

39
Government of Madras.

EDUCATIONAL DEPARTMENT.

Recd.

Regd.

} 1912.

Enclosures

Spare copies

G.O. No. 618, 11th July 1912.

DISPATCHED

School of Arts.

Recording, with remarks, the report on the working of the — during 1911-12.

Government of Madras.

EDUCATIONAL DEPARTMENT.

Recd.

Regd.

} 1912.

Enclosures

Spare copies

G.O. No. 618, 11th July 1912.

School of Arts.

Recording, with remarks, the report on the working of the — during 1911-12.

GOVERNMENT OF MADRAS.

EDUCATIONAL DEPARTMENT.

Read—the following paper :—

Letter—from the Hon'ble Mr. A. G. BOURNE, D.Sc., F.R.S., C.I.E., Director of Public Instruction, Madras.

To—the Secretary to Government, Educational Department.

Dated—the 15th June 1912.

No.—C. 4873.

I have the honour to submit herewith a copy of my Proceedings Dis. No. 4076 of 1912, dated 1st June 1912, reviewing the report on the working of the Madras School of Arts for the year 1911-12.

ENCLOSURE.

Proceedings of the Director of Public Instruction, dated 1st June 1912, Dis. No. 4076/12.

Read—the following paper :—

Letter—from W. S. HADAWAY, Esq., Superintendent, School of Arts, Madras.

To—the Director of Public Instruction, Madras.

Dated—the 1st May 1912.

No.—Cur. 408 of 12.

I have the honour to submit the annual report of the School of Arts for the year 1911-12.

2. *Staff*.—I was in charge of the school throughout the year. Under instructions conveyed in Proceedings R.C. No. 7713/11, dated 9th November 1911, I visited and inspected the technical classes at the Reformatory school, Chingleput. My report was submitted on the 24th of November 1911, No. 921.

There was no change in the school staff during the year and those who were holding sub. *pro tem.* appointments during the previous year were all confirmed in their respective places with retrospective effect. S. P. Murugesu Mudaliyar, sub. *pro tem.* storekeeper, whose permanent hold was as a clerk in the office of the Director of Public Instruction, was confirmed here as first assistant clerk and made to continue in his sub. *pro tem.* appointment.

With but one or two exceptions the entire staff have worked well during the year.

The discipline of the school has been well maintained throughout the year, and in this matter the teachers and maistries have seconded my efforts satisfactorily.

3. *Accommodation*.—The total strength of the school varies, often considerably from year to year, and so far there has not been any overcrowding in any of the classes, nor need for more room.

The Public Works Department re-roofed the entire carpenter's shed and did many necessary minor repairs to various of the school buildings.

There is still need of proper flooring in the carpenters', jewellery and modelling departments and the metal working sheds; for during rainy weather the earthen floors become very damp and insanitary. I hope to have this remedied during the present year by completely new floors of Cuddapah slabs.

4. *Strength and attendance*.—The number of pupils on the rolls on the 31st March 1912 was 367 of whom 23 were females, and the average attendance during the year was 252 as compared with 429 and 375 in 1910-11.

5. *Departments*.—There were 56 scholarship holders, twenty being added during the year under G.O. No. 445, Educational, dated 6th July 1911, which dated from the 15th July 1911.

The total number of scholarships included fifty allowed by Government, three given by the Mysore State and three given by the Victoria Technical Institute.

Tables III, IV and V give detailed information regarding the classes of the community to which pupils belong, their educational attainments and the occupation of their parents.

Table II gives the strength of the various classes.

There has been a decided falling off in the total strength of the school, this variation from year to year being in the last few years as follows :—

1908	..	..	..	..	..	..	..	..	..	464
1909	..	..	..	..	..	..	..	..	..	477
1910	..	..	..	..	..	..	..	..	..	368
1911	..	..	..	..	..	..	..	..	..	429
1912	..	..	..	..	..	..	..	..	..	367

The same thing occurred in 1910 when the figures were nearly the same as for the year under review.

6. The general educational attainments of the students show a fair proportionate gain, sixty having passed some examination this year out of 367, while only 32 had passed last year out of 429.

7. There is a considerable gain noticeable in the number of artisans' sons in nearly all the departments except the lacquer work over the figures of the previous year. This seems a hopeful sign.

8. *Examinations*.—The results of the various Government Technical Examinations held in November and December 1911 are shown in Table VI.

One hundred and fifty one students appeared for Drawing examinations and 99 passed, the percentage of passed to the examined being 66 per cent. as compared with 63 per cent. of 1910-11.

For the Technical Teachers' Certificate examinations seven appeared, and the results are not yet published.

Year by year the pernicious results of the Drawing examinations to Indian or any other art become more and more noticeable. If examinations in drawing *must* be held, though I see no reason myself why they should be, very complete and drastic changes ought to be made in the syllabuses and curricula.

