

Law (1926) Department,
(Education)

Provincy SERIES.

Letts

G.O. No. 883

DATED 17-5-1926

[Despatch Abstract.]

Establishment of a Central Art Institute at

Delhi.

BACK PAPERS.

G.O.	No.	Department.	Date.	G.O.	No.	Department.	Date.

FURTHER PAPERS.

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GOVERNMENT OF INDIA DEPARTMENT OF INDUSTRIES AND LABOUR.

Dec 318-II
1.2.26



No.I-184(T).

Dated Delhi, the 25th January 1926.

From

The Hon'ble Mr. A.H.Loy, C.S.I., C.I.E., C.B.E., I.C.S.,
Secretary to the Government of India,

To

1. The Secretary to the Government of Madras,
Development Department.
2. The Secretary to the Government of Bombay,
General Department.
3. The Secretary to the Government of Bengal,
Department of Agriculture and Industries.
4. The Secretary to the Government of the United Provinces,
Industries Department.
5. The Financial Commissioner and Secretary to Government,
Punjab, Development Department.
6. The Secretary to the Government of Burma,
Department of Agriculture, Excise and Forests.
7. The Secretary to the Government of Bihar and Orissa,
Education Department.
8. The Secretary to the Government of the Central Provinces,
Revenue Department.
9. The Second Secretary to the Government of Assam.

Subject:-Proposed establishment of a Central Art Institute
at Delhi.

Sir,

I am directed to address you on the subject of a proposal
to establish a Central Art Institute at Delhi.

2. Public opinion, as revealed in press comments which have
appeared both in England and India, and also in resolutions at
public meetings and in the Legislature, has shown a widening
interest

interest in the revival and stimulation of Indian art. The Government of India believe that there is a general feeling that there is need for an institution which will give advanced teaching in the fine arts a form of what may be called post-graduate study which such local Arts schools as exist at present are unable to supply. They believe also that it is commonly held that in the conditions prevailing in this country, it is necessary for Government to offer active assistance in the provision of higher Art education, if the artistic talent of the country is to obtain the full development to which it rightly aspires. Without expressing any opinion on the correctness of these statements, I am to draw your attention to a debate in the Council of State on the 28th of January 1925 when after some discussion, a resolution was passed in the following terms:-

"This Council recommends to the Governor General in Council that he should at an early date consider the advisability of formulating a scheme of scholarships and prizes for Indian Art students engaged in painting, sculpture, architecture and the artistic crafts, and of establishing a central institution where the scholarship holders and prizemen may continue their work for a period of three or four years".

It is in pursuance of that resolution that I am now addressing you.

3. I am to forward a copy of a note written by Sir John Marshall Director-General of Archaeology, in which he outlines a scheme for the establishment of a central art institute, drawn up by him in consultation with the Principals of the Calcutta and Bombay Schools of Art. It should be understood that this scheme has no direct connection with the decoration of public buildings at Delhi, which ^{will} ~~is~~ be treated as a separate matter. The scheme is intended solely to provide advanced training in the fine arts to Indian art students. It recognizes that this is a question in which the Central Government as well as the Provincial Governments are interested, and suggests a division of charges between those Governments.

4. I am to request that the Government of Madras Bombay may favour the etc. Government of India with their opinion both on the general question of the advisability of the establishment by Government of a central art institute and on the particular scheme suggested in Sir John Marshall's note. If a central institute of the kind suggested meets with approval, the Government of India would be glad to know to what extent the Government of Madras Bombay etc. contribute towards the financing of the scheme.

5. I am to say that the Government of India have as yet formed no opinion on the scheme, and they propose to await the views of Local Governments before doing so. They will welcome any criticisms or suggestions which the Government of Madras Bombay etc. may have to offer both on the general conception and on the details of the scheme. Points of detail, for instance, on which your Government may like to offer their remarks relate to the monetary value of the scholarships, the allowances of Provincial Directors, the division of charges between the Central and Provincial Governments and so on.

6. A rough estimate amounting to Rs.205,000 of the initial cost of one section, as described in paragraph 12 of the scheme, has been obtained from the Chief Engineer, Delhi, and this estimate and sketch plans are enclosed for the information of the Local Government. Some reduction of the estimate would, however, in all probability be possible if the students and superintendent were grouped in hostels, especially if one large hostel were constructed for all the provincial sections, a definite portion of the hostel being set apart for each Province. Also if the main institute buildings of each Province were grouped together in one building, it would be possible no doubt to design a more imposing ~~xxx~~ institute than would be obtained by the construction of a number of small buildings. It would probably in any case be more useful and economical if there were a common library for all the sections and a common exhibition gallery.

I have the honour to be,
Your most obedient servant,

A. H. Khan

Secretary to the Government of India.

D.A:-referred to.

ENCOURAGEMENT OF INDIAN ART.

Note on the proposed establishment of a Central Art Institute at Delhi.

1. In fulfilment of a promise given by the Hon'ble Mr. Ley in the Legislative Assembly, the Government of India has had under consideration the question of giving encouragement to Indian artists by employing them on the decoration of the New Capital buildings at Delhi. At the suggestion of the Hon'ble Member for Industries, His Excellency the Viceroy consulted the undersigned and subsequently invited the Principals of the Calcutta and Bombay Schools of Art, as representing the two Presidencies chiefly concerned, to confer with him on the subject. A meeting of this Committee took place at the Viceregal Lodge on July the 15th and the following were the conclusions arrived at.

2. At the outset H. E. Lord Lytton sketched the history of the case and referred in particular to the publicity given to it in India and in England partly by the press, partly by the holding of public meetings, and partly by questions put in the Legislative Assembly or Provincial Councils. His Excellency expressed the hope that it would be possible for the Central Government to do something tangible at no distant date to meet the freely expressed wishes of the public, but at the same time he pointed out the difficulty of the Government of India concerning itself with what is constitutionally a provincial and transferred subject. He recognised, however, that in a matter of this kind some elasticity might be necessary, and he also recognised that, unless action were to be taken by the Central Government, the Fine Arts could never hope to regain the broad national character which they once possessed. Accordingly, he asked the Committee to consider with him what steps the Government might reasonably take (assuming that a way could be found out of the difficulty alluded to): first, for the employment of Indian talent on the decoration of New Delhi; secondly, for providing facilities for the advanced training of Indian artists.

