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ART AND ARCHÆOLOGY ABROAD

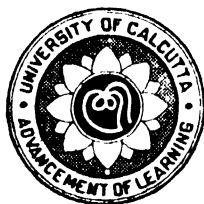
ART AND ARCHÆOLOGY ABROAD

A REPORT INTENDED PRIMARILY FOR INDIAN STUDENTS
DESIRING TO SPECIALIZE IN THOSE SUBJECTS
IN THE RESEARCH CENTRES OF
EUROPE AND AMERICA

SUBMITTED BY

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To
SYAMAPRASAD MOOKERJEE, M.A., B.L., M.L.C.
VICE-CHANCELLOR
AND
PRESIDENT, POST-GRADUATE COUNCIL
ON HIS INAUGURATING
THE ASUTOSH MUSEUM OF ARTS,
1936

SENATE HOUSE :
CALCUTTA UNIVERSITY. }

KALIDAS NAG

INTRODUCTION

In January, 1930, I had the honour of being invited by the Institute of International Education (under the Carnegie Foundation), New York, to deliver a series of lectures on Indian Art and Archæology, as Visiting Professor to the Institute for 1930-31.

The same month I received invitations from the League of Nations, Geneva, to study from within the Intellectual Co-operation and other activities of the League as a temporary Collaborator. Simultaneously an invitation came from the Geneva School of International Studies under its learned Director Dr. Alfred Zimmern, now Professor of International Relations, Oxford University.

To fulfil these important engagements, I had to apply for study-leave and also for any financial support that my University could afford to lend me. With a feeling of sincere gratitude I beg to record that the University authorities with their usual consideration and generosity not only granted me leave for one year but furnished me with the wherewithal of the expensive voyage by granting me the Ghose Travelling Fellowship for that year. But for these facilities I would have been obliged to refuse the invitations and forego the pleasure and privilege of speaking about my *Alma Mater* and