The scheme as now in use is based on an old and vicious system in use many years ago at South Kensington School of Art, and it was designed to enable the authorities to select with a minimum of trouble drawing teachers for various minor schools. It never fulfilled even this end, and it is calculated to thoroughly destroy any artistic talent or feeling which may be inherent in a student. This system, transplanted to Madras, and gauged to a lower standard, which has been in use for many years, is thoroughly out of harmony with everything Indian, and if we look to results, it has not produced in all the time of its working, *one single artist*, and as to the drawing teachers, who are the results of the system, there is but one expression which is applicable, it is still a case of "the blind leading the blind."

There is very little, if any, real interest in Indian art, taken by Indian people, *per se*, if we except the hereditary artisans of the country, but a thorough study of the principles of Indian art as embodied in the system and proportions laid down in the Silpa Sastras would easily convince most artists that it is on these old systems of proportion that anything in the way of an artistic examination for Indian students should be based.

There may be serious objections to such a system on the score of its conventions, but all art whether of East or West has its conventions and these Hindu ones of which I write are certainly less objectionable than the chaos which now reigns in every branch of Europeanized art practised in Southern India.

My suggestions concern this school only, for I understand that any system of universal examinations which would take in all the centres in the Presidency would have to arrange more for the ultimate production of drawing teachers rather than artists.

The two aims, that of producing drawing teachers, on the one hand, and that of the School of Arts which seeks only to turn out skilled artistic craftsmen, lead often to great confusion in the minds of those who seek to join this school. I am expected by many to provide special instruction in such subjects as "Advanced Geometry" and Anatomy (these subjects being included in the curriculum) neither of which have much if anything to do with art.

With those students who are content to take their training here without thought of examinations (and these, I am glad to say, are in the majority) I find no difficulty in dealing; they can and do give up their attention wholly to producing good work, and they profit according to their individual capacity, but with the other class (and these I regret to say are generally the students of better general educational attainments) who have a rooted conviction that to attain a "Group certificate" or "Diploma" in drawing will make artists of them, I have increasing difficulties each year.

The gist of the matter is that the modern vulgar tendency to "standardize" everything, even artistic attainments, has produced a system against which it is almost impossible for an individual to make any head way in the artistic sense.

Although I have personally no faith whatever in art examinations, I sent up at your request, new and revised syllabuses which might possibly be of some use, I have not yet heard if any action has been taken on them.

The system inaugurated here a few years back, of competitions in the various departments, has been continued and has produced excellent results.

9. *Passed students.*—Table VIII shows the number of students who left the school during the year and most of them have reported to me that they have secured positions, for which they have had their training here, on salaries ranging from Rs. 10 to Rs. 60 per month.

10. *Finance.*—The statements for the financial year are given in Tables IX, X and XI. The total cost of the school for the year was Rs. 44,073-9-10 as against Rs. 39,594-3-9 of the previous year.

An auditor was sent from the Accountant-General's office to examine the school accounts for the years 1910-1911 so far as they referred to the procuring, issuing and use of the materials purchased. This is the first time since my taking charge of the school in 1907 that this has been done. I have not yet seen the auditor's report, but I would suggest that a yearly audit be made in the future.

11. *Wood work department.*—The cabinet makers and wood carvers have co-operated as usual and produced some excellent results. As most of the skilled artisans devote much of their time to teaching the students, it is not possible to produce many complete works during the year, but a few good specimens, which were sold almost immediately, were made. Some of the cabinet maker's work was also afterwards decorated with lacquer painting and this somewhat new departure has been quite successful, all the best specimens meeting with ready purchases by persons of discriminating taste.

12. *Metal work department.*—The class has produced, as usual, work of good quality and design, the head maistry, as in previous years, modelling and casting one or two important figures during the year. Special efforts were made towards developing appliqué work on the lines of the old Tanjore and Tirupati examples, with good results.

Very recently endeavours to revive the system of casting in brass and copper together have been made, but the experiments have not yet been completed. They promise well, but as the art is not now practised the maistry in charge had only his sastras to guide him, having never had any actual work of the sort to do.

13. *Jewellery department.*—This class is developing rapidly, the more advanced students showing the excellent results of their training both in design and execution.

The efforts at enamelling which were started sometime back, have not proved successful owing to the impossibility of procuring absolutely pure silver and clean water. I hope later to give some time to this subject myself, as it may be possible to improve matters if more attention is given to it.

14. *Engraving class.*—No new developments have taken place in this department. The class still continues to be the largest and most popular in the school, many students who are unable and are unwilling to go in for the more active crafts, such as metal work or wood work, finding the delicate and inactive work connected with engraving more to their taste.

15. *Lacquer department.*—The Malabar lacquer painters have done excellent work throughout the year and the students of the class have profited by their example.

All the decorative painting in the school is grouped together in this class. From time to time as necessity occurs, skilled workmen are brought in temporarily to demonstrate some particular method of painting or gilding, or some other process.

The cotton painters from Ponnéri have been working during the year at painting and dyeing palampores and curtains, by the process in which parts of the pattern are stopped out with wax before dyeing. Old and well tried methods are encouraged as much as possible, to counteract the modern tendency of working for an effect, no matter how fugitive it may be. In this way an attempt to inculcate sound and thorough traditional methods into the student is made.