3. The Committee agreed with His Excellency that these two objects should be kept quite separate, as there was not necessarily any connexion between them. No doubt the decoration of the buildings in the New Capital would be chiefly the concern of the Viceroy of the day with such advisers as he might care to consult, but the Committee were of opinion that any attempt to secure suitable designs by means of competitions among private artists would be doomed to failure, for the reason that Indian artists qualified to tackle important work of this nature do not at present exist. In the view of the Committee, the only possible way of enlisting Indian talent for this task would be by establishing at Delhi a Central Art Institute to which the most brilliant of the art students from all parts of India could be attracted, and where they could receive more advanced teaching in mural painting, sculpture and certain other branches of the Fine Arts. This Central Institute, the Committee thought, would solve both the problems indicated by His Excellency, since it would meet one of the most pressing needs now felt by Indian art, and at the same time put at the service of Government a body of really capable artists.

4. In the opinion of the Committee the deficiencies of existing Art Schools are mainly three. In the first place they are fundamentally local in their scope, with their horizon limited to the Province in which they are situated; secondly, they make no provision for the advanced graduate teaching which plays such an important part in Europe; thirdly, the majority of them are concerned rather with the minor applied arts and crafts than with the major arts of sculpture and painting. What is needed, in order to remedy these deficiencies, is a Central Institute to which specially promising students can go after they have graduated at the local Schools of Art, where they can rub shoulders with artists from other parts of the country, studying one another's methods and thus gradually breaking down

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the system of water-tight compartments which is at present retarding the development of Indian art, and where, in a word, they can pursue their studies on broader and more stimulating lines. An Institute of the type contemplated by the Committee would be, not a new departure, but merely a logical extension of the system already in existence and tested by long experience. The members of the Committee emphasised their unanimous view that any scheme adopted by the Central Government must take full account of the established centres of Art activity, whether official or private; and that any additional machinery that might be set up, must be designed to run in harmony with them. In this connexion the Committee also laid stress on their view that the regional character of the Fine Arts, as developed in the several Provinces, must at the outset be maintained at Delhi, their idea being that a natural fusion of the several local styles will follow in course of time, and that it would not be wise to endeavour to hasten this fusion artificially.

5. As time goes on and the Institute develops, it may be found desirable to include architecture and some other branches of the fine arts among the subjects with which it is to deal. But for the present the Committee consider that these subjects should be strictly limited to painting and sculpture—the two branches which stand in most urgent need of assistance,—particularly as most of the applied arts and crafts with which the local schools are concerned, are essentially regional in character and depend for their stimulus and vitality upon their own special environment.

6. The fear expressed in some quarters that any further State encouragement of Indian art may result in unduly officializing and thus sapping the vitality of that art, is, in the opinion of the Committee, groundless. In France, where art is better understood than in any other European country, the State has always taken a prominent part in art education and patronage; and the art revival which is now making itself felt so widely in India is to a great extent the direct result of official effort. Should Government assistance not be forthcoming, there would be little hope for the future of art in this country. Politically, the Government of India stands in the place of the Mughal and the earlier kings who preceded it, and unless the Government is prepared to take the lead, as its predecessors did, in extending patronage and help to the fine arts, it is inevitable that those arts should go to the wall. The patronage of Government necessarily connotes a certain measure of control, but there is no reason why such control, if properly exercised, should not be highly beneficial.

7. Assuming that the Government of India and the Local Governments are willing to share their responsibilities in this matter, the Committee recommends that the Institute be jointly organised and controlled by them. For this purpose the Institute will consist of quasi-independent sections—one for Bombay, another for Bengal, another for Madras, and so on. Each of these sections will be under the control of its own Provincial Director, who will be appointed for a term of at least five years. The Directors of the Provincial Sections would most suitably and conveniently be the Principals of the Provincial Art Schools, which will thus maintain their own branches, as it were, for advanced teaching at Delhi. The working season at the Institute will last for eight months, *i.e.*, from September the 15th to May the 15th, with four months' vacation during the hot weather and a break of about three weeks at Christmas. During these eight months, the Provincial Directors will be in residence at Delhi for three months only, but each of them will be assisted by a whole-time Superintendent—preferably an Indian—who will reside on the premises for the whole of the working season.

8. The Institute as a whole will be governed by a Board composed of the Provincial Directors, with a President appointed by His Excellency the Viceroy. In all matters pertaining to the Institute the decision of this Board will be final.

9. The students or graduates will not at first exceed 30 in number, of whom there will not ordinarily be more than 8 in each Provincial Section,

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including a proportionate number of painters and sculptors. The students will be required to pass a prescribed test and will be provided by the Local Governments with scholarships of the value of Rs. 200 per mensem for a term of three years. They will also be allowed free quarters, if they so desire, at the Institute, and will be encouraged to undertake private commissions subject to the condition that Government will have a prior claim to their services at such rate of remuneration as may be fixed by Government in consultation with the Governing Board.

10. The method of securing admission to the Institute will be as follows:—The candidates will send in their applications according to the rules published by a Local Committee in each Province. Applicants will be eligible from all Art Schools or kindred institutions, public or private, in India and Burma. Those candidates who are selected by the Committee will be admitted as probationers to undergo an entrance examination, which will be held locally in Bombay, Calcutta, and possibly some other centres under the control of the Governing Body. The syllabus of the subjects of the next examination will be drawn up by the Board during the period that the Directors of the Provincial Sections of the Institute are in residence at Delhi and this syllabus will offer alternative subjects suited to the artistic requirements of each Province. There will thus be no risk of standardizing Indian art, the test being, as far as possible, designed to bring out the best work of the students in different spheres of art, *viz.*, in the decorative, realistic and imaginative branches of painting and sculpture and in landscape painting. The work done in this entrance examination by the probationers will be submitted to the Board of Directors of the Central Art Institute. The reason that a test examination rather than the mere submission of students' work is considered desirable is that the Directors may be able to satisfy themselves that the work is the *bona fide* work of the students themselves.