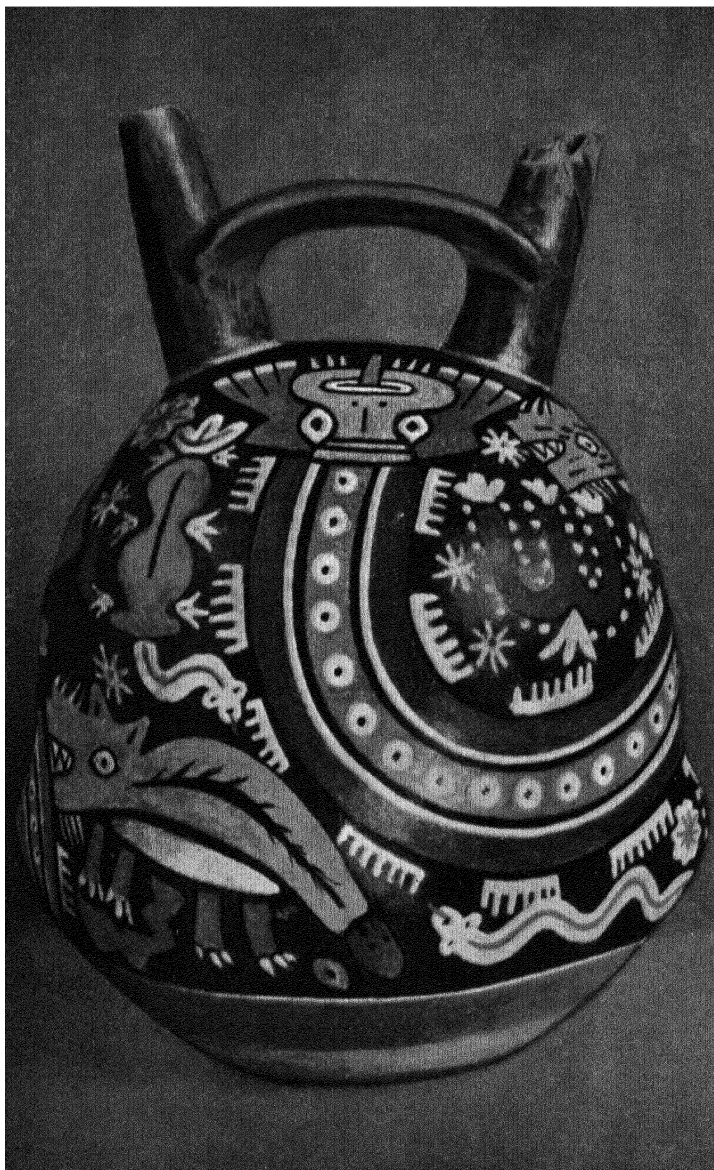
INTRODUCTION

about Indology in general before the Universities and cultural centres of the Occident. Years ago in 1924 I was befriended on a similar occasion by my University, then under its illustrious leader Sir Asutosh Mookerjee, enabling me to accompany Dr. Rabindranath Tagore on his Far-Eastern tour and to return to my work after a thorough exploration of the relics of Indian art and culture in China and Japan, French Indo-China and Dutch East Indies. The materials collected in course of that historic tour enabled me to organize the Greater India movement (*vide* Greater India, *Calcutta Review*, 1926) which evoked sympathetic response from most of the Universities of India. The pan-Asiatic character of Indian art and the international trend of Indian civilization which I had the privilege of demonstrating in course of my Post-Graduate courses and public lectures attracted the attention of some of the organizations of Europe and America who accorded their invitations to me. So in course of my second lecture-tour through Europe and America I remember with gratitude the encouragement I received from Sir Asutosh and also from his worthy son Mr. Syamaprasad Mookerjee, our present Vice-Chancellor, who is carrying on the noble traditions of our University. It gave me great satisfaction that I was privileged to convey first-hand information about our University and its Post-Graduate activities to many Universities and learned associations abroad (*vide* Index).

The voyage was strenuous and expensive and that I could accomplish my mission was due to the support of the Trustees of the Rashbehary Ghose Foundation to whom I offer my best thanks. I must also thank Mr. J. C. Chakravorti, the Registrar of the University, for his uniform courtesy and kind attentions.

My academic lectures and other public engagements apart, I utilized the opportunity of fresh contact with Occidental savants and specially with my old friends occupying now responsible positions in various Universities, to study (1) the special arrangements and provisions for the collection and co-ordination of the data of arts and archæology, as well as (2) the methods of teaching of those subjects in some of the important centres so far as they may affect favourably the line of training in our Universities. Needless to say my interest in this line of study was not merely academic but that, through personal contacts and conferences, I tried my best to ascertain how our Indian students may benefit by such Institutions abroad and what facilities we may procure for our promising workers in the field of Art and Archæology.

KALIDAS NAG



Polychrome pottery from Nazca, Peru

ART AND ARCHÆOLOGY IN FRANCE

For the study of Fine Arts, theoretical as well as practical, France of all countries of Europe affords the greatest facilities. The contributions of French Artists and art-critics are so valuable that students and aspirants from various countries of the East and of the West flock to the different French schools and studies every year. The enlightened government attaches so much importance to the teaching and encouragement of art that they have founded a special Council for the Teaching of Fine Arts (*Conseil Supérieur De L'Enseignement Des Beaux-Arts*), composed of the Minister of National Education, the Under-Secretary of State for Fine Arts, the Director-General of Fine Arts, the Perpetual Secretary to the Academy of Fine Arts, the Rector of the University of Paris, the Chief of the Bureau of Information about National Manufactures, the Director of the Library of Art and Archæology as well as distinguished professors and teachers of the different branches of Fine Arts.

Besides, there is a Council composed on above lines of the National School of Decorative Arts as well as a permanent Commission of Art Publications composed of the Directors and

responsible officers of the National Museums, of the Museum of Decorative Arts, of Musée Guimet (devoted to Oriental Arts), the Director of the Education Department, the Inspector-General of Historic Monuments, the Inspector-General of Designs in the schools and colleges, the Inspector-General of Libraries, the Administrator of National Decorations, etc.