The head master of this class has also interested his students in stenciling and for practical experience has decorated the walls of the class room with various borders and other decorations in a very interesting manner, the work being done entirely by the students under his supervision.

An effort was made during the year to interest students in the old method of painting as practised in Tanjore during the 18th and early 19th centuries. The experiment was not very successful owing partly to a want of knowledge as to the old processes, but mostly because the students were not sufficiently conversant with accurate draftsmanship when required to work direct from the model.

Specimens of old work were procured and I am now examining these carefully to ascertain the pigments and vehicles used, hoping later to proceed further with the experiment.

16. *Carpet weaving.*—The carpets woven during the year were up to the usual high standard of pattern and weaving, but it was discovered that the one colour not dyed on the school premises, namely, indigo, was in some cases most fugitive, and consequently likely to seriously interfere with the pattern of any carpet on which blue colours were prominent. The fault has been remedied as far as is possible.

A few silk carpets were produced and the new books on old carpets procured during the year were found most useful.

17. *Modelling department.*—There are but few students who work during the entire day in this department, but students from other classes spend a part of their time here as usual.

18. *Painting department.*—As in previous years, during the summer term, at the request of various of the older students a class in painting in oils from the living model was instituted and put in charge of the painting instructor, who had every opportunity to advance the students under his charge. During a part of the year also, one or two European artists worked in the class with the students for a short time. The results were anything but satisfactory and real progress beyond a certain very low standard seems impossible. The students, who are occasionally able to catch some European trick in painting, with no other serious or solid thing as a foundation to build upon, send their childish works to the local picture exhibition and are frequently awarded prizes. Far from doing any real or lasting good, this encouragement has the effect of giving the student an inflated idea of his ability, and so, often prevents his further progress.

This oil painting class has now been stopped, but another painting class under the Assistant Superintendent, who thoroughly understands teaching and is himself an artist of ability, takes its place.

19. *Library*.—Thirty-four new books were added during the year, advantage is being taken of the great output of books on furniture to make the library as good as possible in this subject, an important one in a country which has hardly any indigenous furniture, and in which furniture is coming into greater use each year. Other subjects were not neglected, and another beautiful collection of old carpet designs was also added to the library.

20. *Museum*.—A rearrangement of the cases in the Museum was made and the room was repainted and put in good order.

21. *Scholarships*.—Twenty new scholarships of Rs. 2 and Rs. 1-8-0 were sanctioned. These were distributed among the younger students of the various departments according to their ability and need.

22. *Furniture and apparatus*.—Necessary new tools were purchased besides cupboards, chairs and stools for various departments.

23. *General remarks*.—It is difficult for me to express adequately the feelings I have in regard to the work of the school as a whole. If one frankly acknowledges what many Indians would have one believe, that is, that the only art which interests the modern educated Indian is the art of European countries, one could, by planning and organizing the school purely on European models make their task a much simpler one than it now is. But I have always felt differently towards Indian art, and I believe thoroughly, that the only art of this country which will ever be worth while, is the art inspired by genuine Indian thought and feeling as untouched by foreign influence in its *feeling* (though not necessarily in its methods or details) as it can possibly be. In common with most modern artists and art critics, the good effect produced on my artistic sense by really fine examples of indigenous artistic work is tremendously enhanced by the spirit of that work. Without this Indian spirit its claim to be regarded seriously rests almost entirely on its technical perfection and there can be no doubt but that many other countries equal or exceed India in the purely workmanlike qualities displayed in artistic endeavours.

To preserve, therefore, as much of the *spirit* of Indian work, while at the same time adapting it to modern needs has been the main idea in carrying out the work of the school.

I find, however, that as I prosecute my individual studies of the higher forms of South Indian Art, especially that of sculpture and modelling that my own knowledge of the art is but a limited one. Books on the subject are but few and photographs and other illustrations cannot give me the same impression that an object itself conveys.

I hope, therefore, in the near future to be able to seek out to a greater extent than heretofore fine object such as are sometimes to be found outside of Madras.

In one other way too, some advance may be made artistically, that is, by endeavouring to bring into prominence the old *sastraic* rules and formulas which governed the construction of old works. To this end I have had translations made from some *Silpa Sastras* found in the Oriental Manuscripts Library, and it may be possible to elucidate and publish these comparatively little known works so as to make them available to all artistic workmen. At present they are known well only to hereditary artisans who have learned the *slokas* by rote from their masters. They constitute not only the valuable rule-of-thumb methods in common use among hereditary workmen, but series of proportions for almost every conceivable article likely to be made by artistic workmen as well.

Among the many visitors to the school during the year His Excellency, Lord Carmichael expressed his satisfaction that the school was being conducted as far as possible with the idea of developing and fostering the *Indian spirit* in design, rather than importing European ideas to replace it.