11. At the expiry of the first term of three years, students of exceptional ability, not exceeding four in number, will be eligible for Government of India fellowships of the value of Rs. 300 per mensem, which will enable them to stay at the Institute for a further course of two years. In no circumstances will they be permitted to remain beyond the period of five years.

12. The Institute buildings will comprise a self-contained section for each Province whose students are numerous enough to justify it. At first, some Provinces will probably not send to the Institute more than one or two students. Should this happen, it is suggested that the students might be admitted by courtesy to one or other of the other Provincial Sections.

Each section will require:—

- (a) A large studio of about 70' by 40' for painting.
- (b) A smaller studio of about 35' by 20' for sculpture.
- (c) Eight quarters for students, each consisting of a small work-room, bedroom, kitchen and bathroom.
- (d) A studio of about 25' square and quarters for the Director.
- (e) Quarters, with work room and office, for the Superintendent.
- (f) A common room, including a small Library and necessary offices.

13. The number of Sections required can only be determined after the scheme has been referred to Local Governments. But in the meantime the Committee suggest that a rough estimate of the cost of each Section, calculated on a plinth area basis, might be obtained from the Chief Engineer at Delhi.

14. The following will be the principal items of expenditure which the Committee suggest might be divided between the Central and Local Governments in the manner indicated. The actual cost of each item cannot be arrived at until the details of the scheme are more developed.

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To be charged to the Central Government.

- (a) Provision of site, say, 5 acres in extent.
- (b) Initial cost of buildings and furnishing of same.
- (c) President's remuneration.
- (d) Salary of one clerk, two peons and three chaukidars.
- (e) Annual maintenance of building and garden.
- (f) Four second term fellowships at Rs. 300 each, *per mensem*.
- (g) Printing charges connected with examinations and other sundries.

To be charged to Local Governments.

- (a) Remuneration of Provincial Directors.
- (b) Salaries of Superintendents at Rs. 800—50—1,000.
- (c) First term scholarships, say 25, at Rs. 200 each, *per mensem*.
- (d) Travelling allowances for Directors and students.
- (e) Establishment charges for one clerk, three peons and one sweeper for each Section.
- (f) Cost of all working materials (paints, brushes, canvas, models, marble, wax, etc., etc.).

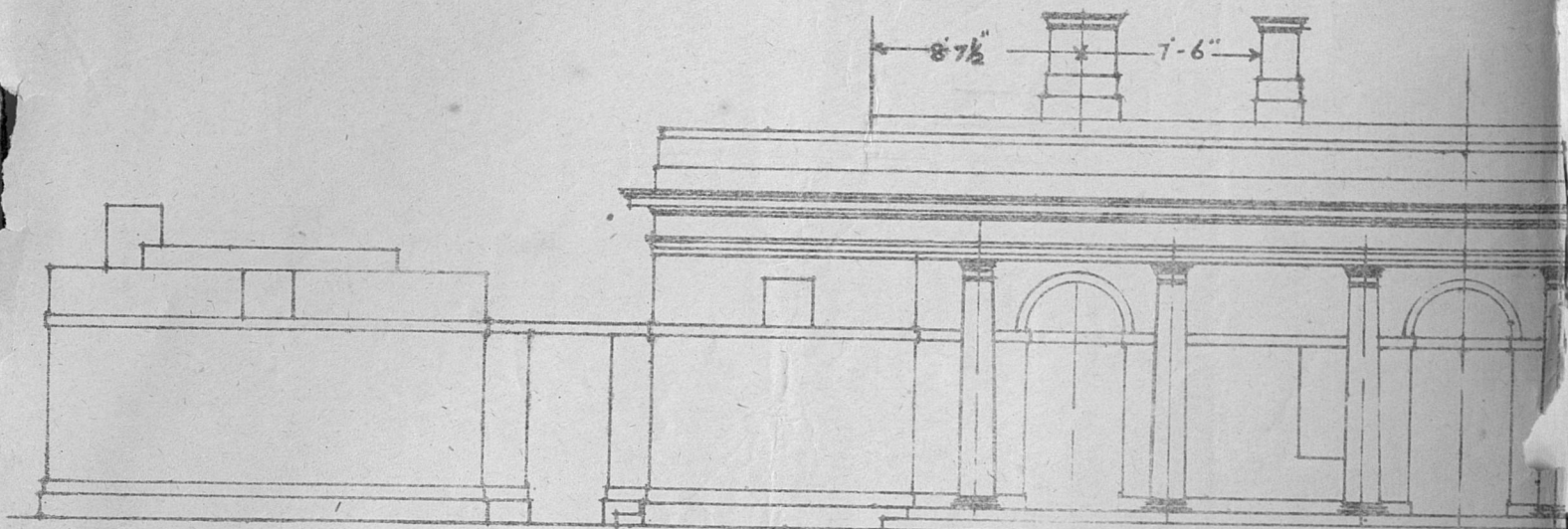
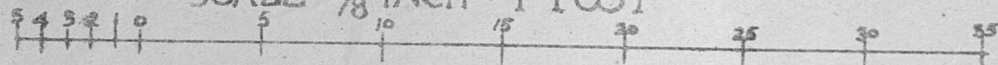
JOHN MARSHALL,

Director General of Archæology.