In many of these important Committees and Commissions, we find not only eminent savants of the Metropolis but successful and talented teachers from the provincial centres of art education: 32 such regional and municipal schools of art thrive in the provinces. Fine arts are often combined with Decorative Arts, Industrial Arts and Applied Arts for the sake of economy in many of these provincial schools, *e.g.*, of Bordeaux, Marseille, Nancy, etc., while the schools of Grenoble, Lyon, Rouen are so famous that they send their representatives to the Council of Fine Arts, Paris. The National School of Decorative Art of Nice, of Dijon and the school of arts applied to Industry of Bourges,—these, to mention among others, are sufficient to dissipate the wrong idea that Paris is the only centre of National Art activities.

Similarly as there is a special School of Architecture in Paris, schools of regional architecture, no less efficient, are found in Lille, Rennes, Strasbourg and other places.

French art, like all living arts, ever keeps close company with national industry and manufacture, many of which grow outside Paris—the tapestry of Beauvais, the porcelain of Sevres have marked distinct epochs in the history of industrial arts in Europe.

Paris is legitimately proud of two of the leading national institutions: (1) *Ecole Nationale Supérieure Des Arts Decoratifs* (31, rue d'Ulm) and (2) *Ecole Nationale Supérieure Des Beaux-Arts* (14, rue Bonaparte). Eminent professors of the latter like M. Adler (painting), M. Martial (sculpture), M. Roger (ornamental designs) are invited to serve in the National Council. The comprehensiveness of the syllabus of studies is manifested by the provision for thorough training among other subjects, in Anatomy, Descriptive Geometry, Stereotomy, Physics, Statics, Geology, Chemistry, Perspective, Design, Modelling, Engraving (metal and wood and precious stone), Lithography, History and Theory of Architecture, Aesthetics, History of Art, General History, Literature, etc. Practical training in painting, fresco-painting, practical sculpture, architectural construction, etc., is given to the students by the leading artists. Moreover, there is a splendid library and museum attached to the school and under the direction of an able Archivist-Curator to help the students in their studies and researches.

The school has special studies where oral and practical lessons are given. In its galleries preparatory courses in design after the casts are given to beginners. Admission to the school is by competition. Students less than 17 years and over 26 are not permitted to compete. Foreign students may compete on the same conditions, only their number is restricted according to the rules fixed for French recruits and the foreign students must be introduced by some representative of their Government in France.

The National School of Decorative Arts admits students of minimum age of 15 and maximum of 30. They are admitted by competitive examinations held in February and October, and foreign students are admitted according to the conditions indicated above. The studios are open every day between 9 A.M. and 5 P.M. and the library contains over 5,000 precious volumes. There are two special departments of the school—male and female sections—each arranging for the teaching in four divisions: Designs, Sculpture, Architecture, Decorations, etc. Special courses are also given in Decorative Compositions, Decorative Painting, Decorative Architecture, Mathematics, Descriptive Geometry, Pedagogic and Technical Training, Documentary Studies, Industrial Arts, etc. General History and the History of Art are compulsory for both male and female students.

SPECIAL SCHOOL OF ARCHITECTURE

This is located at 254, Boulevard Raspail, Paris, providing for theoretical and practical lessons to students indigenous as well as foreign who are above 16 years of age. The courses are for 4 years, two for general education and two for professional training. The classes are held between 15th October to 15th July and after regular examinations a diploma is given to the students who naturally profit by their stay in Paris, visiting the Museum of Trocadero and other places where plans and moulding relating to comparative architecture are exhibited. In many University centres outside Paris, specially in famous cathedral towns there are important collections of plans, diagrams and photographs explaining the principles and styles of architecture. One such remarkable collection is in Strasbourg.

