of material and contemporary culture acquired a sharpness and acuity that had not been there earlier. Company paintings are perhaps the best examples in which the influence of western art is combined with traditional norms\textsuperscript{10}. With the spread of Europeans especially the British, the style of company painting spread in India. The local artists dropped their traditional techniques and adopted the new style in order to make pictures as


\textsuperscript{9} One of the more popular examples of Indian artists’ imitation of the European artist’s work is the portrait of Shuja ud Daula by Mihr Chand after Tilly Kettle, Coote Album circa 1780.

\textsuperscript{10} Misra, T.N, “Westernization of Indian Art”, Delhi, p54.
per European taste. Artists started composing the paintings in large format with somber tones, using imported paper and they almost abandoned the painting on prepared ground (wasli). The medium of gouache became less popular and they learned to draw their subjects in pencil or sepia wash. In their compositions they sometimes used the techniques of copper plate hatchings, scratches and shadows under the western influence¹¹. An excellent example of native artist learning the principles of academic art through such imitation is that of Mummo Jan, a company painter from Lucknow¹². Mummo Jan must have been instructed to copy the works of European masters as is shown by one of his composition of two nudes (acc.no.8301) in the Bharat kala bhawan which seems a direct descendent of Signorelli's study of two nudes in the Louvre. Another work depicting an old man and a youth (acc.no.8384) seems to have been inspired by the Libyan Sibyl in the Sistine Chapel. Detail of each muscle as it stands out by clever manipulation of colour and thus makes the figure resemble a sculpture is noteworthy in the first figure. Renaissance sculpture responsible for reviving Greek classical composition seems to have been the basis of the nude torso (acc.no.8319). In yet another work a hand holding a hukka clearly seems to have been

¹¹ Biswas, T.K, op. cit.

¹² There are two albums of paintings and drawings of this artist in Bharat Kala Bhavan

Ibid.
imitated from Christ’s hand drawn by Durer\textsuperscript{13}. The style of company painting went on gaining popular acceptance throughout eighteenth and nineteenth centuries. With the introduction of photography there was further assimilation of the western techniques\textsuperscript{14} (plates 45A-45B and 46).

Although there is quite obvious impact of European realism on the style of company painters yet the credit of producing completely westernized Indian painting goes to Raja Ravi Varma who learned the European technique of oil painting and successfully applied this alien method and style to reproduce the age-old religious and mythological subject matters\textsuperscript{15}. Medium of oil

\textsuperscript{13} Misra, T.N, "Westernization of Indian Art", Delhi, 1996, p30.

\textsuperscript{14} Photography arrived in India in early 1840. Commercial photo studios were established in major cities where daguerrotype portraits were popular. Within a decade, Bombay, Madras and Calcutta each had a photographic society holding annual exhibitions of its members.


\textsuperscript{15} Raja Ravi Varma was born in 1848 in an important feudal family of Travancore at Kilimanoor. Among the family members were musicians, poets and Sanskrit scholars. His maternal uncle Raja Raja Verma was an accomplished painter and his mother had a passion of music and composed for the traditional opera performances called ‘Tullal’ in the feudal courts. He was sent to Thiruvananthapuram at a young age where he was given education and his artistic leanings got further boost as he had already shown an inclination for painting while as a child he used to draw on walls with charcoal. There he was acquainted with the European art through books and magazines that greatly influenced him.
painting was a great new world for him and soon became his passion though he was not the first Indian to explore this medium as some Indian artists had already acquired a flair for this alien medium\textsuperscript{16}. His uncle Raja Raja Verma, himself a Tanjore artist, not only gave the first drawing lessons to Ravi Varma, but also took a keen interest in his further training and education with the help of the ruling king, Ayilyam Thirunal. At the age of 14, Ravi Varma was sent to Thiruvananthapuram where he stayed at the Moodath Madam house of the Kilimanoor Palace and was taught water painting by the palace painter Rama Swamy Naidu. Here Varma's talent was nurtured by the personal interest of Ayilyam Thirunal who exposed him to the famous paintings of Italian painters. In the palace he became familiar with some Italian Painters and literature on European art, which helped him in grasping the nuances of painting as a whole and oil painting in particular. Also, he went through a book, “Hindu Pantheon” by Edward Moor F.R.S that was useful in studying the development of religious pictures that corresponded with Indian temple idols\textsuperscript{17}. He

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\textsuperscript{16} Aliangiri Naidu had mastered the medium of oil painting and his paintings were of exceptional quality. Other artists were Rama Swami Naicker who was a court painter and Arwnrugham Piilai who was an assistant of the former.

\textsuperscript{ibid}, p38.

\textsuperscript{17} Neumayer, Erwin and Schelberger, Christine, op. cit., 2003.
could also study the paintings available in the royal collection and observed the European artists at work in the court. He learnt about the anatomy of the human body besides other fundamentals of western art through European art books and the works of artists\textsuperscript{18}. Earlier, Ravi Varma had been using the indigenous paints made from leaves, flowers, tree bark and soil which his uncle Raja Raja Varma helped prepare for him. It is believed that an advertisement in a newspaper led him to buy his first set of oil paints which was brought from Madras. His essential dilemma however lay in acquiring the correct usage of this medium since in those days the medium of oil painting was new and the technique equally elusive. Probably only one person in Travancore knew the technique of oil painting - Ramaswamy Naicker of Madurai, who, recognizing a potential rival in Varma, refused to teach him the technique of oil painting. Naicker's student, Arumugham Pillai would actually sneak into Moodath Madam at nightfall to share his knowledge with Varma, against his teacher's wishes. The opportunity to watch a visiting Dutch portrait artist supplemented this covert education. Through trial, error and hard work, Ravi Varma worked with the pliable medium, learning to blend, smooth and maneuver the flexibility that was afforded by this slow drying substance\textsuperscript{19}. It is possible that Raja Ravi Verma had watched Theodore Jensen surreptitiously at work. Ravi Verma’s early works were carried out in the traditional mould but gradually he picked up elements of European painting particularly from European book

\textsuperscript{18} Ibid.

\textsuperscript{19} Ibid.
illustrations, poster-advertisements and from pre-packed European
merchandises labels etc (pl-47). However the oleographs or
chromolithographic prints from Germany had the strongest impact on
his style of painting\textsuperscript{20}. Many of his works were either modeled upon
photographs, European compositions or from book illustrations in
European magazines, for example in his painting Damayanti, 1894
which later became a popular oleographic print, the composition is
clearly based on a still from a theatre show named ‘The Feast Of
Roses’ in which the heroine is shown seated by a window with her left
arm supporting her head in a melancholic pose. Damyanti poses in
quite a similar manner (pl-48). He modified the original composition
by converting the window into a terrace with Indian style of
architecture. Although he used models for his paintings yet he did not
copy his model in naturalistic terms rather he idealized it according to
his own sense of beauty and created that ‘image which he
conceptualized on the basis of its description in the literally sources,
such as that of Sarswati, Damayanti or Judith\textsuperscript{21}. His works clearly
enunciate the principles of European painting like the modeling of
forms, colours, creation of depth often through linear perspective as
in paintings like ‘Draupadi at the court of Virat’ (pl-49). His paintings

\textsuperscript{20} These cheap German oleographs had become popular all over the world since
the mid nineteenth century.
Ibid, p1

\textsuperscript{21} See(plates 20, 21 and 22) “Popular Indian art; Raja Ravi Verma and the
are noted for the organization of all elements of painting in such a manner that the climatic moment of narrative would acquire a clear dramatic focality\(^22\).

He modified and manipulated the stylistic features of European painting according to the needs of the narrative, thus, creating a new syncretistic model for painting which was to affect a large number of Indian painters like Hemen Majumdar in Calcutta, Pestonji Bomanji in Bombay, Sobha Singh in Punjab and so on. Thus, Raja Ravi Verma rightly deserves to take the credit for “the first substantial achievement in the Modern context in India in the new medium of oil painting, and that too without the benefit of a systematic training in an academic institution or under a competent instructor”\(^23\). His works reveal influences of Raphael, Vermeer, David, Ingre and Manet and he ‘found his model, both thematic and stylistic, in French Neo-classicism and his art contained messages of high

\(^22\) He very quickly understood and grasped the principles of European art. The growing craze for realistic portraiture in the contemporary India provided him ample scope as a commercial painter. Thus, he soon became a highly paid painter and was offered numerous commissions by the kings, nobles and other members of the Royal family in Mysore, Puddukottai, Vadodara and Bhavnagar. He was the most preferred painter particularly for portrait painting among the Royal families of Puddukottai and Mysore during the celebrations of coronation of their rulers. He was also asked to paint series of large pictures on mythological subject matter which also became a fad in India later.

moral order tailored to suit the quest for national identity in every sphere of life. Apart from the painter, traditional Indian sculptor too came under the influence of the western art during the British rule. The British imported an altogether new mode of representation into the country. The earliest examples of the art of sculpture done by the British or other European artists in India were monumental sculptures. Most of these works were executed by some of the well known British sculptors of that time such as John Flaxman, Thomas Banks, Sir Richards Westmacott, John Bacon, Mathew Noble etc. Initially the British only commissioned such works, later, however, the various Indian rulers also began to patronize such works. An important example of such monumental sculptures is the Statue of ‘Queen Victoria’ on the pedestal of which is recorded that a local Rajah commissioned it in 1887. Therefore,

24 Mago, P.N, "Contemporary Art In India", National Book Trust, New Delhi, 2000, p 27

25 Bhandari, R “Modern Indian Sculpture: A Study and Development of Subject Matter And Form”, Unpublished Thesis for the Ph.D Degree, Panjab Univ. Chd. He categories these sculptures in three formal types (I) single figure sculptures (ii) group sculptures (iii) and equestrian statues.

26 Ibid.

27 "This Statue is erected In token of his loyalty, respect admiration of her Majesty’s many virtues by her faithful subject Rajah Goday Naraen Guptea Rao of Sree Goday family Vizagapatnam. Presented to the city of Madras in commemoration of her Majesty’s jubilee."
these concrete and three-dimensional forms had a great influence on the Indian mind. Gradually the mind of traditional Indian image-maker who made idealized images of Gods and Goddesses came under the spell of altogether new kind of approach to the rendering of form which valued the physical and material appearance of the subject over a ‘memory image’. Another significant factor was the beginning of representation of secular subject matter along with that of religious or mythological by the traditional Indian artists under the influence of the works by European sculptors. A changing artistic perception may be found in the works by Birbhum sculptors and clay modelers of Krishannagar in Bengal. In these works the influence of the European sculpture is apparent in the treatment of form particularly the human body which is rendered with a better awareness of organic structure rather than in a stylized idiom. The sculptor’s primary concern appears to execute the form in a realistic manner. Soon the process of hybridization began to influence the forms containing

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Ibid.

28 Since the beginning of nineteenth century in the area of Birbhum in Bengal, many indigo factories were set up as a result many European residents settled there. The traditional terracotta sculptors of this region quickly captured the social and general behavior of the new settlers in their art and while executing European subject-matter viz. costumes and mannerism of the British, the traditional Indian artists began to pay particular attention to the articulation of human figure.

religious and mythological subject matter as well\textsuperscript{29} (pl-50). However, the specific stages of these new developments cannot be clearly delineated. Whether these native artists were provided with European prints in order to direct them to work in the style of European artists can not be proven yet there can be no doubt about the fact that these local artists were in, someway or the other, constant touch with the works of European artists and were being encouraged to improve upon their style of work by imitating examples of European art. Two clay modelers namely Jadunath Pal (1822-1929) and Nobo Kumar Pal of Bengal were inducted into the 'Schools of Industrial Arts' in Calcutta by British authorities. They were appointed as teachers in the modeling section of the school\textsuperscript{30}. It may therefore, be concluded

\textsuperscript{29} In the group sculpture depicting Siva, Parvati and Ganesha as an infant from the temple of Rasamancha at Hetampur in Bengal; it can be clearly discerned how the native artist was striving to imbibe the values of European art as he tries his best to represent the images of Siva and Parvati in a realistic manner. The realistic figure of bull also represents the changing artistic sensibility. Bhandari, R, Modern Indian Sculpture: A Study of Development of Subject-Matter and Form, unpublished Ph.D Thesis, 1997, p37.