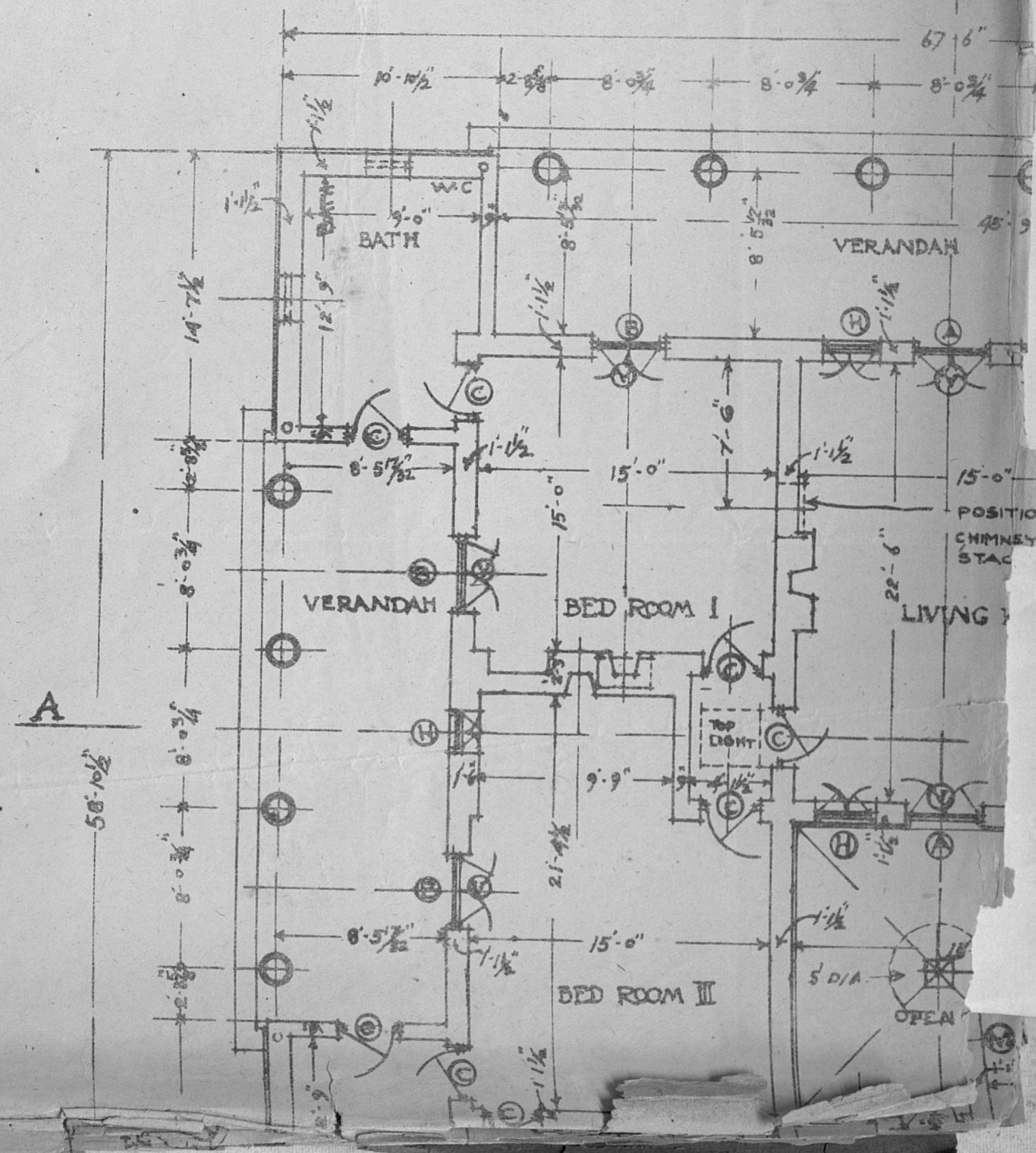
July 20th, 1925.