ECOLE DU LOUVRE

History of Art is naturally taught to the best advantage within the precincts of the National Museum of Louvre which, like the British Museum of London, can boast of holding in its bosom some of the rarest monuments of art and archæology. Naturally, a special school attached to the Museum began teaching work as early as 1881 with the special object of training the persons aspiring to serve in the Museums or in scientific

missions in the field of art and archæology. The courses of lectures are given each year between November and May and students, male and female, without distinction of nationality may attend after registering their names, paying 120 francs only per annum. The course is of three years' duration, there is a preliminary examination at the end of each year on the subjects specially chosen by the students. Finally, on the presentation and *soutenance* of a thesis, the student gets the diploma of the Ecole du Louvre. If the students pay 200 francs more, they may get a special card admitting them to all the lectures in the different Museums by their curators or by specialists.

The programme of the lectures embrace : (1) Archæology (prehistoric and French), Egyptian, Oriental, Babylonian, Greco-Roman. (2) Ancient Ceramics. (3) History of Asiatic Art. (4) Indian Art and Archæology. (5) History of Sculptures. (6) History of Arts applied to Industry. (7) History of Painting. (8) History of Modern Collections and Museums. (9) History of Modern Decorative Arts, etc.

With a view to democratising art-education a synthetic course of lectures in 32 lessons, twice a week, are arranged for the general public. The first half of the series are devoted to Egyptian, Oriental and Greco-Roman arts while the second are to the arts of the Middle Ages and of the Renaissance down to the modern epochs.

INSTITUTE OF ART AND ARCHÆOLOGY

This new wing of the University of Paris has recently started its valuable work in a grand building, a gift of Marquis A. Visconti, constructed at the angle of Avenue de l'Observatoire and rue Michelet. Thanks to the Endowment Jacques Doucet, his famous collection of books, designs and documents would form the library of the Institute.

Advanced teaching and researches in Archæology, History of Art and Aesthetics form the main objects of the foundation of this new Institute which can boast of an extensive collection of documents, casts, photographs and lantern slides to illustrate the lectures.

Oriental Archæology, Byzantine Art, Indian Art, the Art of China and Japan and of the Middle Ages, Modern Art, Aesthetics and the History of Music form the regular subjects of teaching. But new subjects would constantly be provided for as recently, by the Endowments for the study of the arts and civilizations of the Mediterranean World, of Syria and of Catalonia.

The Institute confers the diploma of art of the University of Paris. But it is open only to those who already possess three certificates in Classical archæology, in history of the art of the Middle Ages and the history of Modern arts. A special test in at least one foreign language is obligatory.

The Institute organises a summer course of lectures specially intended for foreign students, desiring to improve their knowledge. Having attended two successive sessions of summer courses and having satisfied the professors, the foreign students may secure the certificate of art of the University of Paris, while regular students may get their doctorate, presenting a thesis under the usual conditions.

The new Institute already commands about 400 students and the standard of the work shown by the advanced students is generally very high. Even the *memoires* of some of the students working for the diploma (and not for the doctorate) have been found worth publishing, e.g., "A Critical Study on the ancient Iconography of the Odyssey," the "Jupiter Cult according to the Monuments," the "Bronze Sculptures of 16th Century France," the "Influence of Greek Vases on French Art of the 18th Century," the "Emotional Content of Works of Art."

Some of the thesis for the Doctorate make substantial contribution to art and aesthetics: "Genre painting in England from the death of Hogarth (1764) to Pre-Raphaelitism (1850)," the "Ionic Freize," the "Aesthetics of Greece," the "Salon of Charles Baudelaire" (1845).

The Institute can boast of the creative studies of its illustrious professors: Professor Diehl on Byzantine Painting, Prof. Focillon on the Artistic

movements from the 11th to the 15th century, Prof. Foucher on the Sutasoma Jataka on a frieze of Aurangabad, Prof. Masson on Hungarian Music, Prof. Picard on the Classical Archæology of the Mediterranean Zone, Prof. Pirro on the Instrumental Music of the Middle Ages, Prof. Virolleaud on the Phoenician Civilization according to the finds of Ras-Shamra (Syria).

