



## Andhra Pradesh Art and Culture

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As the rest of the constituents of the, Andhra Pradesh too, in its own inimitable way, contributed its own part to the common cultural heritage of India, maintaining at the same time its own individuality. Though, throughout the ages, owing to many historical reasons, many races, peoples and religious groups contributed in their own way to the cultural development of Andhras, the keynote of that growth has always been a synthesis on the basis of eternal values. The Andhra cultural wealth developed in such a way is reflected to-day in feasts and festivals; literature, music, dance, drama, arts and crafts, attitude and actions, educational pattern and mode of life of the Andhras. Here only a thumbnail sketch of those various facets of Andhra Culture is attempted to be given under appropriate heads.

## 1. Religion, Feasts and Festival

The Dwaita, the Visishtadwaita, the Advaita, and Saivite faiths coexist in Andhra Pradesh among Hindus, while Muslims and Christians also live side by side with tolerance. The Sakti, in her finer and cruder manifestations is also worshipped. In the better and richer type of villages, the temples of Vishnu, Siva and Sakti prevail. Vighneswara, Srirama and Hanuman are also provided in these shrines. Religious or sectarian fanaticism in general does not exist in the State of Andhra Pradesh.

Some of the famous temples in Andhra Pradesh are at Simahachalam, Sun temple in Arasavalli in Srikakulam District), Draksharama, Bhadrachalam in Khammam District, Annavaram and Antarvedi in the East Godavari District, Mangalagiri in Guntur District, Achanta, Palakol, Dwaraka Tirumala in West Godavari, Tirupati and Kalahasti in Chittoor, Kanaka Durga at Vijayawada in Krishna and Ahobilam in



Kurnool District. The other famous temples are in Srikakulam, Mukhalingam, Kotappakonda, Srisailam and Mahanandi. All of them are structures of great antiquity and possess rare architectural values. Christian churches in places like Medak and mosques in Hyderabad are noteworthy. In addition to these, local deities called Gramadevatas are held in reverence. Jataras are celebrated. They do not belong to any particular denomination. The Hindu priest would officiate at their ceremonies; nevertheless the villager regards them with awe and never fails to do obeisance before them. These are located generally on the village outskirts, the idol consisting of a stone smeared liberally with oil, saffron, kumkum and turmeric. The Gramadevatas, one comes across in rural Andhra are innumerable and are given local names such as Gangamma, Gogulamma, Nukamma, Vellamma, Chinnamma, Muthyalamma, Bangamma, Ankamma, Pyditalli, Perantamma and Poturaju. If disregarded for too long, people believe they cause diseases and disasters in the village. Animal or fowl sacrifice is practiced to appease them. The religion of the hill tribes is based largely on superstition and animism. Witchcraft and animal sacrifice are also widely believed, though they are becoming things of the past by the spread of modern education. The most terrible visitation in the eyes of the Koya tribe in Godavari Valley are eclipses of the sun and the moon for they believe that the devil in the shape of a serpent or a tiger is thereby trying to swallow the earth. They ward it off by beating drums all the time the eclipse lasts.

Andhras also observe many feasts and festivals. Most of them have some religious significance; but they are notable mainly for the occasion for gaiety and merry making they provide. On such days every household is decorated with floral and green leaf torana hung across the windows and doors. The courtyard is decorated tastefully with designs of muggu powder (rangoli) and the doorsteps are painted with daubs of turmeric and kumkum pastes. Dhoop sticks and dhup, sambrani are burnt in all the homes and the air is filled with aromatic smell. People wear new clothes; the lady of the house cooks special dishes and generally some community function is held near the village temple or at a common place. There are nine major festivals observed by Andhras; seven of them religious and two agricultural.

**Ugadi:** Ugadi is Telugu New Year Festival usually comes in March/April. This is regarded auspicious for the peace, prosperity and happiness of the family in the ensuing year. The family members wear new clothes on this occasion and the



entire day is spent in feasting out the forecast for the following year from Hindu almanac at a ceremony called 'Panchanga Shravanam'.