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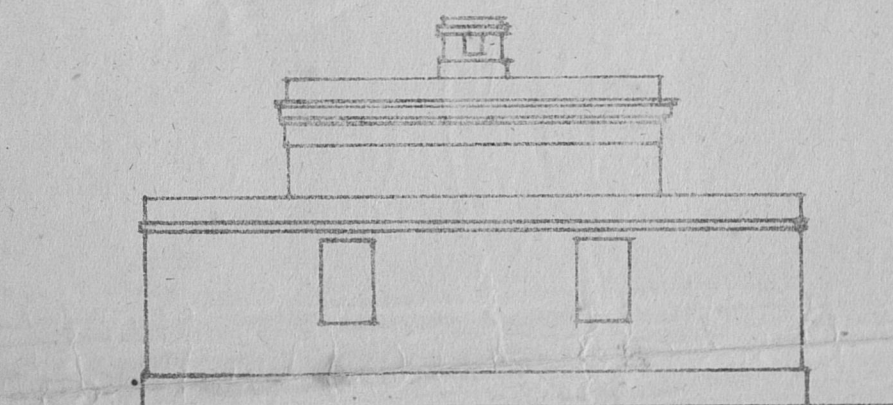
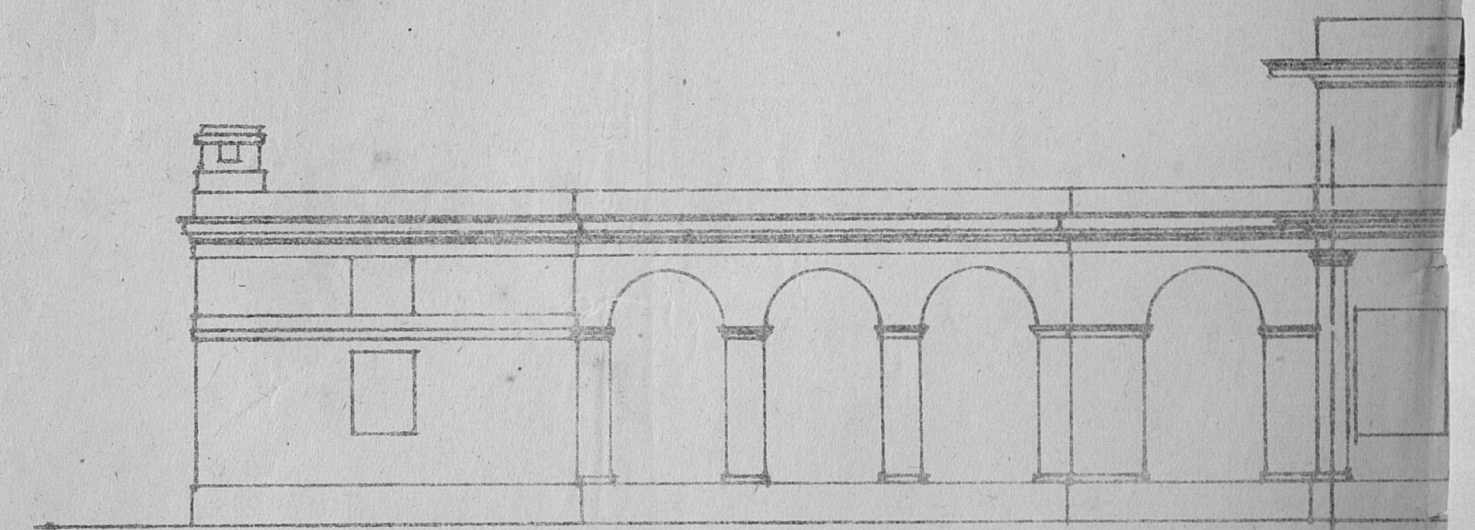
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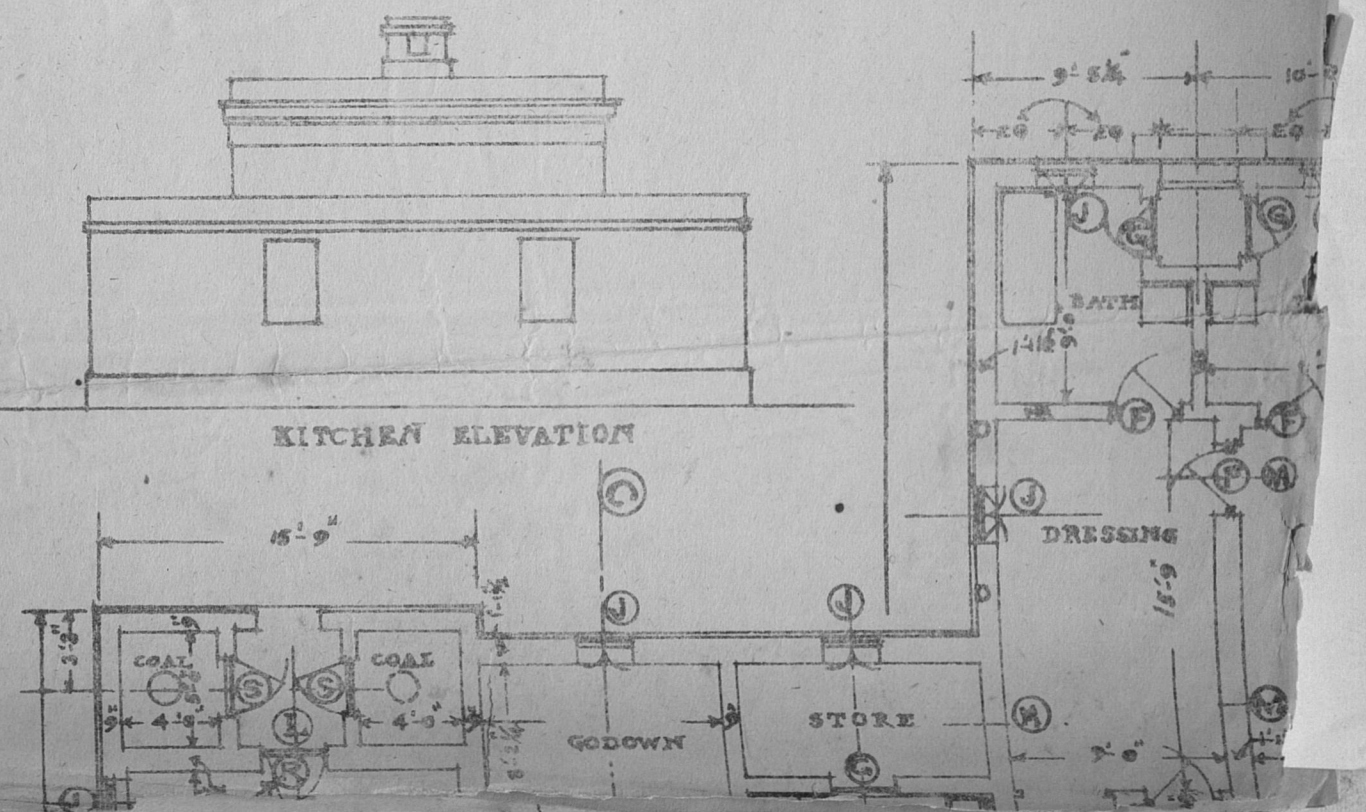
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KITCHEN ELEVATION



C. No. 320 C/26

Memo No. 320 C/26-1 dated 15-2-26

Establishment of a Central Art
Institute at Delhi.

A copy of the letter from the Government of India, Department of Industries and Labour, No. I-184 (T), dated the 25th January 1926, is forwarded to the Director of Public Instruction for ~~mr~~ remarks. His attention is also invited to paragraph 3 of G.O. No. 250, Development, dated the 15th February 1923, communicated with Law (Education), Endt. No. 1175 B/23-1 dated 17-3-1923.

To
The D. P. I. (with copy of letter and the plans.)
who returns with rep.
Reminder: One month after issue.

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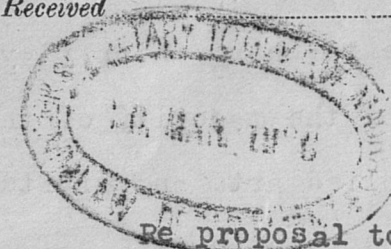
DEPARTMENT.

Received

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Subject.

Re proposal to establish a Central Art Institute at Delhi

ENCLOSURES.

No.

R O C

No. 256 D/26

Spare copies

Station Madras

Dated the 16th March 1926

192

From (Name) R Littlehailes Esquire, M.A.,

(Designation) Director of Public Instruction

To The Secretary to the Government of Madras

Law (Education) Department.