The Institute is also the meeting ground of distinguished foreign scholars who come to Paris and deliver important lectures. Prof. Lugli, Director of the Ancient Monuments and Professor of Topography in the University of Rome, recently lectured on the Imperial Forums, M. Gabriel, Director of the French Institute of Istanboul lectured on Palmyra.

So the professors of the Institute are cordially invited to lecture before many universities as well as to participate in international conferences like the International Congress of the History of Art in Stockholm (Prof. Diehl and Lavedan) and International Congress of Musicology in Cambridge (Prof. Masson). The President of the Institute, M. Rene Schneider, was invited to lecture in Prague, Budapest and Brussels, Prof. Focillon served as an exchange professor for a term at the University of Yale. From U. S. A. several students came to work at the Institute as stipendiaries of the Institute of International Education, New York. The Institute encourages the students to undertake artistic

pilgrimages through different countries or art-centres. It organized a regular exhibition of the important photographs taken by the students in course of their travels. This procedure should be followed by all institutions where art and archæology are taught. The public is made to take interest in art education by occasional demonstrations of great value. A magnificent relief plan of ancient Rome was executed by Prof. Bigot and attracted a huge crowd of admiring visitors. Naturally, valuable gifts are coming from individual lovers of art as well as from famous institutions to enrich the collection of the Institute which further helps important study-circles like the " Association for Aesthetic Studies " holding its regular conferences in the Institute.

ART AND ARCHÆOLOGY IN THE UNIVERSITY OF PARIS

Apart from the regular work of conferring degrees and diplomas the University of Paris provides facilities for advanced research through her post-graduate department known as *L'Ecole Pratique Des Hautes Etudes* founded as early as 1868 by Victor Duruy. Two of its five sections hold their classes at the Sorbonne :—

(i) on the historical and philological sciences under Prof. A. Meillet,

(ii) on the religious sciences under Prof. Sylvain Levi. They offer valuable courses of

lectures on the Ancient East, Egypt, Semitic Antiquities, Greco-Roman Antiquities, etc., which provide up-to-date information on the researches on those subjects.

Similarly, the section on Religious Science provide intensive lessons on India (Prof. Foucher), Egypt (Prof. Moret), Japan (Prof. Elissiev), Far East (Prof. Granet), etc. A student working for example under Prof. Foucher on Indology or under Prof. Pelliot on Sinology may register his name formally in the Religion or Philology group, but he naturally may derive the greatest benefit from his personal contact with such eminent Orientalists, as famous for their contributions to the philological as to the archæological sciences. That is why most of the foreign students prepare their theses for the doctorate working in these post-graduate departments under one or other of these great savants.

An additional facility for research and personal contact is offered to the students from India through the happy foundation of the Institute of Indian Civilization housed now in the University of Paris. It was founded a few years ago through the initiation of eminent Indologists like Mon. E. Senart, Prof. Sylvain Levi, Prof. Finot, Prof. J. Bloch, Prof. Hackin, Prof. Przyluski, Prof. Renou, Prof. Masson-Oursel and others. The President of the Institute at present is the eminent art-historian Prof. Foucher who has the honour of representing

Indology in the French Academy and its promoter, the late lamented Prof. Sylvain Levi, ever generous in helping Indian students, was the renowned President of the Asiatic Society of Paris. So the students from India, privileged to work under such savants would get the best guidance as well as facilities for study and research. The biggest libraries and museums are thus open to them and the Indian students are further helped on the social side by their professors introducing them to the larger circle of the Association of the "Friends of the Orient," *Les Amis de L' Orient*—and sometimes finding places for them in the International Students' Settlement—the *Cité Universitaire* of Paris.