\textsuperscript{30} Jadunath participated in a number of international exhibitions and his works were displayed for instance in an exhibition in Melbourne (1880), 'Indian Pavilion' at Amsterdam, Colonial Exhibition in London, Glasgow 1888 and Agricultural Exhibition in 1906. Dey, Mukul, New Delhi, 1959, p168. See also-Kamal, "Bharatar Bhasker O Chitrasilpi" (Bengali) Calcutta 1984, pp93-94 and p168.
that the socio-political and artistic reasons behind the change in style, subject matter, treatment of form and the artistic intentions of both painter and the traditional image-maker were similar. Since both the traditional painter and sculptor were subject to the same socio-political and artistic changes, both followed more or less the same trajectory, even as the political and cultural hegemony of the British gradually brought about changes in the Indian aesthetics and introduced all new concepts of art and art education.

It is significant that the approach of the British towards Indian art played its role in the development of the process of the formal training of Indian artists. Not being properly equipped to appreciate the lyrical and ideational qualities of the works of native artists they were yet highly appreciative of the skill and dexterity of the hand of the artist. They found the traditional Indian artist deficient in scientific knowledge of the language of art and their ability to create illusion of nature. Another important reason of opening up of art schools was the demand for Indian luxury crafts by the British public which became the major point of consideration for the initial policy makers in the colonial India in the second half of the nineteenth century. Therefore, they thought it appropriate to perpetuate the Indian artistic crafts by imparting Western academic training to Indian artists\(^3\). The Indian industrial arts were perceived by the British to be

\(^3\) Lessons in linear geometry, freehand outline drawing, shading and drawing from actual objects were prepared by Mr. Redgrave of south Kensington in order to develop the native artists’ ability to copy.

“Quinquennial Reports on The Progress of Education in India 1887-1901”.

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declining thus, mechanic’s institutions were opened for imparting ‘useful knowledge’ to the native artisan. Following the recommendations of the select committee in 1835, schools of art were set up. The first ‘western’ art school was founded by Charles Malet in Peshwa’s domain at Pune (Poona) in c. 1798 to enable native painters to assist visiting British artists. The school was run by James Wales following whose sudden death, the school closed down. Calcutta Lyceum sought to encourage arts and sciences among Bengalis with lectures, exhibitions and an art school.

Initially the role of these art schools was limited to the vocational and technical training in order to produce trained personnel to work in such branches of industry to which art was applied. Gradually the curriculum of the art schools expanded to the teaching of rudiments of academic art conventions so that, the professionals like skilled drawing masters, draughtsmen, surveyors, engravers and lithographers could be made available. Most of such institutions in the major presidency cities began as the school for industrial arts.

In Bombay a school of industrial art was started under the first superintendent J.L Kipling. It was proposed to set up a National Art School in Bombay for the establishment of which Sir Jamshetjee jeejeebhoy offered RS -1,00,000 to the

32 To quote Ruskin, “Indians will not draw a form of nature but an amalgamation of monstrous objects”


33 Ibid, p30
directors of the East India company. Initially some drawing classes were held. Later, workshops and studios were built and also the professors were brought from England to instruct the pupils. By 1878 the building of the school was completed. Lockwood Kipling became its first superintendent in 1864 and remained its head till 1875. The institution was undertaken by the Government of India in 1864\textsuperscript{34}. In Calcutta the school of art began as a ‘Mechanics’ institute in Feb. 1839. Dr. Fredrick Cobyn, who was the editor of the Indian review and Tarachand Chakraborty of ‘Young Bengal’ fame composed the Managing Committee of the mechanics institute founded in 1839. The School of Industrial arts began in 1854 under the direct influence of Lecture on “Union of Science, Industry and Arts” delivered by Colonel Godwyn, urging the necessity of teaching youth of all classes in industrial arts based on scientific methods. The institute began to function under Dr. Fredrick Corbin where drawing classes were run under C. Grant, later in 1854 it was remolded into Industrial Art Society\textsuperscript{35}. Similarly in Madras the school of art evolved from an earlier formal art teaching class which was established by Dr. Hunter in 1850\textsuperscript{36}. Hunter ran the industrial school at his own expense. His objective was to improve native taste by ‘humanizing the culture of fine-arts’. The government approved of a grant in aid in 1852 to this school for purchasing ‘casts’, ‘models’ and ‘studies’ considering the

\textsuperscript{34} Parimoo, “The Paintings of Three Tagores”, M.S Univ. Baroda, 1973, pp34-41

\textsuperscript{35} Hunter, A, “Report on The General Progress of Art Education: 1865-1866”.

\textsuperscript{36} Rao, Ramachandra, “Contemporary Indian Art”, Hyderabad, India 1969, p4.
future prospects. An industrial school was also opened in Lahore in 1875.

In 1855, the department of public instruction was set up in the presidencies and the art schools were brought under the control of the government. The art school in Calcutta came under the control of government in 1858, the art school in Bombay in 1864 whereas the school in Madras had continued to get government grant since 1852. With the ambitious plan of bringing progress in the subject nation, these schools become ‘vehicle for disseminating European taste’ after the assumption of government control.

In fact the beginning of the growth of these art schools coincided with the development of industrial and technical education in India which was first referred to in the following word of Educational Dispatch of 1854 from the secretary of the state:

“Our attention should now be directed to a consideration... too much neglected, namely how useful and practical knowledge suited to every station in life may be best conveyed to the great mass of the people”.

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37 Ibid, Mitter, Partha, op. cit.
39 Mitter, P, op.cit,p32.
40 Memorandum on Technical Education in India prior to 1886 by A.P Mac Donnell, dated 23rd July, 1886, Government of India in its resolution no.10/399 dated 23rd October 1884, para 21 pointed out the bifurcation of studies.
In 1883 the education commission of government of India considered several questions and possibilities as regards technical and industrial education in order to relate the training and education of the native youth to their future occupations. The committee desired that an effort be made to encourage every variety of study which was likely to direct the attention of native youth to industrial and commercial pursuits. Since, while examining the state of Technical Education in various provinces at a later date it was found that not many steps had been taken by the local governments to improve the industrial and practical training, it was suggested further that the industrial schools and technical education must be regarded as an integral part of the general education rather than a separate entity and study of drawing was emphasized. The government of India in

41 Government of India in its resolution no.10/399 dated 23rd October 1884, para 21.

42 It was realized that since "science is the foundation of every branch of technical instruction, the principles of science ought to underlie the education of those whose aim in life is the practice of the industrial arts". Thus the training necessary for those who would follow the industries to which art was applied was divided into the following categories:

(a) Training for architect, artists, draughtsmen and designers.
(b) Training for engravers, wood-work manufacturers.
Memorandum on Technical Education in India prior to 1886 by A.P MacDonnell, dated 23rd July 1886, "Selections From Educational Records of The Govt. of
its resolution of 18th June 1888 (no.199) pointed out the various kinds of Technical education to impart considering the immediate requirements of the country and the attachment of drawing and design schools to the Railway Workshops and factories since it was assumed that there would be a demand which would repay those who acquire superior skill in local industrial schools.\textsuperscript{43} The instruction in drawing was considered to be the most valuable and was greatly emphasized\textsuperscript{44} as is clearly evident from the elaborate description of

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\textit{India, Vol-IV}, “Technical Education In India, 1886-1907”, National Archives Of India, New Delhi, 1968.
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\textsuperscript{43} A.P. MacDonnell while writing about the different types of Technical schools which were found to exist in various provinces described schools of art under the class of “special trade schools not giving literary instruction for teaching improvements in an industry under school officials”. He makes an exception about the school of Art in Lahore which he describes under class of special schools for training artisans in foundries, workshops, etc.

\textit{Ibid.}

\textsuperscript{44} It was observed that most of the students who came to take admission in the schools of arts intended to learn artistic drawing and used to continue learning a trade in order to get free education in drawing since they hoped to get a drawing Master’s job in some school after the training. The drawing classes were attached only to the schools run by Government and two certificate courses were offered. The school masters who held the qualifying certificates and taught drawing in their schools were given an additional grant.

\textit{“Education Report by Mr. Lee Warner, 1885-86 about Sir Jamsetji Jiji Bhai School of art”}. 

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various branches of drawing in the report on practical and technical education of 1901 by Sir Edward C. Buck in which he refers to the Irish commission report in order to clarify the distinction between different types of drawing viz, freehand drawing, mechanical drawing, model drawing, brushwork, colour work, etc. He stated that the instruction in drawing is of utmost importance and apart from its educational value it helps in developing human faculties that are indispensable for technical education and industrial callings. He also observed that although the instruction in drawing was acknowledged in all the provinces yet the progress made was insufficient due to lack of trained drawing masters and training teachers. He pointed out that it was geometrical drawing which was the most important for education purposes, particularly in primary and rural schools. Prof. Huxley also pointed out in the Educational conference at Simla in 1901 that the prevailing system throughout India was the teaching of

45 The Irish commission report describes the term Freehand Drawing as the method of drawing of reproducing on the same or different scales without mechanical aid of examples, which have already been drawn on the flat. Mechanical Drawing is the drawing produced by the aid of instruments whether copies of drawing, plans to scale, construction of geometrical figures and is also known as form of drawing i.e included under the term 'Geometrical Drawing'. The term Model Drawing is applied to the pictorial representation of solid forms without mechanical aid. In addition, there is a mention of the technique of using brush and colour in place of pencil to make a drawing.

Ibid.

46 Ibid.
freehand drawing of a rather high standard which was unnecessary and did not serve any useful purpose except in higher schools, where as the practice in the construction of geometrical figure on the other hand was a mental exercise requiring thought and reasoning and also it was a training which will be useful in future life\textsuperscript{47}.

The reason behind the encouragement of Indian crafts by the British was not only that they were too appreciative of the traditional Indian crafts, infact their action was guided by commercial purpose as well for there was a flourishing market for Indian crafts in England in the early nineteenth century. Thus, the growing interest in studying Indian crafts and Indian sense of design led to the popularity of Indian manufacturers in Britain and other European countries\textsuperscript{48}. As a result the schools of art were

\textsuperscript{47} “....a mechanical i.e (geometrical) drawing eminently utilitarian, and does not demand from a teacher or pupil any skill in the unaided use of a pencil that can’t be easily acquired. It may, however, be made the means of much useful training and mental discipline. The copying of rectilinear figure by means of the ruler and pencil, but without resorting to measurements is a useful exercise for young children in accurate observation and judgment of relative distances”. Ibid.

\textsuperscript{48} Sir George Birdwood in his "The Industrial Arts of India", (1880) which he published in connection with the collection of Indian decorative art at the South Kensington Museum was an expanded form of the catalogue of art industries of India prepared by him for the Paris international Exhibition of 1878, he emerged as a champion of Indian decorative arts. He held responsible the unique social structure of India for the marked excellence of the ornamental art of the country in both conception and execution.
established where traditional Indian art manufacturers were commissioned under the supervision of master artisans in order to promote sale. Later, however the colonial rulers realized that it was their duty to teach correct principles of representations to the Indian artists because they were so highly disgusted with the images of gods and goddesses which were carved and painted as per the ancient Indian principles of representation by the traditional artists. 

British attitude towards the Indian art is evident from the critical remarks of the European connoisseurs of Indian art which points to the fact that painting and sculpture were denied existence as "high art" in India. James Mill the author of 'History of British India' despite his general low opinion of Indian art had some appreciation for Indian crafts. According to Mill the 'Fine' and 'Applied arts' were clearly distinct from each other. Whereas 'intellect' was a prerequisite for 'Art', only a certain degree of 'skill' was required for carrying out a

49 It is surprising to encounter George Birdwood's notorious statement on the art of sculpture in India in which he refers to the Indian deities as "monstrous" and "unsuitable for higher forms of artistic representation".

50 An art which was based on an imperial study of nature in a thoroughly scientific manner for example the classical art was worthy of being called "High Art" according to Ruskin.
work of 'craft'. This judgment of Mill played a major role in formulating the structure of the curriculum of art schools in India despite the disagreement of people like Owen Jones, Henry Cole and William Dyce. William Morris particularly disregarded this view. Miller was all praise for the work done by Cole and Dyce who had set up schools of art in Britain and were instrumental in presenting the examples of Indian art to the European public through the British Art Education movement. He supported the views of George Birdwood that the British Government in India was largely responsible for the destruction of local industries with its wave of industrial revolution.