The drawings for the pattern book of metal work were sent home and the blocks for their reproduction were received during the year. I found, however, that a considerable portion of the letter press I had prepared needed re-writing and this has delayed its publication.

It is now, however, practically complete and ready for the printer, and the manuscripts, together with the proofs of the illustrations have been submitted to you.

On the 12th of December "Darbar day" was celebrated by the entire school.

Sports were organized which began shortly after noon and continued until about 5 o'clock, when prizes were distributed, and afterwards something over 400 students, teachers, maistries and workmen were treated to various sweetmeats, etc., prepared on the premises by Brahman cooks engaged for the purpose.

The afternoon proved a great success in every way. In the evening the school buildings fronting the road were illuminated.

The service registers of the non-gazetted officers of the establishment have been written up to date.

The tables required are appended.

ENCLOSURES.

TABLE I—Strength of Drawing Classes.

Class.	Number on the rolls on the 31st March 1911.	Average number on the rolls during 1910-1911.	Number on the rolls on the 31st March 1912.	Average number on the rolls during 1911-1912.
Ladies drawing class	18	18	23	14
Total ..	18	18	23	14

TABLE II—Strength of each of the Industrial classes.

Departments.	1910-1911.			1911-1912.		
	Scholarship holders.	Other students.	Total.	Scholarship holders.	Other students.	Total.
Wood work	9	63	72	12	54	66
Carpet weaving	3	3	6	3	2	5
Metal work	5	20	25	7	14	21
Jewellery	7	44	51	11	29	40
Modelling	2	4	6	1	8	9
Engraving	10	136	146	12	122	134
Lacquer work	8	97	105	10	59	69
Total ..	44	367	411	56	288	344

TABLE III.—Classification of pupils according to the class of community to which they belong.

Class or community.	31st March 1911.			31st March 1912.		
	Males	Females.	Total.	Males.	Females.	Total.
Europeans and Eurasians	6	10	16	6	14	20
Indian Christians	46	4	50	36	9	45
Muhammadians	7	..	7	6	..	6
Brahmans	10	..	10	11	..	11
Non-Brahman Caste Hindus	317	4	321	251	..	251
Panchamas	21	..	21	30	..	30
Buddhists	4	..	4	4	..	4
Total ..	411	18	429	344	23	367

TABLE IV.—Classification of pupils according to their attainments in general education

	1910-1911. Students.	1911-1912. Students.
B.A. examination	..	..
Intermediate examination ..	..	..
Matriculation examination ..	1 (female)	2 (females).
School Final examination ..	..	..
Lower Secondary examination ..	12 (5 females)	32 (15 females).
Primary examination	19 (12 females)	26 (6 females).
Unpassed	397	307
Total	429	367

TABLE V.—Classification of pupils in the Industrial departments according to the occupation of parents.

Departments.	Officials.	Inferior servants.	Traders.	Land- holders.	Artisans.	Co. lies.	Mendicants.	Others.	Total.
Wood work	5	10	8	15	20	8	..	..	66
Carpet-weaving	..	2	1	1	..	1	..	..	5
Metal work	1	5	3	5	5	2	..	..	21
Jewellery	5	17	2	6	10	..	..	..	40
Modelling	1	3	1	2	1	1	..	..	9
Engraving	8	34	28	21	18	25	..	..	134
Lacquer-work	8	28	10	9	5	9	..	..	69
Total	28	99	53	59	59	46	..	..	344

TABLE VI.—Results of the various Government Technical examinations held in November and December 1911.

Subjects.	Grade.	1910-1911.		1911-1912.		Averages.	
		Number appeared.	Number passed.	Number appeared.	Number passed.	1910-1911.	1911-1912.
Freehand Outline Drawing.	Elementary	34	22	43	27	64	63
	Intermediate	30	22	26	11	73	42
	Advanced	10	8	10	6	80	60
Geometrical Drawing.	Elementary	2	..	1	1	..	100
	Intermediate	16	5	5	3	31	60
	Advanced	3	1	5	2	33	40
Design	Elementary	12	6	11	4	50	36
	Intermediate	4	3	5	4	75	80
	Advanced	..	..	..	..	..	..
Painting	Elementary	16	16	21	21	100	100
	Intermediate	8	3	12	10	37	83
	Advanced	1	..	3	2	..	67
Modelling	Elementary	4	3	2	1	75	50
	Intermediate	..	..	1	1	..	100
	Advanced	..	..	..	..	..	..
Wood Engraving.	Elementary	5	5	1	1	100	100
	Intermediate	..	..	1	1	..	100
	Advanced	6	3	4	4	50	100
Copper-plate Engraving.	Elementary	1	..	..	..	..	..
	Intermediate	5	1	1	1	20	100
	Advanced	3	2	2	2	66	100
Cabinet-making and Wood Carving.	Elementary	2	1	2	2	50	100
	Intermediate	3	..	3	3	..	100
	Advanced	..	..	..	..	..	..
Metal work	Elementary	2	2	7	6	100	86
	Intermediate	3	2	2	2	66	100
	Advanced	..	..	..	..	..	..
Jeweller's work ..	Elementary	..	..	..	..	..	..
	Intermediate	..	..	..	..	..	..
	Advanced	..	..	..	..	..	..
Carpet weaving ..	Elementary	..	..	..	..	..	..
	Intermediate	..	..	..	..	..	..
	Advanced	..	..	..	..	..	..
Total		170	105	168	115	62	88

TABLE VII.—Technical Teachers' Certificate examination, 1911.