ART AND ARCHÆOLOGY IN COLLÈGE DE FRANCE

Founded in 1530 in the reign of King Francis I, this College which recently celebrated its fourth Centenary, developed into one of the most free and famous research institutions of France. It has the unique distinction of starting the teaching through vernacular (French) when Latin was considered to be the only recognized language. It appoints professors not because of their titles or positions but because of their original researches. Moreover, it permits all serious students, whether they possess any degree or not, to attend the valuable lectures of the College. Thus there is no fixed syllabus, no examination, no degree hunting. Even the Chairs of the Professors are not permanent and

the subject of their discourses are not fixed or stereotyped. The principle of liberty reigns supreme everywhere, the professor choosing his own subject as well as the method and order of presentation from year to year. Excepting the lectures at the Laboratories for which permission of the professor has to be taken, all the other lectures are open to the public and not a penny is charged as fee. Yet some of the most brilliant lectures are delivered here: Prehistoric Art and Archæology (Prof. Breuil), Assyriology (Prof. Fossey), Aesthetics and History of Art (Prof. G. Millet), Indology (Prof. Sylvain Levi), Archæology of Central Asia (Prof. Pelliot), Art and Archæology of Indo-China (Prof. Przyluski), History of Monumental Art (Prof. P. Leon). Such lectures help the listeners as much in collecting new facts as in their critical evaluation and appreciation. Prof. Paul Pelliot's lectures on Central Asia incidentally brought Tibet into his line of discussion, which in its turn helped a Russian scholar, George Roerich, to prepare his volume on Tibetan Painting. The inspiring lectures of Prof. Andre Michel were of immense value, as much from the point of view of documentation in art-history as of aesthetic criticism.

THE INTERNATIONAL OFFICE OF MUSEUMS

The International Institute of Intellectual Cooperation is one of the major divisions of the League of Nations. Its inception was due to the

formulation by M. Leon Bourgeois of a scheme of intellectual and artistic collaboration between the different nations. The idea had the warmest support of British politicians and savants like Lord Balfour and Prof. Gilbert Murray. The great French philosopher Henri Bergson also exerted his influence in winning over the sympathy of the French public and in due time the French Government generously offered to bear the expenses of the Institute and to house it in a grand building (No. 2, rue de Montpensier, Palais Royal, Paris). Thus the Institute, under the able direction of M. Henri Bonnet, is doing the most valuable work of establishing fraternal co-operation amongst nations as much on the intellectual plain as on that of art and archæology. The museums of the different nations are the depositories of some of the priceless treasures of their culture-history. To encourage intellectual co-operation and understanding in the department of national heritages, the Institute publishes every month a bulletin in French *Information Mensuelles* which, like the *American Museum News*, supplies the public with up-to-date and authoritative information relating to the progress in each country, in Archæology, Sculpture, Painting, Architecture, Decorative Arts, etc., especially from the point of view of explorations and conservation. The technical papers and communications on those subjects are published in another periodical, *Museumion*,

which is running through its eighth year. The Institute also stimulates interest in Arts and Letters by initiating as well as sponsoring conferences on the above subjects. Recently the permanent Committee on Arts and Letters (League of Nations) adopted a resolution "to study the means of establishing an international centre of University Institute of Art-History and Archæology and to determine the functions which such a centre might discharge." The first meeting of experts was held at the Paris Institute and recommended that the new international centre's activities should include (a) the pooling of information, (b) publication of bibliographies, (c) organisation of exchange of professors and students, (d) co-ordination of field work, (e) issue of bulletins, reports, etc.

The International Museums Office examines periodically legal and technical questions relating to museums, such as donations and legacies, exchanges or deposits of objects, etc. That office organized, in collaboration with the Greek Government, the first international Conference for the study of problems relating to the protection and conservation of the historical and artistic monuments. About 150 experts from different nations participated in the Conference held in the hall of the Academy of Athens (October, 1931). The Athens Conference demonstrated more than **ever** the necessity of an international collaboration

for the protection and conservation of the artistic patrimony of the nations.

Just a year before, in October, 1930, the office organized another Conference in Rome to study the various scientific methods applied to the examination and conservation of the works of art, with special reference to painting and sculpture. Those questions with particular emphasis on architecture were ably discussed through fifty communications of the experts assembled at the Conference in Athens.