51 Reported by A Hunter, superintendent of the Madras school of industrial art, Madras, 1867.

52 In his lecture on "The Art of The People" delivered at the Town Hall in Birmingham on 19th February 1879, William Morris praised the efforts of the cole group for presenting the decorative arts of India to the British public, and referred to the art objects of India as "beautiful, orderly, living in our own day and above all, popular". Mitter, P, Oxford 1977, op.cit, p-250.

53 "now it is a grievous result of the sickness of civilization that this art is fast disappearing before the advance of Western conquest and commerce, fast and everyday faster. While we are met here in Birmingham to further the spread of education in art, Englishman in India are, in their short-sightedness, actively destroying source of that education-jewellery, mental-work, pottery, calico-printing, brocade-weaving, carpet. Making –all the famous and historical arts of the great Peninsula has been for so long treated as matters of no importance, to be thrust aside for the advantage of any paltry so called commerce".
This was how the British were convinced of the justification of devising the curriculum of the art schools in India on the principles of art education followed by the Royal Academy of art, London. It was also a period when the western crafts had begun to pose a competition to the traditional Indian manufactures. British manufactures were becoming instrumental in slowly ousting traditional Indian village art industries. By the second half of the nineteenth century the destructive effects on the Indian art manufactures caused by the Industrial Revolution became obvious, and "...in order to pay for an increasing volume of imports it became necessary for the Government itself to take action"\textsuperscript{54}.

The syllabus of these art schools was formulated on the pattern of British model of art education of the South Kensington which laid stress on training the artisans and also creating a dividing line between the 'artist' and the 'artisan'\textsuperscript{55}.

However the focus of most of these schools remained the encouragement of industrial arts, even though often these were referred to as 'Art Schools' in the government reports on administration of public instruction and education. That already by the 1890's a unique character and function of each of these schools had become apparent is quite clear from the rewards of A.M Nash, who in his report on the progress of education in India from 1887-1892

\textsuperscript{54} Archer, "W.G. India And Modern Art", London 1959, p23.
\textsuperscript{55} Letter from Hunter to Griffith, Principal, Bombay School of Art, 26 April 1867.
referred to the report of the committee of North Western Frontier Provinces said, “The industrial school of Madras endeavors to turn out art workmen, Bombay and Calcutta schools to produce drawing masters and the Lahore school pays more attention to design and architectural decoration”56. J.A Richley, in his ‘Report on progress of education in India 1917-1922’ remarked, ‘There are five government schools of art in India, situated at Calcutta, Madras, Bombay, Lucknow and Lahore. The name given to these schools is somewhat misleading. Although they all include departments of art in the narrowest sense of the word, i.e., drawing and painting, their activities are chiefly devoted to the encouragement of industrial arts and its application under modern economic conditions’57.

Thus, About 1900 these schools of art and industry that dealt with particular professions and trades were found to be primarily teaching drawing for training drawing masters and draughtsmen. It was desired that schools of art and the industrial schools would make an impression on the industrial life of India and the smaller industrial schools pertaining to various native art industries were in fact supposed to look up to the Government schools of Art as their source of inspiration and guidance58.

58 Apart from these premier industrial art schools there were several smaller industrial schools functioning throughout India with the objective of encouraging native art industries like St. Joseph’s Industrial School, Coimbatore. A brief
Training in craft was an essential part of the schools of art particularly in Madras and Lahore. The primary function of a school of art was “to maintain, restore and improve oriental art in all art industries and manufacturers”\(^5^9\). Certain trades namely lithography printing, architecture, designing, painting, and sculpture, wood engraving and photography were also taught in these schools. Objects were manufactured by these schools and were exhibited for the purpose of sale for example J.J school of art conducted Reay Art Workshops, and art schools in Lahore and Madras were particularly devoted to the practice of indigenous crafts (pl-51). It had begun to be sensed also that these schools were not fulfilling their requirements adequately due to the “the breach of the rule that the trades should be taught in the locality of the trade”\(^6^0\). It was also felt that since the training was limited to the teaching of trades in the colonial period the school became, what it was never intended to be, a commercial description of institutions of this nature functioning in colonial Punjab is given on pages 163-165.

\(^5^9\) For further detail see pages 82-84.

\(^6^0\) “… the students do not follow and never have intended to follow, the trade which they have taken the trouble to learn, partly because they have no capital or facilities for carrying it on in the neighborhood and partly because they have not been selected from the right class. Thus the main objective of the art school which is to preserve, restore and even to improve by its influence oriental art industries is defeated”.  

“Selections From Educational Records of The Govt. Of India, Vol-lv”, Technical Education In India, 1886-1907, National Archives Of India, New Delhi,1968, p156.
institution as pronounced emphasis was laid on the making of objects like making of carpets, vases, figured ware which could be sold in the market\textsuperscript{61}.

J.P Hewett, the secretary to the Government of India on 20\textsuperscript{th} November, 1901 (Calcutta) while giving a brief account of functions of the schools of art in India, wrote, ”Schools of art have been established by the state of Madras, Bombay, Calcutta and Lahore and almost every variety of technical and industrial school has been attempted in one province or another. The question whether schools of art should continue to be maintained by the state was discussed in connection with Lord Kimberley’s Educational dispatch no. 128, dated the 9\textsuperscript{th} November 1893, and the report of the art conference which was assembled in Lahore in 1894. The conclusion of the government of India was that in the then existing stage of Technical Education, it would be a mistaken policy to insist on casting all the provincial arrangements regarding Technical or Art schools in the same mould\textsuperscript{62}. He furthered that the principles which had been

\textsuperscript{61} Ibid.
\textsuperscript{62} “They considered it desirable that each province should workout the scheme for such institutions on its own lines and anticipated that the experience thus gained would facilitate the information of broad and general conclusions. In his Educational Dispatch no.9, dated the 6\textsuperscript{th} February 1896, the secretary of the state agreed that it was in expedient to withdraw state aid and control from Indian schools of art, and the public expenditure on them is justifiable on condition that they are so directed to as to be really beneficial to Indian art... Lord George Hamilton proceeded to lay down that the main function of a school of art should be to improve the Arts and Industries of the country”. 

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referred to in the past had not put into practice to great extent thus, it was felt that the schools of art had failed to promote either art or art industries of India and were rather being utilized as commercial ventures.

To redeem the situation in 1936, the experts of the board of Education, England were invited by the Government of India to advice on the subject of Technical and Industrial Education. The experts included Mr. Abbott and Mr. S.H.Wood who were His Majesty’s Chief Inspector of Technical Schools and Director of Intelligence, Board of Education respectively. After investigating the matter and a survey of the technical schools of the country, they submitted their report in 1937. The major recommendations that related to the teaching of art and crafts were as follows—

(1) Manual work, that is, creative manual activities of diverse kinds, should be part of the curriculum of every school.

(2) More systematic attention should be given to the teaching of art63.

The four institutions which played a seminal role in the development of arts in India as also defined the principles of art education that in some form or another remain relevant till today. In 1853 Sir Charles Trevelyan wrote about an institution that he proposed to set up at Marlborough House which would serve as a model for establishing an art institution in Calcutta, he wrote that

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63 Report on Vocational Education and Administration of India, 1937 by Abott and S.H.Wood

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there was a need to give advantage to the natives of India in the cultivation of arts since in order to favour the British manufactures imported into India and partly by levying a heavy duty upon Indian manufactures imported into England; the great branches of Indian manufacture had been swept away. Consequently it was considered that the British had responsibility in this respect to give "Indian fellow-subjects every possible aid in cultivating those branches of art that still remain to them".

A school of industrial arts was established in Calcutta in 1854 as a private enterprise by some distinguished Indians and British officers who formed a society named Industrial Art Society. Justice Hodgeston Pratt and Rajinderlal Mitra acted as the secretaries of the society. The institution set up by the society was called the School of Industrial Arts for which instructors were brought from England for teaching clay modelling, painting Engraving, Etching and Lithography and also photography. In 1864, the Government took over the control of this institution and it came to be known as Government School of Art and Crafts. The subjects being taught earlier with more emphasis on industrial training were (i) Ornamental and figure drawing (ii) Wood-engraving (iii) Lithography (iv) Painting in oils (v) Modelling and plaster casting (vi) pottery and (vii) photography. For the post of first principal of this institution, Mr. Richard Redgrave was approached who was the superintendent of the London School of Designs. The selection of Redgrave as the

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64 Ibid, p23.
Head of the institution reveals that the intention of the British administration was in no way to introduce academic training for its main focus was on instruction in design and to encourage the indigenous branches of craft which they admired as also “... to introduce some industrial and graphic art on the Western lines just to have trained hands for reproduction and publication works” (pl-52). On the recommendation of Redgrave, H.H Locke became the principal of the Government school of art, Calcutta, in 1864. Locke paid more attention to the management of the school. He extended the existing school curriculum. “Drawing, painting, modeling, lithography and wood-engraving continued to form the basic course outline, with the courses of instruction in each broken down to a more detailed stage- by-stage program. An important innovation in the curriculum was design, which included on the one hand, elementary lessons in the theories of line, colour, form and composition and on the other, technical training in the application of these theories in the ornamentation of textiles, pottery, mosaics, wood and metal-work or even mural paintings.

Therefore it is clearly evident that the authorities aimed at giving to school the shape of an institution of design. But the paradox lay in the fact that whereas on the one hand attention was paid to the heritage of Indian ornamental arts, on


67 ibid, p61

68 see illus. no. ( 59-60,71,108-110 ) of Indian ornamental designs being used as models of study by the students of the art school.
the other, the stylistic principles of Europe remained the preferred mode of expression. The emphasis was laid more on the training of the students for specific skills and future occupations for example the courses for drawing masters, wood-engravers, designers and for draftsmen and others fashioned in the direction of their future employment. In 1881-82 classes were opened for decorative painting, landscape, drawing and painting for the first time. Jules Schaumburg, the assistant superintendent who had become principal for a very short time of only a few months made provision for the nature study and a systematic study of figure drawing. In 1874 he was elected as an Associate Member of the Royal Asiatic Society of Bengal for his knowledge of classical Indian sculpture and paleontology. However, Signor O Ghilardi assistant principal who also became principal for a brief term in 1885-86 made a significant change, by introducing fresco painting based on the principles of ancient Indian art. Sadly Ghilardi did not get a good response from his students when Fresco painting was introduced for 'reinstating Indian art in its original brilliancy' 69.

An art gallery adjoining the school of art was founded by Viceroy Lord Northbrook in 1876 and had a collection of European specimens of 'fine-arts' for the purpose of study for the students “so that the eyes of the young might become accustomed to

the observation of what is beautiful in the form and colour of all objects"\textsuperscript{70} and also to cultivate public taste for art.

In 1887, William Henry Jobbins from England became the Head of this institution (June 15\textsuperscript{th} 1887-Sept 1895). He emphasized a thorough grounding of the principles of academic art. He was the first person to support the idea of including the subject of drawing in syllabus for general education that materialized in the year 1888\textsuperscript{71}. Jobbins however, was not much impressed with Indian design art and did not encourage this branch like Schaumberg, H.H Locke or Olinto Ghilardi. Jobbins’ principal object was to “inure the Indian student with the Western method trend"\textsuperscript{72}. The art school strictly followed the academic training methods and realistic conventions of drawing painting, sculpting and print-making. The main focus of education was on the applied and industrial arts and teaching of

\textsuperscript{70} The main purpose of art gallery was to help imparting a correct academic style to the students who had aptitude for painting, “not that they might learn to produce feeble imitations of European art, but rather they might study European methods of imitations and applied them to representation of natural scenery, architecture, ethical varieties and costumes of their own country”.

Minute by the Lt. Governor of Bengal announcing the establishment of the art gallery in connection with the school of art on 15\textsuperscript{th} Feb 1876, No. 60, quote by Thakurta, T.G, Cambridge, 1998.