Sir,

I have the honour to reply to Govt. Memo 320 C/26-1 dated 15-2-1926, The proposal is to establish a Government Central Art Institute at Delhi; it arose from a consideration of (a) the proposed employment of Indian talent on the decoration of New Delhi and (b) the provision of facilities for the advanced training of Indian artists; a committee consisting of His Excellency The Viceroy, the Hon'ble Member of the Government of India in charge of Industries, the Director General of Archaeology and the Principals of the Schools of Art at Calcutta and at Bombay agreed that these two objects should be kept quite separate. In the opinion of the committee the deficiencies of the existing Art Schools in India are mainly three (1) they are fundamentally local in their scope with their horizon limited

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p 1-3 aut

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to the Province in which they are situated, (2) they make no provision for the advanced graduate teaching which plays such an important part in Europe, and (3) the majority of them are concerned rather with the minor applied arts and crafts than with the major arts of sculpture and painting.

At the present time we have in this Presidency only two recognised institutions in which specific art instruction is mainly given. The first is the Government School of Arts and Crafts in Madras which is under the control of the Director of Industries, the other is a small Art School in Kumbakonam which was formerly under Government control but which is now under the control of the Municipality and in which pupils are prepared mainly for Government Technical Examinations of an elementary character in drawing etc. A little painting is done in this school and it has recently had attached to it a manual training department where cabinet making is taught.

The main centre of the art of painting in the Madras Presidency is, however, at Rajahmundry where a School of Art is being developed rather after the style of the Bengal school but in which the decorative element predominates. This school had at its head a young man, named Rama Rao, who unfortunately died about a couple of years back. The school continues since his death, the disciples of Rama Rao carrying on his work, though without his distinctive genius and ability; the inspiration of the Andhra School persists. It is not a recognised institute recognised or aided in any way whatsoever by Government or their funds.

Both the Government School of Arts and Crafts in Madras and the Municipal Art School at Kumbakonam suffer to a large extent from the defects pointed out above. The Government School of Arts and Crafts is fundamentally local in scope. It makes no provision for really advanced teaching except in the crafts and it concerns itself mainly with the minor applied Arts and Crafts. The school at Kumbakonam is very elementary in character and does little but train school drawing masters.

Sculpture is scarcely touched in this Presidency, but painting flourishes as mentioned above chiefly in the Andhra School at Rajahmundry--a school that is the product of one or two artistic enthusiasts working together without much if any skilled guidance.

Viewed from the provincial standpoint of the conditions now prevailing in this Presidency I have grave doubts as to whether there is at present any need for a central institute. In Madras the two Major Fine Arts now under consideration have been largely neglected. Our only real centre for Painting (Rajahmundry) has received little public support and its teaching is ~~unrecognised~~ ^{unorganized}. It may be that we shall find one or two persons able to take advantage of the higher art teaching proposed to be set up in Delhi but I do not anticipate that more than one or possibly two suitable persons will be forthcoming.

More attention is needed to be paid to the local art centres, they should be assisted and their workers advised by competent artists, and the Government of Madras do not have any such competent artists to my knowledge. Only when our local centres are more fully developed do I foresee a need for a central institute. I endorse however the view that in the conditions prevailing in the country it is necessary for Government to offer active assistance in the provision of higher Art education, if the artistic talent of the country is to obtain the full development to which it rightly aspires.

Again Art in India as in other countries develops from a local centre and is not ordinarily capable of transplantation. I do not know that Delhi has any specific 'school' of Indian Art in the same sense as Calcutta has the Bengal school and Rajahmundry has the Andhra School; higher instruction can most suitably be based upon a ground work of well organised lower instruction. If Delhi has no well organised School of lower instruction in the fine Arts it appears to me that the proposal of the Government of India to form an institute for higher

training at Delhi is open to criticism. It appears to be much more sound to place the centre for higher instruction at Calcutta or at Bombay, at both of which places there already exist good schools of Art rather than at Delhi.

The time does not seem ripe for an India institute on the lines proposed by John Marshall to be adopted. What is much more necessary in my opinion is for Local Governments to give special treatment to art schools, separating the Art schools for Fine Arts from the quasi-industrial schools of Arts and Crafts.

As regards the details of the scheme, the monetary value of the scholarships appear to be too high, nor do we have any Provincial Director in Madras.

I have the honour to be,

Sir,

Your most obedient servant,

for Director of Public Instruction

S.V. 18-3.

Dev. Dept.

Letter from the Secretary to the Govt. of India
Dept. of Education and Labour No. I-182(7)
d. 25-1-1926

Subject: Establishment of
a Central Art Institute at
Delhi.

To Asst. Secretary

Law (Edu) is mainly concerned
in the matter and the letter may be
sent to that Dept.

'Fine Arts' as such appertains
to Law (Edu) - vide para 3 of G.O. no. 250
Dev d. 15.2.1923

3.2.26

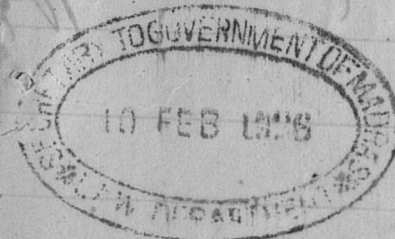
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Law (Edu) u.o.

Law (Education) Dept

Submitted that India's letter may be
referred to the D.P.I. for remarks in the
first instance. His attention may also be drawn
to para. 3 of G.O. no. 250 Dev. d. 15.2.23. A
draft memo is placed below.

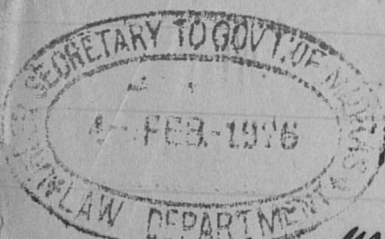
He may also
consult
gentlemen.



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up. no. 318.E.26-1

4.2.26



I am not clear on this
point whether the School
of Art, which relates
to the development of
art, is a part of the
Law Department or not.

With reference to M₂'s remarks on page 1 ante

It is submitted that the School of Arts, Madras, is now under the Development Department. A distinction is made between 'Fine Arts' as such and 'Applied Arts' and instruction under both heads is at present given in the School of Arts.