LEGAL PROTECTION OF THE NATIONAL PATRIMONIES OF ART

Art objects, as is well known, have got considerable money-value quite apart from their aesthetic worth. Consequently the museums and archæological departments of every civilized country have to confront the unfortunate contingencies of their art treasures being surreptitiously removed or actually stolen. It is no doubt a domain of the internal police organization of each country, but in view of the international character of the problem, the I. O. M. instituted a searching enquiry into specific legislations on the matter in the different countries, enlisted as members of the League of Nations. It was found out that some countries like Germany, Spain, etc., interdict all exportation of artistic patrimony, while in other

countries like Austria, France, Italy, Poland, Japan, etc., it is a matter of protective legislation against illicit traffic of dealers in antiquities. Another group more generously permits honest sale or exchange justifying such steps by the argument that there is a collective aspect in the enjoyment of art treasures. Thus while *bona-fide* art acquisitions are permitted, provisions are made also for the vindication of rights to reclaim the objects removed, stolen or sold unlawfully. All these problems are attracting the careful attention of the I. O. M., and the International Commission of Intellectual Co-operation moved the Assembly of the League of Nations (1932) to circulate amongst the member states a certain number of recommendations in view of an international collaboration for the protection of artistic patrimony and of mutual assistance in the recovery of objects removed from national collections.

TECHNICAL ENQUIRIES.

Quite apart from the legal questions noted above, the I. O. M. offers its valuable records as well as the services of its experts in the solution of several technical problems affecting art and archæology, e.g., (i) conservation of tapestries and old tissues, (ii) packing and transport of art, (iii) utilization of the fields of exploration from the point of view of public education, (iv) possibilities of international collaboration in the collection

of coins and medals, (v) system of inventories and organization of the archives of historic monuments, (vi) professional training for those who would restore works of art, (vii) organization of Museums of popular art in open air, etc.

On the last question of popular art it should be noted to the credit of the Paris Institute that it invited and published a series of studies on the need of co-operation in matters relating to Museums of Ethnography and Folk art. An International Congress of popular arts in Prague was organized in 1927 and two magnificently illustrated volumes have been published under the auspices of the Institute, offering most valuable information on diverse countries by experts in popular arts. Through a series of monthly and quarterly periodicals and other publications, the Institute is rendering yeoman's service to the cause of art and archæology.

ACTIVITIES OF OTHER NATIONS

A rough survey of the institutions and schools of only one European nation, France, demonstrates beyond doubt that for Art and Archæology, the academies and museums of Europe present a gigantic field for study. What we observed with regard to France would be equally true with reference to the art-schools and museums of Great Britain and Germany. The *London School of Oriental Studies* now under Sir Denison Ross, a Fellow of the Calcutta University, affords every opportunity to Indian students to study the rich collections not only of the British Museum (Oriental Section) and the South Kensington Museum but furnishes with letters of introduction to individual scholars and to regional collections like that of the Birmingham Museum which contains some fine specimens of Indian Art. So the India Institute of the *Die Deutsche Akademie of Munich*, under its energetic Secretary-General Dr. Franz Thierfelder, is helping our Indian students all these years not only with letters of introduction and expert guidance but with special scholarships every year. Through the beneficial activities of the *Deutschen Akademischen Austauschdienstes, Berlin*, our students have secured facilities for researches in