\textsuperscript{71} ‘Silpa Kusumanjan’ was the first vernacular art journal which made the initial suggestion in the introductory notes of its first issue about including the subject of drawing in the general education.

academic principles and conventions was only secondary issue as “...the minimum of arrangement for teaching ‘Oil’ or ‘Portrait’ painting in the school was provided more to meet the desire and enthusiasm of the students than from the authorities’ own initiation”

The school attracted many young men from the middle-class Bengali society who wished to pursue the profession of a painter or hoped to get employment as Drawing Masters in schools. It is from around 1860’s that a number of Indian students of the school began to emerge into the light of day, one of whom was Anand Prasad Bagchi. He was one of the most noted Indian artists of this time who was a close associate of Locke, Schaumberg, Ghilardi, Jobbins and also of E.B Havell and later also served the Calcutta Government school of art and crafts as Head Master. Anand Parsad Bagchi and Shaymacharan Shrimani were among the first batch of students of the school of Industrial Arts in Calcutta (1854) who were absorbed by Principal H.H.Locke into the teaching staff of the institution about late 1860s. Annadaparsad Bagchi had earned prominence while he was a student under Locke when he was selected and sent to Orissa for making drawings for Dr R.L Mitra’s famous book ‘The Antiquities of Orissa’ and later for his second volume on Bodh Gaya. Another noted Indian artist was Shyama Charan Shrimani who also served the institution as a teacher of

73 ibid, p759.
Geometrical Drawing. He was a pioneer in giving the idea of indianisation of art training much before E.B Havell and Abanindranath Tagore\textsuperscript{76}.

A new phase in the history of the institution was begun with E.B Havell’s appointment as principal on 16\textsuperscript{th} July 1896 who was an ardent admirer of Indian art and earnestly desired to acquaint his students with the art traditions of India and Indian aesthetic sense. This new and fresh approach of teaching becomes evident from Havell’s comment on the system of training followed in the school\textsuperscript{77}. Havell deplored the policy of imparting Western art education to the Indian students and made a pioneer effort to Indianise the curriculum of the Government school of art. According to Havell the art of the British “gave no spiritual impulse and afforded only the poorest mental pabulum, with its Mechanical perspective, not related like oriental perspective to the laws of design but only empirically, to the science of optics; with its anatomy, likewise unrelated to artistic thought; and its “principles” which even the British failed to put into practice”\textsuperscript{78}. Infact his real challenge lay in formulating

\textsuperscript{76} ibid, p-141.

\textsuperscript{77} Havell remarked, “The study of design, the foundation of all art was entirely ignored, and throughout the general drawing and painting classes the worst traditions of English provincial schools of forty years ago were followed. There were no general classes for practical geometry in mechanical drawing and perspective. Oriental art was more or less ignored there by taking the Indian students in a wrong direction”.
Quinquennial Report on the Public Instruction 1892-93, Calcutta.

\textsuperscript{78} Archer W.G, “India And Modern Art” London, p29.
a system to take place of the old British pattern of education. In his opinion the Indian artist must lark back to his past for inspiration and must paint 'traditional themes' express traditional sentiments and employ traditional styles\textsuperscript{79} (pl-53).

In his effort to abjure the British system of teaching art Havell’s first step was the discontinuation of the ‘antique’ class and abolishing the practice of copying European casts\textsuperscript{80}. He rather advocated the idealistic art of Budhist and Hindu period while comparing Budhist sculpture with Greek art he wrote, “The Hindu artist believes that the highest type of beauty must be sought often not in the imitation or selection of human or natural forms but in the endeavor to suggest something finer and more subtle than ordinary physical beauty. The Indian artists would create a higher and more subtle type than a Grecian athlete or a Roman senator and suggest that spiritual beauty according to his philosophy attachments and the suppression of worldly desires\textsuperscript{81}. To this end principal Havell reorganized the Art gallery of the school and precious collections of Indian paintings, manuscripts and Tibetan banner paintings were

\begin{itemize}
\item \textsuperscript{79} “...to return to the past, as Havell had suggested fulfilled two very different needs. On the one hand, it revived the only existing sources of national art, but, on the other, it consciously escaped from a painful present. If freedom was remote and unattainable, it was only by rejecting the present that illusions of freedom could be gained”.
\item \textsuperscript{80} Havell infact discarded these European plaster casts and also began to sell the European pictures by auction.
\item \textsuperscript{81} Ibid, p31.
\end{itemize}
displayed and the earlier collection of European specimens was removed altogether\textsuperscript{82}. Also he procured several casts of Indian iconographic sculpture for the students to study which was of course necessary for the understanding and appreciation of Indian art\textsuperscript{83}.

The major changes that were brought by Havell in the school curriculum were:

(i) Oriental art was made the basis of all instructions and the study of ornamental design was made mandatory for all students in the first division.

(ii) Attention was paid to the student’s aptitude for the higher branches of painting and sculpture and a direct study of nature and human figure was encouraged too\textsuperscript{84}.

Thus he waged his battle for the indiannazation of the art school curriculum at the time when every student who entered the art school dreamt of being a portrait painter or a sculptor

\textsuperscript{82} “He first opened a section dedicated to the study of traditional Indian art and appointed Ishwari Parsad ( an artist of the Patna school whose grandfather was the court artist at Murshidabad) as instructor. He then cleared the art school collection of cheap reproductions of European master pieces, the Portraits and Landscapes of minor European artists so zealously collected by his predecessors, on the plea that he needed space. He began building a collection of Indian paintings. The list includes well-known Mughul masters of natural-history drawings, like Ustad Mansur”. Chatterjee, Ratnabali, “From Karkhana to Studio: Changing Social Roles of Patrons and Artists in Bengal”, New Delhi, N.D p82.


\textsuperscript{84} “Quinquennial report on the public instruction 1896-97 Calcutta”.
in the European manner. A group of students rose up in revolt against this for they felt that it was an effort to deprive them of learning western art. However he was fortunate to get a positive response from one student namely Abanindranath Tagore, to whom he showed examples of Mughal miniature paintings and in whom “... he discovered a new hope and future for modern Indian art. Later however, E.B Havell had to pay for his revolutionary actions. Although Havell had to face enough opposition from the students and others in his process of Indianisation of art education as a group of students led to a strike in the institution guided by Ranada Gupta, a third year student who later opened in 1897 an academy called ‘The Jubilee Academy of art’. This also points to the fact that at the time when Mr. Havell joined as principal of the school the Indian students’ craving for learning the art of the West had become intense despite lack of adequate arrangement for the study and practice of academic

85 It is important to mention that the previous heads of this institution Schaumberg and Ghilardi also had great admiration for Indian decorative art and aesthetics. Both of them had at some point of time felt it necessary to include Indian decorative art in the school program but could not give it practical shape in the manner of Havell probably due to the fear of student opposition.

86 Havell reproduced for the first time the paintings of Abanindranath that he had done in the new “Indian style” in studio, oct-15, 1902 in his article “some notes on Indian pictorial art”. Also he placed these paintings in line with India’s great art traditions of the past.

87 Another such establishment was the Indian Art-School set up by Manmatha Nath Chakravarty, who was a renowned contemporary artist and was one of those advocated art education in the European line.

art. He was discharged from his service and "...removed from the immediate scene of policy maneuvering and wrangling, writing became his main weapon against the "philistinism" of British art administrators in India and the prejudices of Western scholars". His two volumes 'Indian Sculpture and Painting' published in 1908 and 'The Ideals of Indian Art' (1911) represented his orientalist discourse.

The enthusiasm of E.B Havell was not shared by the next principal of the school Mr. Percy Brown who was the Associate of the Royal College of Arts, London and who took charge from then officiating principal Abanindranath Tagore. Before joining the Calcutta Government School of Art and crafts, Percy Brown had been the superintendent of Mayo School of Art, Lahore. He too had great admiration for Indian art, and had studied the art of the Mughals. The department of 'Fine-Art' i.e the department of Western academic painting which had been ineffective in the Havell's regime again became active and alive after Percy Brown took over the principalship. In 1916, when Jamini Prakash Ganguly, the next Vice Principal, divided the Fine Art stream into two sections: (1) Fine Art and (2) Indian Painting with Percy Brown's approval, an atmosphere

89 Some of E.B Havell's other books are 'A Handbook of Indian Art', 'Indian Art, Education and Industry', 'Indian Sculpture And Painting; With An Explanation Of Their Motives And Ideals' and so on.
91 Rakshit, Indu, Nov.1969, p830.
began to develop in favour of academic painting that had previously been set aside by the adherents of the 'Indian Style Painting'. The medium of oil-painting replaced the water-colour or tempera and some of the student’s work can justly be termed as 'photographic'. Earlier in about 1870’s there was no adequate provision for the training in oil painting. Many young aspirants who wished to pursue the profession of an oil painter of portraits or landscapes in the European style: at that time had to either look for private tutors for learning this medium or the more privileged ones like Sashi Hesh would manage to go to Europe for proper training in academic art.

“This method, though time worn and perhaps devoid of real inspiration gave to the students a firm grounding in life-drawing and

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92 ibid, p-831.
93 In 1925, Sashi Kumar Hesh, a student of the school in 1890s, became the first elected Indian associate of the Royal Scottish Academy. Rohini Kanta Nag another student of Calcutta school of art had also studied at the Royal Academy at Rome before Sashi Hesh. However Bamapada Banerjee who was dissatisfied with the art training in the school particularly in the case of oil painting, first approached Pramanath Mitra and later a German artist, named Beckar for private training in oil painting.


94 The Calcutta govt. School of Art was therefore successful in “...producing a few students who could aspire to the status of ‘artists’, who were charging as many as Rs. 300 for a life-size portrait and anything between Rs. 25 and 100 for smaller pictures representing Indian life”

colour application\textsuperscript{95}. J.P Ganguly excelled in this technique and examples of his work display a masterly authority on the oil medium and the principles of academic style of painting\textsuperscript{96} (pl-54). Hemen Mazumdar, another student of the same period also achieved great success in the application of this foreign medium to the Indian themes (pl-55). Whereas Ganguly and Mazumdar earned fame due to their paintings of genre themes; Atul Bose specialized in portrait painting. “His portraits are marked by a sensitive draughtsmanship and he also attempted a kind of psychological interpretation of character”\textsuperscript{97} (pl-56).

However at a later stage during Mr. Browns' principalship itself, there began to recur a love and fascination for the Indian style of painting among many students of the fine-arts section in the school namely Purna Gosh, Jamini Roy, even Atul Bose and others who displayed a new approach to the style of traditional Indian miniature painting. It has to be emphasized, however, that this institution did not identify much with the primary aim of art education policy i.e to foster Indian design and craftsmanship as compared with

\textsuperscript{95} Kessar, Urmi, “Social Content In Modern Indian Painting”, unpublished Thesis for Ph.D degree, Panjab University Chd. 1982, p123.

\textsuperscript{96} Ganagadhar Dey and Pramanath Mitra were among the earliest students of Calcutta art school who mastered the techniques of realistic oil painting and who used to teach oil painting to local students, privately. Ganagadhar Dey was the first tutor of J.P Ganguly whereas Pramanath Mitra taught oil painting to Bomapada Banerjee. Other few names included Phanibhushan Sen, Dinanath Das, Girish Chander Chatterjee and Porashnath. Thakurta, T.G, op.cit. Cambridge, 1998, p72.

\textsuperscript{97} Kessar, Urmi, op.cit. 1982, p123.
the art schools in Madras, Bombay and Lahore. That perhaps was the reason why the participation of this institution was minimal in the Industrial art exhibitions of the Empire as not many specimens of commissioned craft work executed in the school were exhibited there as compared to three other institutions especially Lahore and Madras that generally had a Lion’s share in such exhibitions. It rather “continued to fix its priorities on producing drawing-teachers and skilled draughtsmen to fill the expanding public services of colonial administration”98.