Subjects.	1910-1911.		1911-1912.	
	Number appeared.	Number passed.	Number appeared.	Number passed.
Free hand Outline Drawing { Elementary	4	3	4	..
Intermediate	6	5	3	..
Advanced	2	1	..	..
Carpet-weaving—Elementary	1	1	..	..
Total	13	10	7	..

TABLE VIII.—List of students who left the school and who are employed.

Name.	Highest examination passed.	Period spent in the school.	Present employment.	Salary.
Y. Kuppasing ..	Free hand Outline Drawing—Ad- vanced; Painting—Elementary; Geometrical drawing—Elementary; Design—Elementary.	4 years ..	Draftsman, Perambur Works.	Rs. 25
V. A. Arputham ..	Geometrical Drawing—Intermediate; Free hand Outline Drawing—Inter- mediate; Design—Elementary; Painting—Elementary.	3 „ ..	Draftsman, Chief Engi- neer's office, Trichino- poly.	20
C. Singaravelu Asari.	Group Certificate, Wood Engraving— Intermediate; Copper-plate Engrav- ing—Intermediate.	10 „ ..	Draftsman, Madras Survey office.	20
T. A. Appadurai Mudali.	Wood Engraving—Intermediate; Free hand Outline Drawing—Inter- mediate; Painting—Elementary; Design—Elementary; Copper-plate Engraving—Intermediate.	6 „ ..	Probationer in the Madras Survey office.	10
R. N. Natesa Mudali.	Diploma in Free hand Outline Draw- ing; Modelling—Elementary; Technical Teachers' certificate in Free hand Outline Drawing.	6 „ ..	Draftsman, Agricultural College, Coimbatore.	15
M. N. Kesava- raman.	Free hand Outline Drawing—Ele- mentary.	2 „ ..	Engraver in Messrs. Spencer & Co.	15
K. S. Raju Pillai ..	Jeweller's work—Intermediate ..	6 „ ..	Goldsmith in Messrs. Tawker & Sons.	15
V. Balasundaram ..	Nil.	2 years and 2 months.	Carpenter in the Public Works Department, Chepauk.	Daily wages of as. 6.
V. Ramachandra Rao.	Group certificate in Free hand Out- line Drawing.	6 months ..	Tracer in the Madras Survey office.	10
T. R. Manickam ..	Nil.	2 years ..	Do.	10
T. K. Rangiah ..	Nil.	3 „ ..	Carpenter, St. Joseph's Industrial School, Trichinopoly.	15
V. C. Ponnusiva- sankaram.	Free hand Outline Drawing—Ele- mentary; Painting—Elementary; Design—Elementary.	5½ „ ..	Draftsman, Madras Electric Supply Corporation.	15
G. George	Cabinet-making—Advanced	2 „ ..	Foreman, Loco office, Madras and Southern Maharatta Railway.	45
Samuel Santho- sham.	Cabinet-making—Intermediate ..	3 „ ..	Carpenter, S. P. G. High School, Madras.	18 to 25
M. Rajagopal ..	Cabinet-making—Intermediate; Free- hand Outline Drawing—Inter- mediate; Painting—Elementary; Design—Elementary.	8 „ ..	Do.	20 to 35
S. Sadagopa Mudali	Diploma in Drawing	4 „ ..	Assistant artist, Agricul- tural Chemist office Bangalore.	60

TABLE VIII.—List of students who left the school and who are employed—*cont.*

Name.	Highest examination passed.	Period spent in the school.	Present employment.	Salary.
G. Narayana Rao..	Copper-plate Engraving—Intermediate.	6 years ..	Engraver in a cycle shop at St. Thome.	RS. 17½
S. R. Ranganayakalu Nayadu.	Wood Engraving Copper-plate engraving, Freehand Outline Drawing—Intermediate.	5 „ ..	Drawing master in a school at Bombay.	20
D. Devanboo ..	Cabinet-making—Advanced; Freehand Outline-Drawing—Elementary.	3 „ ..	Carpenter, Loco Workshop, Podanur.	20
V. Venkatasan ..	Freehand Outline * Drawing—Elementary; Geometrical Drawing—Elementary; Design—Elementary Modelling—Intermediate.	6 „ ..	Probationer, Madras Survey office.	10
Abdul Lotief ..	Freehand Outline Drawing—Elementary; Jeweller's work—Intermediate.	6 „ ..	....	..
S. N. Krishnaswamy.	Freehand Outline Drawing—Elementary; Wood Engraving—Intermediate.	2 „ ..	....	..
K.V. Krishaswamy.	Freehand Outline Drawing—Intermediate; Cabinet-making—Intermediate Painting, Design and Modelling—Elementary.	7 years and 10 months	....	..
N. Gopalachar ..	Freehand Outline Drawing—Intermediate; Painting—Elementary.	3 years ..	....	..
David Solomon ..	Freehand Outline Drawing—Elementary.	3 „ ..	....	..
M. R. Manavala Reddi.	Goldsmith work—Elementary.	5 „ ..	....	..
C. Krishnaswami Mudali.	Freehand Outline Drawing—Elementary.	1 year ..	....	..
C. Masilamani ..	Do.	2 years ..	....	..
M. Sahadevan ..	Do.	5 „ ..	....	..
P. N. Subramanian.	Painting and Geometrical Drawing—Elementary.	9 months ..	....	..
K. Venkata Rao ..	Freehand Outline Drawing—Elementary.	8 „ ..	....	..