A Committee appointed in 1921 to indicate in detail the lines on which the reorganization of the School of Arts should proceed, reported as follows: -

"The scope of the work of the School of Arts should, in the words of Dr. Duncan as quoted by Government in G.O. No. L. 471 Educational, dated 7th June 1895, be "to afford instruction in certain industries, which are capable of artistic treatment" and in the words of Government in G.O. No. 524, Educational, dated 3rd August 1905, "the encouragement of Art Industries from aesthetic and not from utilitarian motives". The Committee recommends that the name of the School may be changed to that of School of Arts and Crafts.

"Separate provision for instruction in industries not capable of artistic treatment may properly be made by the Director of Industries.

"It is advisable that all responsibility for affording instruction in the Fine Arts, i.e., in drawing, painting, modelling and sculpture, should be withdrawn from the School of Arts and Crafts, except so far as such instruction is involved in and is given in the course of training in the artistic industries taught there."

In noting on the report of the Committee Mr. Stokes, the then Development Secretary noted as follows:-

"Such a school of 'Fine Art', if created, should, I consider, be independent of the present school of art and should be under the Department of Public Instruction and not under that of Industries. It is also important that it should not be developed to the detriment of, or in substitution for, the present School of Arts, which has been doing very valuable work mainly in the sphere of Applied Art. The objects of the two schools are really entirely different, and pace Mr. Rama Varma - experience here and in Bengal has shown that it is difficult satisfactorily to combine them; I do not know about Bombay, but I believe that in a combined institution there will always be a tendency for one of the two branches to overshadow the other. This seems also to be the view of the Committee and the Director of Industries."

Sir K. V. Reddi, the Development Minister remarked

" I do not under-value the importance of having an institution for teaching Fine Arts proper, but that will not be the scope of this and it must be the work of a separate institution. The starting of such an institution does not come within the portfolio of Industries, but in my opinion it falls within that of Education proper. I am heartily in sympathy with the establishment of such an institution, but I regret it is not the function of the Industries Department to undertake it. It would no doubt be an excellent thing if alongside with the present School of Arts, there is another school entirely devoted to the teaching of Fine Arts, and if and when such an institution comes into existence even the courses in drawing, designing, painting and modelling, to which reference has been made

page 3 of G.O. No.
250 Dev., dated
15-2-1923. (D)

para 8,
page 14 of notes
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(D)

in the above paragraph, might be undertaken by that school. But until that school comes into existence the present school will ^{have to} continue teaching the subjects, though to a limited extent."

In accordance with the above, orders were issued in paragraph 3 of G.O. No. 250 Development, dated the 15th February 1923. It will thus be seen that the subject 'Fine Arts' has ^{been transferred} ~~referred~~ to the Education Department on the ground that it does not appertain to industries. ~~It may be noted that the~~

~~the Bureau Department has and to be done covered it will~~
~~within Five And a For orders used to the department~~
~~is the condition subject should be dealt with.~~

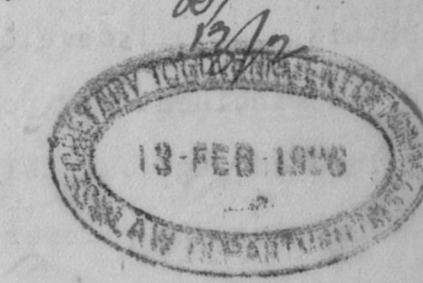
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~~V.TK~~ 13.2

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I don't think a Separate
School is practicable now
Haven't D.C. & may be asked
as suggested -



Memo No. 320 C/26, dated 15th February 1926.
c. no. 926 e₂. From the - D.P. S., R.O.C.N.: 256 d/26.
2. 16.3.26.

The three subjects in which teaching is to be imparted in the proposed central institute are:

- (1) Painting
- (2) Sculpture, and
- (3) Certain other branches of the fine arts.

The D.P.I. points out that there are only two recognised institutions in which specific art instruction is mainly given, namely, the Government

4 17
School of Arts and Crafts in Madras under the control of the Director of Industries and the small Art School in Kumbakonam under the control of the Municipality which prepares pupils for Government Technical Examinations of an elementary character in drawing, etc. and where cabinet making is taught. As regards painting ^{it is reported} ~~no suggestion~~ that the only real centre is Rajahmundry and that it has received little public support and that its teaching is unorganised. The Director states that sculpture is scarcely touched in this Presidency. He suggests that in view of the conditions now prevailing in this Presidency more attention should be paid to the local art centres and that they should be assisted and their workers advised by competent artists. In his opinion only when the local centres are more fully developed a need for a central institute will arise. He therefore concludes that the time does not seem ripe for an All India institute on the lines proposed by Sir John Marshall.

2. He endorses the view that in the conditions prevailing in the country it is necessary for Govt. to offer active assistance in the provision of higher art education if the artistic talent of the country is to obtain the full development to which it rightly aspires. He incidentally points out that higher instruction can most suitably be based upon a ground work of well organised lower instruction and that if Delhi has no well organised school of lower instruction in the fine arts it will be more sound to place the centre at Calcutta or at Bombay, at both of which places there already exist good schools of arts. As regards the details of the scheme he points out that the monetary value of the scholarships appear to be too high and that we do not have any Provincial Director in Madras.

3. For orders as to the reply to be given to

to India.

25/3
We may perhaps send a copy of the D.D.'s letter and say that the Govt. generally concur in the remarks contained therein.

Ad 25/3
I agree with the D.P.I. We may forward his letter & express concurrence with his views.

V.T.K.
26.3

M2 M3 27.3-26
H.E. the Govt

I am not in entire agreement with my hon. colleagues & the D.P.I. Art & the furtherance of artistic studies is much neglected in the South of India.

I agree that you cannot begin education at the top unless there is a basis on which to build. But, I think, a central institute is needed to give a stimulus to Provincial training. As the D.P.I. himself says local training limits the horizon. Local effort must be stimulated by the knowledge that success there will lead to a wider & higher education at a

6
9

Central Institute where the pupil will come into touch with other forms of Art & come into touch with Artists of other Presidencies & thereby widen his outlook.