The credit of being appointed as the first Indian Principal of an art school goes to Mukul Dey who was instrumental in bringing about an equilibrium between the Indian and western approach to the teaching of art. He joined the institution on 11th July 192899. His most important contribution as the head was to revitalize the Indian painting section without in the least affecting the teaching of western academic art in the institution. Since Mukul Dey had been in England for quite some time before joining the school as the principal his attention was naturally turned towards the lack of adequate environment for the study of Ancient, Greek or Mediaeval Christian and the Renaissance art of Italy (pl-57). He brought certain modifications in the syllabus and sketching and composition were made to practice100. In this period the students of the art school

100 Mukul Dey remained principal from 1928-1943. He felt that there was a lack of good collection of European pictures and statuary for the students to observe
began to reflect an interest in the contemporary life of India in their works (pl-58). This was a significant phase for beginning a new style of Indian school of painting. On 24th March 1948, Ramendranath Chakraborty joined as the Principal of the Government school of art and crafts, Calcutta after Shri Atul Bose who did not continue for long as the head of the institution. During this period the institution was elevated from its status of a school to that of college that brought about several changes in its scope and function. There was more emphasis on the pursuit of creative arts rather than the manufactured ones. It may be due to the preferences of principals as also the students that in the form of portraits, landscapes and sculptures etc. student's works found buyers. The school fostered essentially the creative arts and the craft courses were abolished at the time of T.A Achary's (Head asstt. Teacher) retirement in 1928. Shri Ramendranth Chakraborty officiated till Shri Atul Bose got the appointment as Principal in 1945. He remained in the post till 1948.

Later, Ramendranath became the principal and remained in the post from 1948-1955. Principal Ramendrananth paid greater attention to the Graphic Art section where etching and graphic printing were now added despite lack of adequate equipment and study. Therefore he collected prints of famous and important works of European art of all ages to hang the walls of the school.

Ibid, 834.

101 Ibid, p-835.

102 Atul Bose remained Principal for only a little over two years (19.9.1945-1948) ibid, p-835.

103 Rakshit, Indu, p-836.
and 'graphic art' including wood engraving, etching and lithography was made an additional subject to be studied by all the students except the students of modeling and sculpture departments. Also the diploma course in graphic art was abolished with the Draughtsman's course. He also paid due attention to the college library and many more improvements were done during his tenure and the school got the status of college in 1951. The institution got its next principal in Chintamani Kar who had spent a long time in Europe as a sculptor. The experience of his stay in Europe made him aware of new possibilities in the handling of college. In the first place he created certain new posts for effective teaching and also did alterations in the system of examination. He remained principal from 1956-73. Shri.S.N.Ghosal was appointed as principal in 1976 followed by Prof.Isha Mohammad, 1979. In 1983 the institution got affiliation with Calcutta University, and the degree of Bachelor of Visual Art was introduced. Subsequently Diploma and Certificate Courses were abolished. The demand of introducing the Master Degree Course in Visual Art was met with the introduction of the M.V.A. course in the session 1998-1999. Ph.D. degree Programme was introduced in

104 Ibid, p-836.
105 "...with a number of valuable additions the library could attain a standard in respect of collection worthy of a first rate college. The collection contained almost all the valuable art publications of present day as well as a good numbers of rare volumes to help the student in his study as well as the scholars in his research work".
Ibid, p-837.
2005. After two years Government College of Art & Craft, Calcutta, received the U.G.C affiliation on 15 July, 2005\textsuperscript{106}.

Sir Jamsetjee Jeejebhoy School of Art, or J.J. School of Art is one of the oldest art schools in India. It was founded in 1854 in Bombay by Sir Jamsetjee Jeejebhoy. The school began to function in 1856 and a year after the drawing lessons were begun\textsuperscript{107}. Later professors were brought from England and studios and workshops were functioning in its building\textsuperscript{108}. Infact the earliest modelling and sculpture section had been established in 1858-1859 in this school of art by Sir Mr. Francisco who was an Italian. This section used to manufacture relief carvings, floral designs and other ornamental forms which served for the purpose of decorating the buildings and monuments\textsuperscript{109} (plates 59-60).

It began only as a set of drawing classes which were held in Elphinstone Institution. Since Jeejebhoy’s perception of it was an institution ‘for the improvement of arts and manufacture, as also the habits of the industry’, he included ‘painting’ as one of the subjects. John Lockwood Kipling its first superintendent was a gifted

\textsuperscript{106} The Government College of Art & Craft, Calcutta, received Grade ‘A’ from NAAC in January 2009. For further detail see- http://gcackolkata.org/history.php

\textsuperscript{107} Mitter, Partha, “Art and Nationalism in Colonial India, 1850–1922; Occidental Orientations”, University of Sussex, 1994, p32.

\textsuperscript{108} The building of the school was completed in 1878.

Yorkshire man who had studied art and sculpture in the Royal College of Art a South Kensington under Phillip Cunliffe Owen. He had also worked as a stonemason on the new Victoria and the Albert Museum. Later he worked for Pinder, Bourne and Co. that enriched him with wide range of craft skills and the high Esteem of Sir Phillip who recommended this young designer to Sir Jamsetjee Jeejabhoy as “One of his best boys” when later was searching for a suitable Professor of Architectural Sculpture for his newly founded school of Art and Crafts. He joined the institution as its first superintendent in 1864. When the Government of India took over, three different courses viz.(i) Decorative Painting (ii) Modelling and (iii) Ornamental Wrought Iron Work were started. It was in 1878 that the school moved into its own building where it is currently situated. As Principal, it was desired of Kipling to foster and revive Indian arts and crafts as also to relate them to the new industrial age. Instruction in drawing, modelling, Painting and Metal work was imparted during this period. John Griffiths and Higgins, his English colleagues assisted

111 "Sir Jamshetjee Jeejeebhoy offered Rs. 100000 to the directors of the East India Company as endowment for establishing the institution".

However Archer mentions in his book 'India and Modern Art' that the Art school in Bombay was set up in 1857. See also pages 82-83 for more information.

Since Kipling was a modeller and a designer, his appointment resulted in setting up a workshop for the training of apprentices in modeling, metal casting and carving. Under Kipling's guidance the students of the art school executed twenty-four figures in stone for the university library building. These figures represented different castes of Western India. Rao Mukund Ramchandra supervised this project. A pottery workshop was also established by George Terry the successor of J.L Kipling. It is significant that out of the two original varieties of glazed pottery that he developed at Bombay, the designs for one were adopted from the cave paintings of Ajanta. These motifs were duly studied and applied to the surface of the pottery by the students (pl-61). In the other variety of pottery production the students applied the motifs of leaf and flower derived from their own imagination. Under John Terry's principalship, freehand drawing was given from copies and other lessons included outline from cast and study of light and shade. Perspective and Geometry formed an important part of the initial course and training in studies from life was taught to the advanced students that included head study or the study

115 “The Bombay School of Art pottery, we owe chiefly to the exertions of the school, who has a quick sympathy with native art. He has introduced some of the best potters from Sindh and the work Mr. Terry’s pupils turn out in the yellow glaze in Bombay is now with difficulty distinguishable from the indigenous pottery of Sindh. It is only to be identified by its greater finish, which is a fault.” Birdwood, G.C.M, “The Industrial Arts of India”, Delhi, 1880.
of full draped figure. Instruction in wood engraving was also introduced by him.\textsuperscript{116}

However, the principle of European academism remained the basis of instruction essentially of the school curriculum although John Griffiths who became its next principal and served till 1895 introduced a regular course of drawing on the South Kensington model much later in 1880.\textsuperscript{117} In his report about Sir Jamsetji Jeejeebhoy School of Art for the year 1885-1886 Mr. Lee Warner mentions the subjects of instruction in the school as follows:

(i) Elementary School.
(ii) Architectural Drawing Class.
(iii) Painting.
(iv) Sculpture.
(v) Wood Engraving.
(vi) Pottery.

He mentioned further that even though the students attended the drawing classes voluntarily yet number of aspirants were enough.\textsuperscript{118} In the art drawing class the advanced students were taken to places known for their architecture in order that they may be studied. The students would sketch out and

\textsuperscript{116} Parimoo, Rattan, op. cit.,1973.
\textsuperscript{117} ibid.
\textsuperscript{118} Selections from Educational Records of the Govt. of India, Vol-IV, technical education in India, 1886-1907, National Archives of India, 1968.
measure the buildings and monuments on the spot and later work out the detailed drawings in the school\textsuperscript{119} (pl-62).

In the resolution of 15\textsuperscript{th} Sept. 1886 regarding training art industries to the pupils, it was decided to “teach one particular art industry with such completeness that the pupil would be able at the end of the training to begin to practice it for a livelihood”\textsuperscript{120}. This scheme relating to art industries was partly based upon what the principal of Sir Jamsetji Jijibhoy school of art had suggested for the teaching of wood-carving, pottery, art metal-work, embroidery, enameling. The plan was to attach workshops to the school of art in order to foster the indigenous artistic processes by giving the native artisan, an atelier of his own special branch, ‘fitted up in accordance with his special requirements’ attached to the school of art. Therefore, the Reay Art Workshops were begun in association with the school of art in 1890 and after two years these contained 86 apprentices, 19 working in gold and silver, 23 working in copper, brass or iron, 18 weaving carpets, 26 learning wood-carving. The unique feature of these workshops was that each artisan was allowed ‘perfectly free action in his own workshop as regards selection of his tools and the materials he employs’, and every possible effort was made not to ‘disturb the traditional mode of

\textsuperscript{119} In 1893 the students of this class were sent to Ahmedabad which is famous for its architecture in stone and wood. The work of sketching and measuring the buildings was carried out under the superintendence of Mr. Adams who was the lecturer in architecture and also the principal of the school.

working peculiar to each craft'. The only stipulation being that ‘the work executed shall be of the best and that the ornamentation shall be, as far as possible, cosmopolitan’\textsuperscript{121}. The department of painting in the institution was “the more important component of the institution which believed in the traditions of the Royal Academy of London, that knowledge of figure, very thorough, was the basis of higher art, decorative or otherwise. The emphasis was on the study of nature and the human figure in both the painting and the sculpture courses”\textsuperscript{122}.

During the Principalship of John Griffiths, who particularly loved Indian decorative arts and always encouraged students towards Indian motifs, there was introduced a system of examination divided into First, Second and Third Grade for a better evaluation of students work and efficiency. And the students who attained higher grades were eligible for the posts of drawing teacher in both Government and Aided schools\textsuperscript{123}. However, perhaps Griffiths’ greatest contribution lay in the implementation of the project of preparing copies of Ajanta by the students which took nearly twelve years to complete\textsuperscript{124}. The art school students’ while engaged

\textsuperscript{121} ibid.
\textsuperscript{122} Mago, P.N, "Contemporary Art In India- A Perspective", New Delhi, National Book Trust, 2000, p22.
\textsuperscript{124} The project was assisted by Pestonjee Bomanjee who was an accomplished painter in the academic style and a student of Sir J.J School of Art. Another young student M.V Dhurandhar also worked at Ajanta.
in the decoration of pottery and metal ware used these examples of Indian decorative art. The examples of such works may be seen in the illustrations produced for the Journal of Indian Art and Industry (plates 63A-63B).

Cecil Burns who succeeded John Griffiths as the principal of the institution did not share the former's enthusiasm for Indian art. He became the principal in 1898 and remained in his post till 1915. He did not have any interest in encouraging Indian handicrafts. During his regime the subject of Architecture was introduced in the art school program. It was claimed by him that the students of the art school in Bombay had made sketches of the finest monuments of Western India. It was during Cecil Burn's principalship that sculpture was recognized as an independent branch of fine arts. He took an active interest in promoting this branch at the art school. One of the most important students of this department was V.P Karmakar who excelled in this branch under the guidance of Navdhare, the head of modeling section (pl-64).

125 However, Cecil Burns was greatly criticized for his lack of understanding of Indian art by A.K Coomaraswami for the former's remark on the ancient craft work of India "as dead as the art of Greeks or of the renaissance in Europe" Coomaraswami, A.K, "The Functions of Schools of Art In India, A reply to Mr. Cecil Burns", The Modern Review, 1910, p128.
126 Annual Reports on Bombay School of Art as Quoted In “The story of Sir J.J School of Art”, p 120.
The school produced a number of artists whose work is available in a small measure. These works clearly demonstrate the training methodology of the school. Among the early students of the Bombay School of Art were Abalal Rahman, Jagannath Amant, Bapuji, Dinanath Mantri, Krishna Rao, B.Paman lal, Gopal Krishna, Chiranjilal etc. These artists almost all belonged to the families of craftsmen and artists\textsuperscript{127}. The works of some of these artists may be seen illustrated in the Journal of Art and Industries.