**Srirama Navami:** It is the celebration of the birth of Sri Rama usually celebrated in April. It is observed with devotion and prayers. The Ramayana is read out before huge gatherings and at the end of which panakam, a drink made out of jaggery and vadapappu a preparation with green gram dhal are distributed.

**Vinayaka Chaturthi:** Vinayaka is god of success. This festival too is observed in August/September with great devotion to ensure success for all the family's undertakings in the ensuing year.

**Dasara:** This festival falls about September/October and is celebrated for ten days as 'Dasara Navaratri'. On the ninth day craftsmen and artisans worship their tools as 'Ayudhapooja'. The tenth day Vijayadashami is celebrated with gaiety.

**Deepavali:** The Festival of lights which falls weeks after Dasara is celebrated as victory of good over evil for the slaying of the mythological tyrant Narakasura by Lord Krishna and his consort Satyabhama. End of Narakasura resulted in freedom to 16,000 maidens whom the tyrant had kept in captivity. Wearing new clothes, Children celebrate the festivals by lighting fire works.

**Sankranti:** The festival falls on 13/14th of January every year, when the farmer expresses his gratitude to nature after a good harvest. It is an important festival for Andhras.

**Mahasivarathi:** The festival February/March, is celebrated in honour of Lord Siva who constitutes the trinity of Brahma, Vishnu and Siva.

Panduga, Eruvaaka are celebrated by Andhra farmers. The housewives celebrate vratams and nomus. Shravana mangala varamu, Kartika somavaramu are typical examples. The hill tribes celebrate the Chaitra festival when the harvest is gathered and there is a whole month before them to dance and make merry.



## 2. Dance



In the historic times, dance in Andhra was a dedicated form practised invariably in the presence of deity in the temples. Devadasi System was in vogue during Vishnukundin and Eastern Chalukyan times. These devadasis were specially employed to practice dance according rigid systems of classical Natyasastra. They had to perform duties of 'aarati' and 'Pavalimpu seva' to the presiding deity. Manikyamba the builder of Draksharama temple was a typical devadasi. Kakatiyas, who were ardent followers of Saivism, encouraged Sivatanandava dance throughout their kingdom. According to authoritative sources, there existed four dance institutions at Srisailem – the seat of Mallikharjuna, a Siva shrine.

Kelika style of dance was in vogue when the deity was taken in procession (utsava) in the streets. Devadasis used to dance in the procession. For some time, court dancer or rajanartaki system was in vogue. Yakshaganas were invariably practiced later by these devadasi – turned raja nartakis when their former systems fell into disuse by the efflux of time.

**Kuchipudi Dance:** Sidhendrayogi of Muvva, Krishna District around 15th century created Kuchipudi form of Bharatanatyam. Kuchipudi style is a watermark in Indian classical choreography. The near ballet type dance-drama, 'Bhama kalapam' was his composition. In essence, Kuchipudi dance consists of Nritya and Natya. In Kuchipudi dance performance, every character of ballet is introduced to the audience through the words of a song interspersed with several jatis. It is said that the Kuchipudi dance form is a comprehensive one as conceived by the great sage, Bharata, the exponent of Indian classical dance. Lasya, tandava, and abhinaya are liberally employed by the artists in rendering slokas.



While rendering ballet, Kuchipudi form presses into service all the moving limbs. Wide range of abhinaya-aharya, angika, satvika, and vachika of classical Bharatanatyam are covered. Though Kuchipudi form is classical by nature the rendering appealed to masses. Gita Govinda of Jayadeva, padmas of Kshetranya tarangams of Narayana Tirtha formed the repertoire of Kuchipudi dance. Bhama Kalapam, Golla Kalapam, Harischandra, Prahlada, and Usha Parinayam are popular in this system of Dance. Kuchipudi lays stress on jada among other costumes and ornaments. Jada or plaited hai, is delicately and tastefully rendered with 27 different pieces symbolizing 27 stars. 4 pieces on the head represent Chaturveda, a sun ornament and a moon ornament also form part of it. At the tail of the jada there are three round balls representing tribhuvanas (three worlds). Again another set of three smaller balls are hung under each big ball. Satyabhama symbolizing prakriti is a typical character in Kuchipudi style, while Sri Krishna represents purush. Satyabhama in Bhama Kalapam renders all the eight types of Nayaikas of Indian aesthetics (alankara sastra).