TABLE IX.—Statement of receipts and charges of the School of Arts, Madras, for 1911-12.

Receipts.	Amount.	Charges.	Amount.
	RS. A. P.	RS. A. P.	RS. A. P.
Drawing class fees ..	108 0 0	Salaries—	
Sales of manufactured articles.	4,804 13 0	Superintendent.	10,615 4 4
By book adjustment ..	30 0 0	Assistant Superintendent.	4,200 0 0
	4,942 13 0	Establishment—	
		Permanent	16,010 8 10
		Temporary	180 0 0
		Bonus	380 0 0
		Allowances—	
		Travelling allowance ..	8 12 8
		Supplies and Services—	
		Stipends	1,599 4 11
		Library and Prizes.	1,123 0 0
		Furniture and apparatus.	439 0 0
		Contingencies—	
		Postage and Telegraph	80 13 6
		Rents, Rates and Taxes	1,657 14 0
		Repairs to Furniture ..	315 14 9
		Office expenses and other contingencies.	2,125 5 9
Total cost of the School of Arts for the year 1911-12.	44,073 9 10	Illustrated Pattern Drawing books.	*4,093 8 3
		Add—net charge of the Industrial department, as per Table X).	6,187 0
Total ..	49,016 6 10	Total ..	49,016 6 10

* By book adjustment.

TABLE X.—Statement of assets and liabilities—Industrial department—1911-12.

Assets.	Amount.	Liabilities.	Amount.
	RS. A. P.	RS. A. P.	RS. A. P.
1. Receipts.	4,834 13 0	Expenditure	*12,267 0 0
2. Sundry debtors ..	914 11 0	Stock of manufactured articles on 1st April 1911	11,014 12 6
3. Stock of manufactured articles on 31st March 1912.	11,408 1 9	Stock of unfinished articles on 1st April 1911.	900 8 5
4. Stock of unfinished articles on 31st March 1912.	1,291 6 0	Stock of materials on 1st April 1911.	4,118 0 10
5. Stock of materials on 31st March 1912.	3,821 10 6	Value of tools and plants on 1st April 1911.	6,550 7 4
6. Value of tools and plants on 31st March 1912.	6,393 2 4		
			34,850 13 1
Net charge	28,663 12 7		
	6,187 0 6		
Total	34,850 13 1	Total ..	34,850 13 1

	RS.
* Materials	5,295
Wages	6,765
Tools and plants	207
Total	12,267

TABLE XI.—Receipts and charges.

Departments.	Receipts.	Sales.
	1911-12.	1910-11.
	RS. A. P.	RS. A. P.
Wood-work		
Carpet weaving		
Metal work		
Jewellers' work	4,834 13 0	5,653 8 2
Modelling		5,784 4 11
Lacquer work		5,275 3 8
Engraving		
Miscellaneous		

Proceedings Dis. No. 4076, dated 1st June 1912.

Recorded.

2. The decline in the strength of the school, the probable cause of which the Superintendent has not touched upon, is to be regretted.

3. The results of the technical examinations were fairly satisfactory and compared favourably with those of the previous year.

4. Mr. Hadway's observations in paragraph 8 on the existing system of drawing examinations are noted; the Director will be glad to receive more definite proposals on the subject with special reference to the School of Arts.

5. The receipts and charges of the school given in Tables IX and X appended to the report have been verified. The book adjustments made on account of "Illustrated Pattern Drawing Books" should have been reported to the Director for inclusion in the verified statement of the school. The recovery of Rs 21-7-3 made on account of overdrawn bonus has been wrongly deducted under "Masters and Teachers."

6. The Superintendent's suggestion contained in paragraph 10 of the report that the audit of the accounts should be conducted annually will receive consideration in connection with the Accountant-General's audit report called for in paragraph 2 of G.O. No. 899, Educational, dated 20th December 1911.

7. The Director notices with interest the Superintendent's efforts to keep alive the Indian spirit in Art and to resuscitate the ancient rules of proportion in design.