Capt. Gladstone Soloman who became the principal of this institution in 1919, also encouraged and admired traditional Indian art\textsuperscript{128}. He however, did not entirely agree with the idea of returning to the flat and archaic “conventions of some of the past phase of art” as he believed that even though ‘the old erroneous notions, that Indian Artists can only see form in the flat, not in the round; that they are devoid of a sense of chiaroscuro; that they are merely imitators and not creative, are dying rapidly. But there exits another still a more difficult class of critics; these profess to see in these supposed deficiencies the true métier of Indian art; infact they glory in these deficiencies of certain old conventions in Indian Art, into its greatest triumphs”\textsuperscript{129}. He introduced the class of Mural Painting in


\textsuperscript{128} Mago, P.N. “Contemporary Indian Art-a perspective”, New Delhi, National Book, 2000 p 45.

\textsuperscript{129} In the beginning of 1920, the Governor of Bombay, Lord Llyod, had assisted Gladstone Soloman, the then Principal J.J School of Art to start the class of
1919-1920, which aimed at providing opportunities for acquiring commissions in order to decorate the private and Government buildings with wall paintings\textsuperscript{130}. He laid great emphasis on a study from nature which he considered as the ultimate teacher. In his article on the Indian Art Renaissance in The Review of Nations of October 1927, he wrote, “every student’s colour is his own. But he may be taught to draw correctly, by drawing from the cast, from the head and life”. So far we are on firm ground, and we claim that the results achieved justify us in so thinking…we might have copied the Ajanta Frescoes and gone on copying them, and shown these, and called them “Indian Art”. They would not have been Indian Art at all, any more than the copies of Botticelli, which are being manufactured in the National Gallery, are Italian Art. We do not want copying except as an adjunct to the study of life itself. The study of the finest antique statue or painting (whether Greek or Indian) cannot supersede the study of nature, though it can aid study. We turn in our doubts in the only direction whence help can reach us—we turn to Nature\textsuperscript{131}. He

Mural Painting, and was also responsible for setting up this class on the sound basis by arranging eight Scholarships for its students.


\textsuperscript{130} “Under his guidance Sir J.J School of Art executed in 1923, a prestigious assignment known as ‘the India room which was England’s first viewing of contemporary Indian art. The objective was to show that the true work of the modern Indian artist is to revive the ancient and national methods of artistic expression and revitalize and restore them”.

Ibid.

\textsuperscript{131} Ibid
was a staunch advocate of the idea of learning to draw properly and accurately according to academic conventions. This notion of Soloman clearly reflects itself in his remarks on the work of his students for the project of the decoration of a room of the imperial secretariat in New Delhi in 1927 (plates 65-66). He wrote, “...a comparison between the studies from Nature, and the reproductions of the finished panels, indicate...the really singular and extremely significant fact that a student who can draw a drapery study, an arm, or a foot, in pencil and chalk, with fine fidelity to the natural object which he has in front of him, may translate this essential data, in a truly Eastern convention, when utilizing it for the decorative object he has in view”132. The Art school in Bombay though did not come under  

132 Soloman and his disciples from Bombay were commissioned to do Fresco work in the new secretariat building in 1927. The students of J.J School of Art were provisionally allotted a room to decorate and the first matter to be settled was the general scheme of decoration and the room was to be finally entrusted to them if the committee of Judges would be satisfied with their drawings for the decoration scheme. M.V Dhurandhar painted the Fresco in the law member’s office room.

133 In the light of this observation Soloman refuted the views of those who feared that the influence of Nature oil Painting or academic principles “can eliminate or obscure the National genius for decorative art”. Soloman, Gladstone, W.E, "Mural painting of the Bombay School", Bombay, The Times Indian Press, 1930, p 25. "The room in question...covers a veritable romance, not less genuine, surely if far less exalted than that of mediaeval Rome whose buildings inspire the best cooperative artistic effort of the Renaissance. The apartment has a wide dome overtopping a broad cornice and narrow frieze, and beneath this several lunettes and arched doorways. Its total area of wall space is about 1,500 square feet. This
the influence of the revivalist movement of the Bengal School yet the efforts of G. Soloman did initiate in Bombay a new approach to Indian revivalism (pl-67). The important role that Soloman played in defining the outlines of modern Indian art can not be minimized. He was perhaps the first policy maker who understood the need for creating a new norm for Indian painting, which based itself on the understanding of the Western and Indian parameters of painting and who had the legitimacy to do so.\footnote{133}

In 1936, Charles Gerrard became the director of the Sir J.J school of Art and "gave a new direction to painting and sculpture by exposing students and teachers to modern techniques in pictorial design, application of paint and achieving textural effects. Students were encouraged to paint in thick impasto of colour and even apply it with a knife."\footnote{134} Gerrard brought with him new wave of amalgamation of "Indian pictorial design with new media and styles of execution."\footnote{135} He took an active interest in promoting contemporary Indian art.\footnote{139}

The art school students in his period were encouraged to 'imbibe the new ideas and aesthetics of modern art, and express it with their

interesting problem aroused the decorative instincts of the students, so that they set to work on the preliminary sketches, for a task which in all its stages, might well be described as very considerable—with that enthusiasm which when called into play is one of the strongest and most attractive feature of India art students.\footnote{Ibid, pp 24-25.}

\footnote{134} Mago, P.N, "Contemporary Art In India-A Perspective", National Book Trust, New Delhi, 2000,p46.

\footnote{135} Ibid.
native sensibility' in order to create a systematic image of their ethos\textsuperscript{136} as he believed in a synthesis of the modern western and traditional Indian aesthetic norms.

In recognition of a general feeling of discontent that prevailed amongst some Indian scholars, artists and others against the narrow outlook of the system of the training as per western norms that was perceived as being perpetuated in the art school of Bombay. Sir J.J school of Art organized the first conference in India which was held in association with the Art society of India which particularly aimed at 'the urgent necessity of developing...scope, function and ideals' of the school and also “to help in creating the right kind of consciousness in art affairs of the Presidency”\textsuperscript{137}. It was felt that the

\textsuperscript{136} K.K Hebbar, narrates an encounter with Gerrard—“once, when I showed him my works for his comments, he said, you have draftsmanship at the tip of your fingers. But do not think of this skill as everything in art. From now on you must search and find an individual way of expressing your experiences and emotions. Recording the life around had better be left to the camera. You must look into the world rather than looking at the world. This was a turning point in my career as an art student”.

Hebbar, K.K, "An Artist's Quest", New Delhi, p-6, n.d.

\textsuperscript{137} The first Provincial Art Conference was held at Bombay on the 24\textsuperscript{th} and 25\textsuperscript{th} January, 1942, under the auspices of the Art Society of India, Bombay and its Secretary and chairman were Mr V.P Karmakar and Mr. Kelkar, respectively. N.C Mehta was the first among those who felt the necessity of holding periodical Art Conferences in the country in order to highlight and debate the issues relating to system of Art Education in India.

institution had so far confined itself to providing training in European art, ideas and methods primarily in the ‘naturalistic’ convention and the Western technique of realistic portrait painting and that the system perpetuated by the institution thus either ignored or neglected the methods and ideals of Indian Aesthetics as exemplified in the rich traditions of ancient Indian Art. It was generally agreed that such an education was responsible for a lack of appreciation of Indian traditional art in the students. The chairman of the reception committee, Mr. V.P Karmakar remarked, “our province possesses the rich heritage of Ajanta, Ellora and Elephanta to inspire us with a national outlook, but we begin our lessons in Art with Greek and Roman models and the European influence completely destroys our appreciation of Indian tradition. We are rudely awakened when it is too late to correct the harm done and we ever remain benumbed slaves of Western imitation”\textsuperscript{138}.

It was in this conference that the issue of upgrading the status of art school to that of a college was raised first by Mr. Ravishankar Rawal. He remarked that it would be beneficial to raise the status of the school as the deserving students could then be awarded degrees by the university. He also gave the opinion that a Board be formed of academicians, scholars and veteran artists which would govern the institution\textsuperscript{139}. He also suggested that Primary Art schools be opened in the provincial cities and villages which should be affiliated to the central School of Art in the capital cities that in turn

\textsuperscript{138} ibid.

\textsuperscript{139} Ibid, p275.
should be a first grade Art college similar in status to the Royal College of Art in London but must be based on a system of studies of Indian Art. Besides, he gave certain recommendations for consideration by the committee. 

(i) Improve the outlook towards Art in conformity with Indian ideals and Indian demands.

(ii) Raise the standard and status of Art Education by personal and collective organization.

(iii) Approach the university to acredit a chair for art-study, introduction of a post graduate course so that talented scholars would advocate the cause of Indian art and of artists.

(iv) Educate the public patrons through Art journals, practical demonstrations, exhibitions and genuine publications.

(v) To open big or small Art schools or studios and create study-circles of Art –lovers.

(vi) Be united to guard the interest of Indian Art community and encourage in our own patronage in our own country for the deserving Indian Artists, just as British artists have done in their own country.

(vi) Enlarge and extend individual support to fellow- artists and help the juniors for the betterment of their work and career.

(vii) Organize funds for the poor artists of various occupations their families and the poor Art students.

(vii) Co-operate with all sorts of cultural and artistic activities to form a closer contact with the people and their sentiments.

\[140\] Ibid.
The School had an important tradition in architecture. In 1900, the School offered its first course in architecture, taught by John Begg who later became the Consulting Architect of Bombay and of the Government of India. In 1908 a complete 4-year programme was established under Begg’s assistant George Wittet. Claude Batley, the architect, remained principal of the School from 1923 to 1943. In 1958, the school was divided, with the Departments of Architecture and Applied Art becoming the Sir Jamsetjee Jeejeebhoy Institute of Applied Art and Sir J. J. College of Architecture. The School became affiliated with the University of Mumbai in 1981. Today the courses offered by the school of art in Bombay include Bachelor of Fine Arts (BFA) in Painting, Sculpture, Metal Work, Textile Design, Interior Decoration, Ceramics and Master of Fine Arts in Painting.

In Madras too the stages of evolution of the art school followed more or less the same trajectory as the two organizations discussed above. In 1850, an energetic English officer of the Indian Medical service named Dr. Hunter opened a drawing and engraving school. Initially it was privately-run as Madras School of Arts on Popham’s Broadway. Two years later, the

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142 “The first of the schools of industrial art was set up in Madras in 1850 “to improve the taste of the native people as regards beauty of form and finish in the articles of daily use among them”. Other schools of industrial design followed, providing for ancillary instruction in painting and sculpture at Calcutta in 1854, at Bombay in 1857 and at Lahore in 1875”.

Government took over the school. Dr. Hunter was made responsible for reorganizing the curriculum. He formed an eight-member committee which recommended that the institution be reconstituted as the Government School of Industrial Arts. The committee recommended that it be divided into two departments i.e., the Artistic and the Industrial, the former to focus on drawing, engraving and pottery, the latter on building materials.

Hunter was officially given the charge of the School to implement the Committee's plans and, in 1855, appointed its first Superintendent. His pioneering action lay in introducing Photography as one of the subjects to be taught. He intended to transform a painting and drawing academy into an institution on the lines of the renowned South Kensington Institute, in the process, "nullifying the injurious influence which the large importations of European manufacturers of the worst possible designs have had on native handicrafts and also to train students for engraving and other useful occupations". Later he established a department in connection with the school for manufacturing pottery which proved to be a success and this workshop began to turn out fine specimens of terracotta ornaments for buildings, bricks, tiles, painted and glazed stoneware, vases, gallipots goblets and other useful articles which made the institution self-supporting (plates 68-69). Later this unit

144 The Madras school of arts used to manufacture the tiles and terracotta ornaments required for public buildings. In order to fulfill the increasing demand of these articles, the government of Madras considered it necessary to open
developed into an exclusive department of pottery which manufactured articles that were considered to be equal to the European articles sold in the market as regards quality of ware and finish (pl70-71). Dr. Hunter had also been able to persuade the Govt. to provide a collection of copies of European oil paintings for the purpose of instruction. The school was made a Government institution with efforts after the establishment of the Directorate of Public Instruction in 1855. Hunter continued to be its in charge for some time and was succeeded by R.F Chisholme who was the Madras presidency architect and began to use it as a workshop for his draftsmen and eventually the school was made a Government institution, and was placed under the control of Director of Public Instruction.