## 3. Music



The earliest musical work produced in Andhra region is said to be a collection of seven hundred verses Gatha Sapta Sati in Prakrit completed during King Hala Satavahana reign around first century A.D. The work testifies the existence of music and musical instruments in those days of remote past. Amaravati and Nagarjuna Konda sculptures which are said to be nearly 2000 years old have visual descriptions of musical instruments. In the Kakatiya period around 12th Century, Jayapa was a well known musicologist and choreographer. His works Geetaratnavali and Nritya Ratnavali are renowned. 13th century onwards, Vijayanagar period had music traditions of its own. The celebrated Vidhyaranya and Ramamatya were leaders of the Southern School. Sarangdeva in the kingdom of that period of Yadava Singanna wrote Sangita Ratnakara. A commentary on the Sudhanidhi by Sarvajna Singhana appeared later. Kalanidhi was another commentary. Vasanta rajeeyam is yet another treatise on music by Kumaragiri of Konaveedu. Among the patrons of music, Proudhadevaraya, Krishnadevaraya (16th century), Achyuthadevaraya, and Nayaka rulers (Sangita Sudha, Chaturdandi Prakasa, Sangita Saramrita) are the most well known of that period. Music was practiced as a functional unit of related arts – dance, drama and other theatrical arts.

Bharata, the exponent of Indian Choreography, mentions in his treatise Natya Sastra that Jati, as raga is known as 'Andhri' in those days, along with other ragas gaudi, karnati, lati, varati (these are named after their respective political linguistic region). Music in those days was of two kinds 'marga' and 'desi'; marga was for classical elite while desi was for common folk). Matanga gives in his



Brihaddesi, Lakshanas of ragas. Charchari, Dwipada, Elaprabhanda, Kanda Prabhandha also find a place in Brihaddesi.

Palkuri Somanatha (13th century) wrote Basavapurana, Panditaradhyacharitra in the popular desi ballad Dwipada. This work gives a fund of information about the prevailing musical forms in those days. Tallapaka Annamacharya (1424-1503) composed 32,000 verses in total belonging two different categories; 1. Sringara padamulu (erotic lyrics) and 2. Adhyatma kirtanalu (devotional lyrics). Kancharla Gopanna (Ramadas of Bhadrachalam) composed kirtanalu in praise of Srirama. Tyagaraja, Muthuswami Dikshitar and Syama Sastri formed musical trinity of those days. Thought and literary aspect predominate in their compositions. Tyagaraja (1767-1847) lived in Tamil country (Tiruvayur). His kritis numbering several thousand end with tyagarajanuta (one who was praised by Tyagaraja). They were written in Telugu and a few in Sanskrit. Muthuswami Dikshitar's kritis mostly in Sanskrit and few in Telugu end with the Guru Guha mudra (invoking Subrahmanya, the family deity). Syama Sastri, had his compositions in Telugu, Tamil and Sanskrit ending with syama krishnasahodari mudra (Invoking Kamakshi, his family deity). Kshetrajna or Kshetrayya (1600-1660) a devotee of Muvva Gopalakrishna, created new musical structure padams numbering 350 requiring more details of aesthetic expression to bring out the subtle shades of the mental attitude. Veedhi natakam and Yakshaganamu (opera) were popular musical plays in Rayalaseema and the south. Yakshagana is a style of musical rendering utilized in melo drama. Vipranarayana Charitram by Rangajamma and Ushaparinayam and Prahlad by Meltur Venkatramasastri are fine examples of Yaksha gana. Vadivelu, Ponnayya Pillai, Chinnayya and Sivanandam were popular in the South India (The Tanjore quartet). Mysore Vasudevachari, Mysore Sadasiva Rao, Swati Tirunal of Travancore were Telugu composers of Non-Andhra origin.