8. The general efficiency of the institution continued to be maintained during the year.

A. G. BOURNE,
Director of Public Instruction.

To the Superintendent, School of Arts.
" Inspectors of Schools, including the Inspector of
European and Training Schools.
" Inspectresses of Girls' Schools.
" Principals of Colleges.
" Superintendent, Reformatory School, Chingleput.
" Superintendent of Industrial Education.
Copy to Government with covering letter.

Order—No. 618, Educational, dated 11th July 1912.

Recorded.

2. There was a considerable fall in the strength of the school. It occurred in all departments except modelling and was largest in the lacquer work section. A brief report should be submitted explaining the probable causes of the decrease, especially in the lacquer work section and the sub-head of painting.

3. The Government note with pleasure the testimony borne by the Director of Public Instruction to the interests taken by the Superintendent in the working of the school.

(True Extract.)

L. DAVIDSON,
Ag. Secretary to Government.

To the Director of Public Instruction.
Editors' Table.

EDUCATIONAL DEPARTMENT.

NOTES CONNECTED WITH G.O. No. 618, EDUCATIONAL, DATED 11TH JULY 1912.

[SUBJECT.—*Report on the working of the School of Arts during 1911-12.*]

Previous papers :

G.O. No. 495, Educational, dated 8th August 1910.
" " 437 " " 4th July 1911.

From the Director of Public Instruction, No. 4873, dated 15th June 1912.

The only point to be noticed in the report is the fall in the strength of the school from 429 to 367. It occurred in all the departments except modelling (*vide* Table II on page 6 of the report) and was largest in the lacquer work department which includes the students of the painting class. No explanation has been furnished of the decrease.

2. Referring to this decrease the Hon'ble Diwan Bahadur Ramabhadra Nayudu at the last budget debate remarked :—

"I understand that there has been great diminution in the number of the students studying in the painting class of the School of Arts. It is not known what exactly it is that has brought about this reduction. I hear that the present Superintendent favours the study of Indian art on new lines, and I do not know whether this has contributed to that result. Any reforms, I need hardly point out, that may be adopted in a school of this sort should not have such consequences as to make it unattractive to its students. Perhaps Government will enquire into this subject and see if it is not too late to rectify matters."

3. Submitted that a report may be called for on the points.

T.K.—28-6-12.

Please see the Secretary's note, dated 15th June 1912, in connection with the above remarks of the additional member, in the notes on budget debates. The current report which has since been received, shows that the additional member's remarks may have some bearing to the fall in the strength of the lacquer work class in 1911-12 from 105 to 69. The reasons suggested by the additional member, viz., that it might perhaps be due to the introduction of the study of the Indian arts on "new lines", does not appear to be correct. The "new" method described in paragraphs 8 and 23 of the present report seems to have been introduced long ago. On page 6 of the prospectus issued in 1910, the Superintendent stated that the "Hindu art, the art of Southern India, was supplanted almost wholly by a bastard art based on European models."

L. DAVIDSON.

Done.

C.R.—8-7-12.

4. As regards the fluctuations in the total strength of the school noticed for some years, it is submitted that the fall from 477 to 368 in 1909-10 was obviously due to the abolition of the evening drawing classes in that year. The rise in 1910-11, which appeared mainly under the "engraving" and "lacquer work" classes, was due to the natural growth of the former class (which strength is almost still maintained) and apparently to the opening of the special painting class referred to in paragraph 18 of the report for that year. The fall of 36 in the strength of the lacquer work class in 1911-12 might have been contributed by the discontinuance of the special painting class and the opening of new one. Attention is invited to paragraph 5 of the report for 1910-11 in which the Superintendent stated that the "increase" or decrease of the number on the rolls "from year to year is a matter which is difficult of explanation." In these circumstances, it is for consideration whether any report should be called for on the point.

Pages 3 and 8 of G.O. No. 495, Educational, dated 19th August 1910.

Page 3 of G.O. No. 437, Educational, dated 4th July 1911.

5. With reference to paragraph 4 of the Director of Public Instruction's Proceedings, he will in the natural course address Government if any alterations in the examinations is deemed necessary.

6. Paragraph 7 of the Director of Public Instruction's Proceedings may, it is submitted, be endorsed.

7. A draft order is submitted for approval.

C. RAMANUJACHARI—5-7-12.

His Excellency the Governor.

L. DAVIDSON—6-7-12.

The fall in the number of pupils is, I think, in some extent due to the reduction in the number of scholarships.

Mr. Hadaway seems to be taking much interest in the school.

M. H[AMMIK]—9-7-12.

[G.O. No. 618, Educational, dated 11th July 1912.]

C.No.1696, from the D.P.I., No.4873, dated 15-6-1912.

ORDER:
P.S.

TO BE PLACED ON E.T.

Recorded.

2. There was a considerable fall in the strength of the school. It occurred in all departments except modelling and was largest in the lacquer work section. A brief report should be submitted explaining the probable causes of the decrease, especially in the lacquer work section and the sub-head of painting.