I would not definitely turn down the suggestion of the Govt. of India.

G.
2.11.26.

May be resubmitted to M2 and M3

to
8/4
V.T.F.
9.4

M2

In discussion with D.B.9.

M3

87

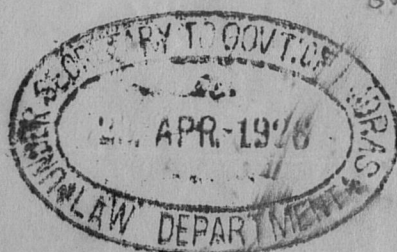
on 3.5.26.

Resubmitted.

cur
20.4.26

V.T.F.
114

M2



20

I agree with H3. That art and the furtherance of Artistic Studies are much neglected in the South of India. There is no School of Art, Davidian Art. There was a short lived attempt at Rajamahendray which attracted the attention of Artistic Schools in other parts of India.

In Bengal under the inspiring guidance of Tagore we have Art developed as a Study. In Bombay, the Maratha Art has advanced very much, there recently Italian Professors visited the School. Painting, Sculpture, Art have not been cultivated in S. India. Mr Nagappa in Madras is a painter & Sculptor of repute he is working it as a profession. Nowhere I agree that we should participate in a Central Institute but before doing so, we must form the basis, it is not useful to send in pupils to Central Institute until an investigation has been made by a competent person and the lines on which Bengal & Bombay have advanced



to fit ourselves to be able to participate in the Central Scheme.

As soon as we are ready to form the basis locally, participation in the Central Institute may be agreed -

The School of Arts in Madras is doing simply Applied Crafts, Carpenters, Sculpture and Metallurgy. There is no School of Art. Let us have an Arts School under the guidance of an expert. At present we are groping in the dark. We may ask same one expert to investigate locally and advise us on the lines on which we can encourage Art and Artistic Studies. Then we will be fit to send up our people to the higher work in the Central Institute. I venture to suggest that local investigations may be carried out by an expert and advise us to start a school which will equip the students properly & receive benefits of Delhi Institute.

2/5.26

H. E. the Govt

VTK

3/5



I do agree to a reply on the lines that generally speaking we do favor the proposal but that in no case we must first make arrangements for the promotion of Art here. 9.5.26

2/5

A draft letter to the Govt of India is submitted for approval. Although the letter does not commit the Govt to any contribution towards the scheme, a general approval of it is conveyed, and it is perhaps desirable that Finance should see the file.

para 4 of the draft.

2 Separate action will be taken in regard to the investigation suggested in the H.M.'s note, after the letter is issued.

14.7.8am

10.5.26 11.5.26

12/5 Retype 5 VTK 14.5

Retyped and submitted

14.5.26

VTK 14.5

Issue. As the letter runs, there is no need for Finance to see now.

VTK 14.5

Law (Edn) Dept.

Letter No: 883 Dated 17.5.26

Ms

To

The Secy. to the Govt. of India,
Dept. of Industries and Labour

DESPATCHED

9218 MAY 1926

Sir,

Establishment of a Central Art
Institute at Delhi.

I am directed to acknowledge the receipt of your letter No: I-184(T), dated the 25th January 1926, ^{Call} ~~immiting~~ for the views of this Government on the proposal for the establishment of a Central Art Institute, at Delhi.

2. At present there are only two recognised institutions in this Presidency, in which instruction in art is given. One is the School of Arts and Crafts, Madras, and the other a small Art school at Kumbakonam, which was formerly under Government management and is now managed by the local Municipal Council. The Madras school concerns itself mainly with the minor applied arts and crafts such as carpentry ^{and} sculpture, while the school at Kumbakonam prepares pupils for the Govt. Technical Examinations of an elementary character in drawing etc. Instruction in painting is also imparted in this school ~~on a small scale~~ and recently a 'manual training' department has been attached to it in

1p. 1-3 CF

p. 10 CF

p. 10 CF +
p. 8 CF

which cabinet-making is taught.

3. The main centre of the art of painting in this presidency is, however, at Rajahmundry where a school of art is being developed rather after the style of the Bengal school, but in which the decorative element predominates. This school had at its head a young man named Rama Rao who died about two years ago. Since his death his disciples have been carrying on his work ^{though} without his distinctive genius or ability: the inspiration of the 'Andhra school' persists. The institution is not recognised or aided in any way by the Government.

4. Both the ^{Govt.} school of Arts at Madras and the Municipal school at Kumbakonam suffer from the defects pointed out in Sir John Marshall's note which forms an annexure to the letter under reply.

5. In the note referred to above it is stated that the Central Institute proposed to be started will teach painting and sculpture and certain other branches of the Fine Arts and is intended specially to attract promising students who will join it after graduating at the local school of Arts and will come in contact with artists from other parts of the country, "studying one another's methods and thus gradually breaking down the system of water-tight compartment which is at present retarding the development of Indian Art....." The ^{instruction} ~~instruction~~ to be imparted in the

Institute will obviously be of an advanced ~~type~~ character and will necessarily imply in the candidates desirous of joining it, qualifications which are possessed only by a few, if any, of the students trained in the schools in this Presidency.

6. While this Government are generally in favour of the scheme outlined in Sir John Marshall's note, they fear that in the circumstances obtaining ^{at present} in this Presidency, they cannot actively participate in it, till such time as ^{the} local centres are more fully developed and can turn out advanced students of the type who alone can usefully ~~can~~ join the proposed Central Art Institute. In their opinion, ~~the~~ arrangements for the promotion of Art in the Presidency should have a prior claim on their attention.

V.T.R.
14.5.

When given for copying _____
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When examined _____
When signed _____

192

READ AGAIN G.O. No. _____, DATED
192

CURRENT No.

ENCLOSURES TO C. No.

ORDER OF GOVERNMENT

A A A A A A A

LETTER OF GOVERNMENT.

STATEMENT WITH DITTO.

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