Music was extensively patronized by Andhra Gajapati of Vizianagaram College of Music was established in Vizianagaram. Dwaram Venkataswamy Naidu, the violin-wizard, headed the college for a long time. Rallapalli Ananth Krishna Sarma (Tirupati) himself a noted musicologist, brought to light the well known kirtanas numbering 1200 of Tallapaka Annamacharya from Tirumala and Ahobilam.



## 4. Modern Drama



Sarasa Vinodini Nataka Sabha, started by playwright and actor Dharmavaram Krishnamachari in the last quarter of nineteenth century gave spur to modern Telugu stage. Mention may be made of the commercialized dramatic companies such as Dharwar, Parsi, Sangli, Surabhi. Chitranaleeyam, a dramatic adaptation from an episode from Mahabharata and Sarangadhara, a romantic drama based on Chalukyan history attracted, in those days, crowded houses. Gayopakhyanam by Chilakamurti Lakshmi Narasimham too was a popular play. Vasantasena based on Sudraka staged by Surabhi company was a hit in those days. Balijepalli's Harichandra and adaptations from veni samharam, and sakuntalam formed the main pieces of his repertoire.

Gurazada Apparao created in the Kanyasulkam (1918) a social satire based on widow remarriage and social emancipation of women. Another forceful play based on history Prataparudriyam by Vedam Venkataraya Sastri was a stage success. These two were stuffed with liberal use of spoken dialect eschewing all obsolete intricate grammatical structures. These two plays hailed as master pieces of the day, are popular even now. Sthanam Narasimharao, taking the role of Maduravani in Kanyasulkam brilliantly portrayed that role. Manjuluri Krishna Rao similarly brought fame to mantra Yugandhara in Prataparudriyam. Later, the Mylavaram Drama company, the Bala Bharati Nataka Samajam organized the theatrical activities with their centre at Vijayawada with Ranapratap. Sakuntalam, Savitri forming main themes in their repertoire. Sanjiva Rao, Yadavalli Suryanarayana, Addanki Sriramamurti were top performers in that Dramatic company in 1910 and made mark with Harischandra and Pandavodyogavijayamulu of Tirupati Venkata Kavulu.



Another professional troupe under the name and style of Sri Rama Vilasa Sabha (1920-1935) with top performers Govindarajula Vankata Subbarao, Sthanam Narasimha Rao , and Pulipati Venkateswarlu along with earlier Prataparudriyam and Kanya Sulkam in their repertoire held the field for some time along with Saranghadhara and tulabhara. Banda Kanakalingeswara Rao's contribution to the Andhra stage is a distinguished one. Later, T. Raghavachari (Bellary Raghava as he was popularly known) entered the Telugu Theatre with fresh approach and left a stamp of his own with distinction. His role Rajaraja in Saranghadhara; Chanakya in Chandragupta; Hiranya Kasipa in Prahlada and Ramadas deserve mention. Raghava produced a few social themes written by P. V. Rajamannar.

Advent of Cinema resulted in extinction of professional drama companies by 1940. However, the histrionic urge among Andhra youth gave birth to amateur drama activity. There are more than 700 such amateur groups in Andhra Pradesh according to a survey conducted in 1966 by the State sponsored Sangita natak Akademi. The water mark of the amateur activity was Raja rao's production mahabhoomi (sponsored by Praja Natya Mandali) based on a theme of peasant uprising. Kurma Venu Gopalaswami of Andhra University contributed much to the experimental theatre. More recent trends in the Tgeatre movement to day is the revival of Andhra Nataka Kala Parishat through a chain of drama competitions and award of prizes for successful entries. Radio plays and one act plays predominate in these days.