The report on public instruction for the year 1883-84 describes the aim of the Madras School of Art as the “development of those industrial arts which have for their end the construction and decoration of the articles, whether of metal, wood, stone or clay, which are required by the exigencies of modern life in another place exclusively meant for such purpose, a factory which was known as Government Brickfields in 1866. Since then the work in the pottery department of the school of art was confined to the manufacture of superior ornamental and glazed ware and more especially to the theoretical and practical knowledge in various arts and industries which were taught in the school.


145 See pages 83-84 for further detail.
146 Parimoo, Ratan, op. cit.,p34-41.
India. This institution played a major role in training and supplied skilled labour or designers for various art industries in the region. Instruction was given in woodcarving, engraved metal work and other skills like manufacturing of stained glass windows. The training of the pupils involved both the teaching of processes of execution and in designing a particular object. The manufacturing section in the Madras school was very developed and continued to turn out quite advanced quality work. Particularly in the branch of pottery, this institution made a mark as many experiments were carried out in this branch. Another important feature of instruction was the teaching of freehand drawing. Though Geometrical drawing was encouraged in the institution yet the results in freehand drawing were usually better probably because of the low general level of education of students. Apart from a practice in model-drawing, perspective, outline of ornament in low-relief from cast, foliage drawing from nature. There were also a sculpture Atelier and an Architectural Drawing class for the training of draughtsmen. There was also provision for learning the trade of handloom and for winding the yarn.

The Madras art school continued to play a major role in the sphere of application of art to industry for a long time. In his inaugural remarks His excellency Lord Erskine at opening of an exhibition in Madras, said,"the school has done much in recent years

147 "Report of The Director of Public Instruction", Madras, 1883-84.
148 ibid.
149 ibid.
150 ibid.
to foster an appreciation of beauty in articles of ordinary domestic use, and its designs are already being copied to some extent, by bazaar craftsmen in the city151. Government of Madras had also sanctioned a scheme for the provision of course of training in small-scale industries, such as, leatherwork, casting and metal work or pottery. The school was desired to supply designs for the articles.

In 1884, E.B Havell became the new principal and introduced the study of Indian designs, decorative pattern and converted it into a School for craftsmen . Havell arrived in India to direct the teaching of art in Madras and was very much against the westernized system of training in art. He strongly believed the Indian artist must go back to his tradition in order to revitalize fine arts152.

Some of the early students of this school were P.Krishanaswamy, K.Subbaiyor, C. Gangitharam and Ganpat Rao Kashinath Mhatre. Examples of the work of these artists may be seen in the journal of Indian Art and Industry (1897) as the students of the art used to do the illustration work for this journal. Although it was the Drawing and Painting section that was more active and alive as compared to the sculpture atelier yet in the rare instance,a promising student G.K Mahtre shifted to the modeling section in order to work in

151 The Government School of Arts and Crafts, Madras', The Modern Review April-1937, p462,n.n.

152 Parimoo, Rattan, "Studies In Modern Indian Art", New Delhi, 1975, p18
the medium that was not considered profitable at that time\textsuperscript{153}. This student earned great fame due to his sculpture entitled ‘To The Temple’ which he carried out in the academic-realist style in Nov. 1894 in clay and later he prepared a plaster cast of the statue in 1895. This was the first example of a perfectly balanced and self-sustaining statue in realistic manner by an Indian student. The statue represented a female devotee going to Temple\textsuperscript{154} (pl-72). It is important to mention here that in the Sculpture atelier in the art school, there were available plaster copies of Neo-classical works which were imported from Europe for the students to study. G.K Mhatre later became one of the most outstanding sculptors produced by the art schools who earned popularity for his marble and bronze statues.


\textsuperscript{154} “Mhatre, in his sculpture reinterprets a traditional motif in an entirely alien mode. The sculpture has used the method of ‘contropposto’ in the pose of the women by tilting the head a little on one side and engaging one leg while freeing the other as if the figure is in the act of taking a step. Mhatre has actually represented movement in this work, for the figure is shown in the process of shifting its weight from one leg to the other. This characteristic involves awareness and understanding of the principles underlying Graeco-Roman art”.


(This statue was first exhibited in the ‘Bombay Art Society Exhibition’, in 1896. Later it was exhibited in sculpture court at the Paris International Exhibition in 1900 and in 1902-03 it was displayed in the ‘Industrial Art at Delhi exhibition. See Brown, Percy, pp 449-454)
The ideology of nationalism in art was brought into the program of art school in Madras by D.P Roy Chawdhary. He became the principal of the institution in 1927 and retained the position till 1950. He greatly contributed to the "...promotion of the revivalism of the Bengal school and ...the dissemination of the ideas of the Western impressionists". The British administration's concern was to use traditional craftsmen to manufacture items for various commercial purposes. It was Roy Choudhury who advocated the training in fine arts. Under the guidance of D.P Roy Choudhury the students of the Madras school were inspired to create works of individual distinction "...they reach a cheerful breadth of vision and technical assurance, sustained by the formative impulses of Andhra or Dravidian art. In the sum they mark a painting endeavor of rich fulfillment and of richer promise, responsive, but not succumbing to the prevalent-isms, their utterly sincere quests are touched with bright adventure they suffuse the contemporary graphic expression with streams of rich blood".

155 However it was in Andhra Pradesh that Nand Lal Bose inseminated the ideology of Indianess in an Art School at Machilipatnam in as early as 1910. Also in Rajamundhury certain significant art activity was carried on around the well known painter Damrala Rama Rao who died in 1925 and his followers artists came to work under the guidance of D.P Roy Chaudhury in the Madras School of Arts.


156 Rao, P.R Ramachandran, "Modern Indian Painting", Madras, 1953, p79.
Among the early students who made a mark in the field of painting were K. Mahava Menon, P.L. Narsimhamurthy, K. Sreenivasulu, S. Dhanpal, Mokkapati Krishnamurli, and H.V. Ramagopal (plates 73-74). In the work of K. Madhava Menon, there could be noticed a 'rare perception of the graces of the natural world', which included birds, plants and animals. These forms were not made to serve an incidental role in a landscape rather these were 'invested with personalities of their own' treated as they were with minutest details, thus making them very lively. His painting of a 'squirrel captures the character of the squirrel while it seems to 'run at the merest rustle of the microscopic leaves'. There is a strong influence of Mughal paintings in the manner of execution of birds in his paintings. In 1936 K.C.S. Paniker joined the Madras School of Art in the third year of a six years' painting course and graduated from the institution in 1940. His early work viz. 'Mother and child' in the national Art Gallery, Madras, exemplifies the training he received in the art school with its 'intensive humanism, its conventional master of form, mass and colour'. He became the Principal of the School in 1957 after Devi Parsad Roy choudhury. He supported the views of Devi Parsad on form and content but did not overlook the importance of technical methods and materials. Another important

\[157\] ibid, p-80.
\[158\] Annatanarayanan, M, K.C.S. Panniker, Lalit Kala Monograph, Lalit Kala Akademy, New Delhi, 1961, p5.
\[159\] Ibid, p2.
student of this institution was Sushil Kumar Mukherjee whose early work shows a dominant influence of his teacher D.P Roy Chaudhury not only in technique but in the expression as well (pl-76). Later however he developed his personal style in his decorative landscapes which are akin to those of ‘Van Gogh down to the vibrant strokes of broken colours and the emphatic outlines’161.

From the review of the works of these artists from the art school in Madras, it is clear that the assimilation of western stylistic features had begun to ingress into the creativity of the artist. Apart from the Government sponsored schools of art, there were other organizations formal and semi-formal that imparted training in the arts during this period.

One of the important developments in the development of art education saw its roots in the establishment of Indian Society of Oriental Arts, Calcutta. The ISOA was established with the help of landholder’s association in 1907162. Suren Tagore sought support of Justice Woodroff, James Cousins and sister Nivedita. Its principle objective was to make popular the cultural heritage of India. ISOA from its very beginning, functioned as an institution for instruction where lectures were given on Indian art and aesthetics by A.K Coomaraswami. The ‘Dakshiner Baranda’ of the Tagore’s residence at Jorasanko formed into an art center where the training in art on the pattern of traditional Indian system of ‘Guru-Shishya Parampara’ was imparted. This pattern of art education was

162 Chatterji, Ratanabali, Instituting a Nationalist Art, Lalit Kala Contemporary-38, March 1923, p71.
in striking contrast to the Government art schools. ISOA gave a basis of quite informal art instruction to the students of Abanindranath Tagore who resigned from his post in the Government School of Art in 1915 and worked with his students. The exhibitions organized by the Society annually became important social events. Later this new approach to art gained popularity as Bengal School of art.

The seeds of the art institution at Vishwa Bharti University were sown by Rabindranath Tagore who invited Nand Lal Bose and his students to Kala Bhavan. Kala Bhavan first began in the form of a small room. There was not much equipment for imparting instruction in art. Surendranath and Asit Kumar Haldhar were the other artists who joined as the first teachers. Soon however, some difference in opinion became manifest between Rabindranath Tagore and Abanindranath Tagore. The major point of disagreement lay in the perception of art education for the while, the former stressed a more liberal view of art education and moved towards an international concept whereas the latter valued his 'individual explorations of form'.

Kala Bhavan became one of the most well known of all the departments of the university with its well known faculty and students. Luminaries such as Gaganendranath Tagore, Nandalal Bose, Binode Bihari Mukherjee, Ramkinkar Baij, Dinkar

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163 Ibid.
165 Chatterji, R, ibid.
Kaushik, K.G. Subramaniam and Ghulam Mohammed Sheikh have either taught or been students here.

In 1942 the ministry of education established the art department in the Delhi Polytechnic. Since it was gradually being realized that there were inadequate provisions for appropriate professional art and design education in north India the Art Deptt. Of Delhi Polytechnic was founded. Diploma course in the discipline of painting, sculpture and commercial art were offered which were known as National Diploma in Art and were awarded by All India Council of Technical Education A.I.C.T.E which had been formed in 1945. Three diploma courses were introduced in the institution after it was affiliated to the All India Council for Technical Education in 1956. The council provided for five-year full time (day session) and seven years part-time (evening session) training in technical education leading to a diploma in all the three disciplines. After partition in 1947 many artists migrated to Delhi from Lahore. Some of them took to teaching in the Art Department namely, Bhabesh Chandra Sanyal, Pran Nath Mago, Dhanraj Bhagat, Har Kishan Lal who along with

16 "In the early forties, not long before the partition of India there was some re-thinking in the educational pattern which determined the balancing of science and humanities in higher education. This resulted in the founding of polytechnics that would later function for the teaching of Engineering, Commerce, Textile, Architecture and Art under the over-all tutelage of technical education. Thus, the teaching of fine-arts like painting, sculpture and graphics came to be considered as technical education".

many others formed a progressive artists group which came to be known as Delhi Silpi Chakra, “They not only were able to create a dynamic influence on art environment of the capital, but also with a sense of pride and hope added their share of creative ability to interpret the educational programs of the Department in a progressive manner according to the need of the times”\textsuperscript{169}. Among the promising students in the early years who later earned fame in the field of art were- Meera Mukherjee, Avinash Chandra, Eric Bowen, S.S Vohra, Rajesh Mehra, Rameshwar Broota and Dhiraj Choudhury\textsuperscript{168} (plates 77-78). In comparison with other departments of the Polytechnic, the Art Department was quite a modest beginning. Initially it was ill equipped, under-staffed even as part-time and full time courses were run in the department\textsuperscript{169}.

However on April 1, 1964 the Art department of the Delhi Polytechnic became an independent institution due to the

\textsuperscript{169} See- Catalogue of Exhibition-‘ Visionaries’ by Ex-Teachers of College of Art and Art Deptt. Delhi Polytechnic, College of Art, Delhi,1998.

\textsuperscript{168} Mago, P.N, Contemporary Indian Art- A Perspective National Book Trust, New Delhi, 2000, p83.