3. The Government note with pleasure the testimony borne by the D.P.I. to the interest taken by the Superintendent in the working of the school.

I.D.
6-7-12.

To the D.P.I.

E.T.

ORDINARY.

PREFERENCE.

URGENT (a).

GOVERNMENT
LOCAL AND MUNICIPAL DEPARTMENT.

Current No. dated 190 ..

G.O., No. 678, dated 11/7/1912

Number of MS. pages sent { Correspondence including order or orders
(b¹)
Notes.....

Docket. School of Arts

Recording with remarks
the report on the working of the
during 1911-12

Number (c) of copies required when struck off (not including
copies for volumes and editors' table which are retained
in the Press).

Complete
Correspondence
and orders.

Notes.

FOR RECORD.*

Madras Records 30 15
Ooty Records 2 3
For filing with original 1 1

Total ... 34 19

FOR ISSUE.†

Letter only.
Complete
G.O. (b)
Special issue copies
of G.O. No. Papers. Notes.

Signature copies..... 2

India Office.....
Govt. of India.....Dept.
Revenue Department.....
Public Works Department.....
Educational Department.....
.....Dept.
.....Dept.
.....Dept.
.....Dept.

Spare copies.
The C. M. C.....
The Collector of.....
The P. D. B.....
The Accountant-General.....
The Director of Public Instruction.....
The Surgeon-General.....
The Sanitary Commissioner.....
Do. Engineer.....
Do. Board.....
The President, Corporation of Madras.....
The.....
The.....
The.....
The.....
The.....
Total ... 7

INSTRUCTIONS FOR THE SECRETARIAT.

(a) If a paper is marked to be printed urgently, the Superintendent of the section concerned should sign the Press slip. The Superintendent should exercise a careful discretion in the matter.

(b) Each letter, memorandum, or order, or set of orders, in the file of correspondence should be headed in succession with the Roman numeral I, II, III, etc., the number being written in red ink or blue chalk above the item. The particular papers to be printed in the special issue-copies should be indicated by the Roman numeral (I, II, etc.) by which that item has been headed in the correspondence file. All matter, including marginal remarks or references, to be printed should be written in ink and matter which should not be printed should be encircled. Initials and signatures that are not quite legible should be re-written distinctly.

(b¹) For rules regarding printing of notes, see the rules in G.O., No. 1220, Public, dated 30th November 1900.

(c) The number of copies and the details of distribution should be filled in by the Superintendent or Referencer concerned.

(d) In the absence of special instructions to the Press to keep matter standing for a specified period, ordinary papers of 8 pages and under will be kept standing for one week, and larger papers for two weeks only. The type of notes and of all confidential papers is distributed immediately after striking.

(e) This slip, properly and completely filled in, should accompany every paper sent to Press; it will be returned by the Press when proofs are furnished; it should be sent to the Press when a call is made for revised proofs or when a corrected proof is sent for striking. When finally returned by Press it should be filed with the original order or letter.

INSTRUCTIONS FOR THE PRESS.

(a) If, in the opinion of the Superintendent of the Press, a paper has been marked urgent unnecessarily, he should send the Press slip to the Registrar with a remark to that effect.

(b) Unless a note to the contrary is made against the matter, pencil entries should not be printed. The Superintendent of the Press may bring to the notice of the Registrar any instance of incomplete or careless editing.

(c) Signature copies of letters to the Secretary of State or to the Government of India should be printed on hand-made paper.

(d) This slip should be returned by the Press to the Secretariat when proofs are furnished; it will be sent back to the Press when proofs are returned corrected and should be finally returned to the Secretariat when struck-off copies are supplied.

(e) The names of the Secretary and Members should be printed in full when they occur on the right hand side, but only the first time when they appear on the left side, the initials alone being printed later.

* Copies distributed on..... (Press Clerk.)

† Copies distributed on..... (Despatcher.)

* To be initialed and dated.

A	B	C
Please send proof in triplicate. The papers have been carefully edited.	Proof returned corrected. Please strike off and send number of copies as indicated.	As the matter is clear manuscript and has been carefully edited, (b) proof need not be sent. Please print and supply number of copies as indicated.
	Type may be released ^{after usual interval} at once.	Type may be released after usual interval.
.....Clerk.	Clerk.	Clerk.
.....Supdt.	Supdt.	Supdt.

(b) Three copies of proof of all notes should be sent for approval, except when instructions are given to the contrary.

SPECIAL INSTRUCTIONS.

TO BE FILLED IN BY THE PRESS.

Diary.	Initials of Press official.
Received in Press on.....	19.7.12
First proof furnished on.....	
Call for revised proof received on.....	
Revised proof furnished on.....	
Corrected proof received for striking on.....	
Final copies supplied on.....	26.7.12

Account of copies.	Complete copies.	Notes.	Issue copies.
Supplied to Secretariat for Record.....	34		
" " " Issue.....	7		
For Volumes.....	16		
For E. T.....	83		
Total ...	140		