The Andhra Pradesh Sangita Nata Akademi has a programme to give expert technical advice and assistance necessary to amateur drama groups. The Andhra Pradesh Sangita Nataka Akademi has three different activities: Music, Dance, Drama. It renders financial assistance to give fillip to amateur groups and hold seminars on drama and other allied topics The Akademi has an air-conditioned auditorium namely Ravindra Bharati, with a mini- theatre 1966 centrally located in Hyderabad. It is equipped with the atrical equipment based on modern acoustics.



## 5. Language



Telugu is a richly developed language and the biggest linguistic unit in India, second only to Hindi. Linguistically, the language has deviated a good deal from its southern sisters – Kannada, Tamil and Malayalam. It is the state language of Andhra Pradesh. It's an old one too, with origins as early as the 1st century AD, or perhaps even before as one of the later Vedas (700BC) mentions the Andhras, another name for the people of Andhra Pradesh. Early inscriptions of the language date from around the 6th century, but a proper literary career starts five centuries later. The script, almost similar to that of Kannada, took shape in 1000AD from the Pallava script of 7AD.

### History of Telugu:

Most literatures began with translations from Sanskrit. So did Telugu with Nannayabhatta (1020AD), the adikavi or 'first poet' of Telugu translating the Mahabharata. It was an unusual translation, with lots of clever innovations but no deviations from the story. But Nannayabhatta couldn't complete the job. Thikanna came along sometime in the 13th century and furthered it. However, it was Yerrapragada (14th century), who was finally able to clinch it. Nannaya, Tikanna and Yerrapragada are known as the kavitraya or 'the three great poets' of Telugu for this mammoth effort. Other such translations followed, like Marana's Markandeya Purana, Ketana's Dasakumara Charita, Yerrana's Harivamsa and others. Shaivite works (in praise of Shiva) like Sivathwa Sara, Basavapurana and Panditaradhy Charitra were a part of this initial stash too.

By the time the Telugu poets wrote down some original works along with translations, it was almost the end of the 14th century. Slowly but steadily they



picked up, some landmarks. Some of the notable being Srinatha's Sringara Naishadha, Potana's Dasamaskandha, Jakkana's Vikramarka Charitra and Talapaka Himmakka's Subhadra Kalyana. Literary activities flourished, especially during the mighty Vijayanagara emperors. The 16th century was the golden age in the history of Telugu literature, thanks to the king Sri Krishna Deva Raya. The Raja, a poet himself, introduced the prabandha (a kind of love poetry) in Telugu literature in his Amukta Malyada. He had in his court the Ashtadiggajas (literal: eight elephants) who were the greatest of poets of the times. Original verse compositions and stories were written with a new zeal. Of those eight, Allasani Peddana (1510-1575AD) is known as Andhra Kavita Pitamahudu or 'Grandfather of Andhra Poetry'.

In the following years, poets still wrote their prabandhas. Of the number of poets of the 18th to mid 19th century, the only bright spot was Kankanti Paparaju, whose Uttara Ramayana and the play Vishnumayavilasa were admirable. But other genres bloomed. Innumerable Yakshagana or indigenous dramas of song and prose works were also produced. Tyagaraya of Tanjore (19th century) composed devotional songs in Telugu which form the repertoire of the classical ragas of South India.

Although the first printed Telugu book was out in 1796, it took some time before the modern period in literature set in. Young men acquainted with English literature tried to imitate Shelly, Keats and Wordsworth, and a new type of romantic poetry called the Bhavakavithwa was born. Bengali novelists like Rabindranath Tagore, Bankim Chandra Chatterjee and Ramesh Chandra Dutta were a major influence on modern Telugu fiction. Viresalingam Pantulu (1848-1919) wrote the first novel in Telugu, Rajashekharacharitramu. Other writers joined forces to build modern Telugu literature, like the dramatist Dharmavaram Krishnamachari, Chilakamarti Lakshminarasimham (also called the 'blind poet of Andhra Desha') the poets and dramatists Gurujada Apparavu and Krishnamacharlu.