\textsuperscript{169} “…it was an excellent idea to have the institution of art in a composite polytechnic where it should have been possible to have various aspects of modern technology tempered by social science and humanities. But the idealistic integration in the practice did not take place because of bureaucratic reservations, departmental hegemonies, resultant suspicion had interdepartmental rivalry”.

bifurcation of the Delhi Polytechnic. Soon the curriculum was revised and expanded as the institution enlarged its educational programs while continuing with the Nation Diploma Course. The most significant change was the integration of the 'Basic Design' course at the two-year foundation level into specialized professional programmes. Also the institution had to move from its earlier premises in Kashmiri Gate. Bhabesh Chandra Sanyal headed the Art department since 1953 to 1960 and played a significant role in its growth. After joining the department in 1953 he realized that though brought under technical education 'at par with other disciplines of science and technology', art was essentially considered inferior. He began to voice the issue of upgrading the art program.

190 See-catalogue of Exhibition "Delhi Shilpi Chakra: The Early Years". NGMA, New Delhi, 1997.
192 While the College of Art pupated from the Delhi Polytechnic, it temporarily occupied The Birla Pavilion, at Exhibition Grounds, Mathura Road, and 22 Tilak Marg. Finally it was moved to 22 Tilak Marg in 1971. In its new accommodation, it was provided with nine newly structured but temporary studios.
193 My new assignment called for the application of energy, experienced and ingenuity, I ever possessed to give a tangible shape and meaningful content to what was vague and void of objective clarity. Being a unit of the large concept of Polytechnic, some kind of uniformity was sought in the time tabling of its course and stressing the vote of art in its application as merely technical subject loosely called Commercial Art. It took us some time to diffuse the artificiality of the approach and articulate in a practical frame work the indivisibility of Fine-Art as a basic concept for taking off to its other manifestations.

and within two years time, theoretical studies of art history and art appreciation and lectures on anatomy were introduced. Also, a few more courses were added to the curriculum like Photography and practices in stone-carving and print making174.

In the early 70s it was being demanded that the diploma courses should be converted into Degree Course. Soon there were led strikes by the students' union that affected the functioning of the institution. Sanyal prepared a scheme of education in art and approached Dr. V.K.R.V Rao, then the vice-chancellor of the Delhi University. In his plan he demanded a faculty of art in the university in moral, intellectual and physical sense, and not merely as an affiliate body with dual control of governmental administration and university dispensation175.

The institution was finally raised to the status of College of Art in 1972. It was affiliated to the university of Delhi and a new Degree course i.e Bachelor of Fine-Art (BFA) was introduced. Later, however, in 1986 the degree of Master of Fine-Art was also introduced176. The new art programs were devised to suit the

174 Dr Rao responded positively but laid down the condition that there should be no demand for a new building and offered the entire Viceregel Lodge for accommodating the college of Art.

175 The existing courses were restructured and more facilities were provided for the new course of four years duration in order to fulfill conditions laid down by the university. The foundation course was reduced to one-year duration. And the National Diploma Course of the A.I.C.T.E was discontinued in May 1979. All

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'changing climate of art and its usefulness to the society'. The College of Art, Delhi, in its short span of half a century old history has created a unique place of its own- as it was ‘not weighted down by a worn-out tradition’ thus making it possible to implement the norms that were suitable for contemporary conditions.

The Faculty of Fine Arts, Maharaja Sayajirao University\textsuperscript{177}, Baroda is as old as fifty years. Though this is comparatively a new institution, considering the history of other institutions yet, it has gained immense fame within this short span of time. The curriculum of the university included Aesthetics, Psychology, Music and History of world art. This was perhaps the first instance when an art faculty was set up under the university system\textsuperscript{178}. This infact, led to the making of an entirely

matters related with the admission of the students, curriculum and the system of examination thus began to be controlled by the Dean, faculty of Music and fine arts university of Delhi where as the Government of Delhi dealt with administration and financial matters of the institution.

\textit{Ibid, n.p.}

\textsuperscript{177} The official website of the university claims that the Bill for the establishment of the university received the assent of His Highness Maharaja Sir Pratapsinh Gaekwad on 29th April, 1949, and the Maharaja Sayajirao University of Baroda Act, No. XVII of 1949, was published in the Baroda State Gazette on the 30th April, 1949.

\textsuperscript{178} *Before the inception of the college of art at Baroda the only two methods of art teaching prevalent in art schools were either the European academic and the so called traditional. Both these approaches were too narrow. The approach at Baroda does not recognize national boundaries in art. It is above all based on the primeval human urge for creativity. It accepts the fact that every human
new kind of Art Institution that sought to replace the traditional rigidity of the conventional academics and technical institutions. It fostered a more innovative and broad approach to teaching of Fine Arts and design.

Some of the early students who graduated from this institution were G.R Santosh (b.1929), Shanti Dave (b.1931), Himmat Shah (b.1933), Jyoti Bhatt (b.1934), G.M Sheikh and Ratan Parimoo (b.1936) who later became its head\(^{17}\) (plates 79-81). Under N.S Bendre and Sankhu Chaudhuri who had been head of the faculty, there had been an influence of Cubism\(^{18}\). As the head of the department of painting N.S Bendre greatly contributed to the

possesses the creative faculty; provide him the suitable environment, purpose and the equipment, so that it can emerge out of him, grow and fructify”.


\(^{17}\) According to Dr. Ratan Parimoo the faculty, Baroda is not the provincial center of a region but has a larger Pan-Indian significance, something that Shantiniketan had assumed during the decades before Independence’. The Baroda school, as it has come to be known, reflects the educational programmes of the faculty, in its preformed modern styles as the ‘Pan-Indian response to modernity and creative tension of modern India’. Like other institutions, the faculty has also produced a number of artists-painters, sculptors and graphists or print-makers, who have achieved eminence in their respective areas of specialization.

Mago, P.N, “Contemporary Art In India- A Perspective”, National Book Trust, New Delhi, 2000, p84.

\(^{18}\) They had incorporated the ideas of cubism and abstraction in their teaching process.

Ibid.
success of the students of the department. As described by Parimoo Rattan, "...Bendre did not believe in forcing himself on the student. Rather he encouraged him to discover his own self, to carve out a new path. In his guidance to students he followed the principle of "to every man according to his needs". Though very broad-minded and tolerant he did not like flukes. He felt that whatever one does on the canvas should be done with a consciousness of purpose and be based on knowledge. Around 1958, it was claimed that the Baroda...

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131 He came to Baroda in 1950. He was a graduate in Humanities before he joined the J.J School of Art in 1934. Around 1945 he had been to Santiniketan and made a series of tempera paintings that reflect his mastery of line and draughtsmanship. He believed in mastering all techniques and media and his versatile techniques made him not only a unique painter but also an excellent teacher. He was greatly influenced by Cubism. In his work between 1950 and 1957 there may be observed a 'synthesis of classical cubist structure' and the fundamentals of Indian miniature paintings. His works of this phase were exhibited in 1957 at Bombay.

"He believed Cubism to be the key movement of the 20th century. What impressed him most in Cubism was the reduction of the three dimensional world compressed to conform with the two-dimensional surface of the canvas. At the same time what appealed to Bendre's temperament was its cold calculatedness, its impersonal quality, the emphasis on structure, stress on simplicity, on bare essentials and avoidance of detail. Some of these qualities he felt were present in Indian miniatures too, for example, the compression of space and volume, the simplicity and the space-divisions".

School was opened to the influences of modern American art. He was a very liberal teacher. During the 1950s the Baroda Group of Artists was formed under his leadership. These years saw the coming together of many young and talented students in this institution.

The achievements of the Baroda Faculty of Art in the field of sculpture are also noteworthy. Major reason behind the success of the sculpture department at Baroda in producing outstanding sculptors was the adequate studio facilities being provided which included necessary equipment, proper bronze-casting facilities and sufficient working space. It would rightly boast of being one of the most developed in the country. Sankho Chaudhury, a renowned sculptor had been the head of the department. He had studied under Ramkinker Baij in Santiniketan. He was the first sculptor to create assemblages in the manner of the constructivists. His sculpture work 'shares with many cubist and constructivists works the quality of refinement and classical line'. In his approach to art teaching a significant role is played by the "material research", as he laid great emphasis on knowing and experimenting with a variety of materials. This was a source of inspiration to his students.

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1. S. Markant Bhatt, the dean of the faculty had studied art in the U.S.A Prof. Hirsch, who was a visiting Professor, and Bendre were also partially responsible for this trend.
3. ibid, pp 69-70.
4. He attempted to invent different ways of casting in order to get various textures on metal surface. A number of his students made a mark in their field later, and few of them joined the faculty. Mahendra Pandya became a lecturer in
The faculty of Fine Arts at Baroda also made significant contribution in the field of Graphics. A number of teachers and students of the graphics department among whom was Shanti Dave who in the fifties did a lot of experimental work and was perhaps amongst the first one to work on large sizes, Jayant Parikh, Vinod Patel, Naina Dalal Kishorewala and Magan Parmar also made their mark in various techniques and styles\textsuperscript{186}, even as K.G Subramanyam and Jyoti Bhatt made immense contribution as graphic artists with their work and experiments with new methods and materials. Their work and guidance has been the chief source of inspiration for innumerable students over the years\textsuperscript{187}.

It may be concluded that the beginning of formal art education in India coincides with the growth of English education in the country. After making its beginning in the form of private or semi official patronage under the British officials or Indian aristocracy, the institutions of art education developed from the industrial workshops to the government art schools\textsuperscript{188}. British established the sculpture department and Panchal (b.1937) began teaching bronze casting in the department. Some of his older students like G.C Bhatt (b.1931), became a teacher later in 1970’s and Narendra Patel who went to U.S.A. Were much closer in their style of work to their teacher. However, later students like Mahendra Pandya, Raghav Kaneria, Rajnikant Panchal and Nagji Patel departed from their teacher’s style and developed individual approaches.

\begin{itemize}
  \item \textsuperscript{186} ibid, pp 64-65.
  \item \textsuperscript{188} For further detail see pp.81-83.
\end{itemize}
industrial art schools in India, since the objective of initial policy makers was to fix the art education into job oriented policies so that, skilled labor could be made available for the running of colonial administration. Though the aim of instruction in these schools was to encourage the industrial crafts of India but perhaps this purpose was defeated owing to the general instructional methods based on the western principles of art. Thus by forcing foreign norms on the traditional perception scheme of the Indian artisan, British virtually destroyed uniqueness of Indian ornamental art.

In words of Archer, “...the results of these institutions were discouraging, and when in 1878 examples of handicrafts were exhibited in Paris, it was even suggested that the art schools themselves had contributed to the collapse of Indian crafts”. So, these institutions were held responsible for the destruction of Indian crafts since the articles displayed the modified Indian perception scheme in order to suit British taste\(^{16}\). About 1883, these art schools were absorbed into the broad policy of Technical Education\(^{190}\). The result of the colonial policies of art education of that period which emphasized the technical training resulted into producing artisans. This led to the increasing demand for jobs as the were number of trained artisans for whom there was no work to do. Subsequently, the government created great number of posts of

Drawing Masters in the Secondary and training schools in order to absorb the skilled artisans in administration.\textsuperscript{181}

After the Simla Conference in 1901, the curriculum of art education was formulated with a new approach which sought to cater to the training of both the ‘artisan’ and the ‘artist’. The first course included lessons in drawing, painting, designing, modeling, engraving and photography specifically referring to the Indian art industries. The second course was designed for the training of the craftsmen who were associated with the local art market. The training imparted to them included ‘superior methods’ and ‘designs’ so that they could meet the demands of educated Indians and the British locals. The makers of art education policy, sought to raise the status of the art school trained artisan to that of creative artist and above the bazaar craftsman. However, the colonial art education helped removing the stringent caste differences based on the traditional occupations of the artisan class. Most of the art schools, thereafter fostered essentially the creative arts and later craft courses were abolished as there were neither any takers for such courses nor good teachers for imparting such training.\textsuperscript{182} The artists thus trained, were engaged in the printing presses and the offices of Archaeological Survey of India.

In the post-independence period, the process of development of formal art schools continued with several new

\textsuperscript{181} Havell’s letter to the Director of Public Instruction, 20 March 1904.
\textsuperscript{182} It is important to mention here that the Mayo School of Art, Lahore continued to take forward its legacy of training craftsmen up to the second half of the 20\textsuperscript{th} century.
institutions coming into existence. With the passage of time, various socio-political and economic changes brought changes in the curriculum of formal art education in India. The introduction of computer and advanced technologies resulted in the introduction of various applied arts in the art school curriculum.