The literary group Sahiti Samiti was set up in 1921, and their 'progressive and rationalist' journal Sahiti was followed by several others. Even now many writers preferred the old traditional style, like Tirupati Venkata Kavulu, Sripada Krishnamurthy Shastry and Vavilakolanu Subbarao. The other school was that of the Neo-classicist group of Sri Vishwanatha, Katuri, Pingali, Gadiyaram, Gurram



Joshua and others. Today the drama, novel, short story, essay and criticism in Telugu have reached high standards.

## 6. Telugu Literature



Telugu literature traces back its roots to the second decade of eleventh century, though earlier literary works are few and far in between. That was time when a part of Mahabharata was rendered by Nannaya from Sanskrit into Telugu. Nannaya, poet laureate in the court of Rajarajanarendra of Rajamahendravaram (now Rajahmundry) was considered to be the pioneer Telugu writer. Though he could finish only the first two and a portion of the third parva out of the 18 parvas of the epic, the translation attained a special significance. Thikkana (13th century). resumed and completed the rest but for a small gap after Nannaya. This gap was filled later by Errapragada (14th century). Thus spanned over three centuries, the Telugu Mahabharata is a liberal admixture of prose and verse and is a significant work of all time.

The Mahabharata writers are known as kavitrayment in early Telugu literature. In between, Palkuri Somanatha (12th century) composed a Saivite treatise Basava puranam in Dwipada. Influenced by Sanskrit classics, Nannechoda wrote Kumara Sambhava. Though a latecomer in Telugu, Ramayana and Ranganatha Ramayana as well as Tikkana's Uttara Rama Charitra merit mention. Srinatha (15th century) has been described as the Byron of Andhra. Palnati veera charitra was his historical classic. His contemporary and near relative, according to a legend Potana devoutly rendered the great Bhagavata Purana saying 'palikedidi bhagavatamata palikinchedivadu Rama Bhadrundanta' to stress that his inspiration was divine. Even today Potana's Bhagavata story woven around



Lord Krishna, is recited by scholars and common people alike in Andhra. That was his popularity.

'Desabhashalandu Telugu lessa' was Krishna Devaraya's *lex non scripta*. Krishna Devaraya's reign was hailed as the golden age of Telugu literature. This was said to be starting point of original Telugu writings in the form of prabandhas. Allasani Peddana's *Manucharitra*, Poetess Molla's *Ramayana*, Pingali Suranna's *Kalapoornodaya*, Ramaraja Bhushana's *Vasu Charitra* are merited literary productions of this period. Sataka is yet another literary form original and unique in Telugu full of wisdom and mysticism. Vemana, hailed as poet of the people excelled in Sataka form. Later, the Southern School of Telugu Literature took roots under Nayaka Kings (17th century) in Tanjore. *Yakshagana*, folklore type of literary form emerged along with other desi forms sung by women on festive occasions. Perhaps, Muslim invasions and later political subordination of the country under the Dutch, French, Portuguese and British rulers of alien origin drove Telugu literature into rapid decline. The Literary output in 18th and mid 19th century was meager according to one estimate.

Spurred by political awakening in the latter half of nineteenth century, a new era began in Telugu literature with accent on prose writings. Gidugu Venkata Ramamurty and Gurazada Apparao (*Kanyasulkam*) revolutionized the literary field by establishing (see MODERN DRAMA) good prose traditions using spoken form of Telugu. In this period of renaissance as it is often called by experts, influenced by English literature and thought, Kandukuri Veeresalingam (1848-1919) wrote *Rajasekhara Charitra* based on *Vicar of*

*Wakefield* by Goldsmith, a well known English author. *Avadhanam* is yet another peculiar form of Telugu literary tradition. It is a form of literary acrobatics. Tirupati Sastry and Venkata Sastry known as *janta kavulu* or *Tirupati pair* (*Tirupati Venkata Kavulu*) mastered this *avadhanam*. *Asukavita* or extempore versification is one more unique feature of Telugu literary tradition. All these literary forms rely strongly on certain rigid metrical standards.

Against this background of traditional school in letters, a free school of lyricists with romantic vein and a strong base of progressivism began to grow. Inspiration in life is the main stay of literary production according to the progressive school. Devulaplli Venkata Krishna Sastry belongs to transition from classical to modern school. By early 1940s Sri Sri (Srirangam Srinivasa Rao) Pattabhi,



Narayanababu zealously led the progressive group and established themselves passing on their tradition in thought process to Arudra, Tilak Dasaradhi, and Narayanareddi; there are poets of merit who combine tradition with modernism. Viswanatha Satyanarayana, a veteran writer produced popular novels. Short story too was introduced during this period when Padmaraja's Galivana (Cyclone) won world recognition (1950).

More recent trends in Telugu literary output turn to existentialism when a group of young men started Digambara school (1966). Advent of cinema, in recent times, began effectively utilizing the services of variety of fiction writers, short story writers, poets, play-wrights for scenerio, song, dialogue writings.

Non-fiction writing, once limited to text book production developed into writing of books on History, Science and other knowledge giving subjects and journalism. Mutnuri Krishna Rao and Kasinadhuni Nageswararao were the successful pioneers in Telugu journalism, when they founded Krishna patrika (1902) & Andhra Patrika in (1912). Perhaps Vijnanachandrika Grandha mandali founded by Komarraju Venkata

Lakshmanrao was the earliest to endeavor to disseminate knowledge on an organized scale. His indefatigable efforts resulted in the production of science books and a pair of encyclopedia volumes: Andhra Vijnana Sarvaswamu (1923) for bringing out subject wise encyclopedia Vijnana Sarvaswamu (16 volumes). Earlier, institutions like Andhra Sahitya Parishad, Kakinada, Andhra Saraswata Parishad, Hyderabad and Andhra Pradesh Sahitya Akademi are engaged in the promotion for the cause of literature on an organized scale. Navya Sahitya Parishad, Hyderabad, Andhra Viswa Sahiti, Hyderabad, Sahiti Samiti, Tirupati, Visakha Writers Association, Visakhapatnam, Sarasa, Madras etc are engaged in the promotion of the cause of local writers fraternity.



## 7. Visual Arts

Perhaps the earliest paintings ascribed to Andhras by experts are in the Ajanta caves No. 9 & 10 which are considered to be nearly 2000 years old. They depict Buddhistic ideal of universal love. Men and beasts are depicted vividly. The line is utilized to express the form and its counters. Its very mass and weight have actually resulted from a mixture of techniques of both sculpture that the forms all are animated and full of movement and the human forms in particular are usually elongated more than in any other schools of Indian art. The Amaravati and Nagarjuna Konda etc. of early Christian era are fine examples. At Hanamakonda, Kakatiya sculptures in thousand pillar temple (about 12th century) resemble earlier Chalukyan style of architecture. These were treated with elegance. Massive structures and great monuments of architecture were erected during Vijayanagar Period at Hampi (in ruins now), Tadipatri (13-16th century). Lepakshi near Hindupur (Anantapur District) is another example (16th century) of classical Andhra art forms.

Of the recent efforts a mention must be made of Damerla Ramarao enthused by Couldravay (1919), Adivi Bapiraju (1895-1952) inspired by Pramod Kumar Chatterjee, C.N. Venkatarao and those of Varada Venkata Ratnam whose works adorn art galleries. Architecture in Hyderabad city is influenced by the Saracenic element. Charminar, Osmania University are a few examples of these.

Of the more recent painters of Andhra origin, mention may be made of Paidiraju of Vizianagaram, Mokkalapati Krishnamurthy, H.V. Ramgopal of Madras, Pilaka Lakshmi Narasimhamurthy, K.Srinivasulu, Koduru Ramamurti, P.T Reddy of Hyderabad, M. Reddappa Naidu, (E.G. District) S.V Rama Rao of Gudivada who belong to promising groups of Artists from Andhra. S.V. Ramarao brought honour to Andhra Pradesh when he was awarded, Lord Croft prize in England (1965).