Berlin and other University centres of North Germany and a few of our promising scholars have also secured the Humboldt Fellowship enabling them to complete their Doctorate theses. Dr. P. C. Biswas and Dr. Amulya Ch. Sen were among these fortunate lot of students who have done intensive work in the Anthropological and Indological museums and seminars of North Germany as Dr. Bata Krishna Ghosh did in the Philological Faculty of the University of Munich. The Folk Museum of Berlin treasures some of the rarest specimens of Central Asian Art (Buddhist paintings from Turfan, Kucha, etc.) brought by the missions of Grunwedel and Von le' Coq. These should be studied in comparison with the Central Asian collections of Sir Aurel Stein (England) and of Paul Pelliot (France). So the splendid work of Sir Flinders Petrie (Near East), of Sir Arthur Evans (Crete) and Sir Leonard Wooley (Chaldæa) among others, must attract our students of Art and Archæology to Great Britain for years to come. There seems to be a comparative lull in the exploration of Central Asia and renewed activities in the field of the Near East. Even Sir Aurel Stein, that indefatigable explorer of Central Asia, is now busy tracing the ramifications of the prehistoric Indus culture in Seistan and Iranian frontiers. So Prof. Petrie, leaving his favourite field of Egypt, is busy now in Syria and Sir Leonard Wooley in Antioch and Ur. With these European missions

have joined several museums and learned societies of U. S. A. as we notice in the collaboration of the Pennsylvania Museum and Oxford University, British Museum, etc., as we shall describe in the special report on U. S. A., later on. Thanks to the huge funds invested in the Near East, Turkey and Egypt, Iraq, Iran and Afghanistan are being systematically explored bringing invaluable treasures of art and archæology, which should be correlated with Indian archæology.

Turkey.—The new-born republic under its enlightened leader Mustapha Kemal Pasha devotes considerable attention to the reconstruction of history. Awakening of this historical instinct was amply attested by the national homage accorded to Sinan, the great Turkish architect of the sixteenth century. That was Turkey's age of glory, when the Turkish Sultans were annexing one country after another of Eastern Europe to the Empire. Sinan who was a born architect had the rare chance of visiting foreign countries, following the steps of Selim in his campaigns. With the accession of Suleyman the Great, Sinan got the chance of superintending the colossal public constructions of his reign. His masterpiece was the Suleymaniye Mosque, decorated with the most precious materials. In town-planning as well as in engineering he showed equal genius. Most of the monuments of public utility in Constantinople

were his work. He added two minarets to St Sophia. The mosque of Edirne was the last of his architectural marvels completed when he was past 84.

Turkey occupies now the position of the ancient Hittite Empire which once served as the connecting link between the Egyptian and the Babylonian Empires. So, a rich harvest of antiquities are gathered here and, thanks to the progressive policy of the government, an Annual Report of the Museum of Antiquities of Istanbul is coming out in Turkish and French for the benefit of outside readers. Two new rooms relating to the Ancient East have recently been opened, the Byzantine collections have been enriched by the addition of the potteries discovered by Mr. Casson in 1927-28, while excavating the Hippodrome. The museum of the palace of Topkapou will soon open a new gallery of the rich textiles, costumes and other precious things. A series of guide-books to the Greek, Roman and Byzantine antiquities as well as to the Collection of Ancient East are in the process of publication in different languages. The old Imperial Museum (founded in 1869) is renovated into the present Istanbul Museum with Mr. Aziz Bey as Director. The Museum of Antiquities show us the Greek, Roman, Byzantine as well as ancient Asiatic collections. The Museum of Arts—Turkish and Islamic—is established in the ancient Imaret or Kitchen for the poor attached to

the grand mosque built by Sinan. The museum of the old palace is on the Sea of Marmora and its earliest buildings were completed before 1500 under Muhammad II, while the recent structures of the reign of Abdul Macid, show European style. Here are the ethnographic and historical collections as well as the rich library. The chateau of Seven Towers comprising the Golden Gate erected by Theodosius II (413 A.D.) and the towers and ramparts constructed by Mehomet II (1458) have been converted into the repair department of sculptures and of the casts and photographs. The government has organised a permanent commission for the conservation of historic sites and monuments.

Outside Istanbul and European Turkey we find vigorous archæological explorations are being carried on specially in Central Anatolia. Mr. Van der Osten was charged by the Oriental Institute of the Chicago University, under the direction of Prof. Breasted, to explore the antiquities connecting Western Asia with Egypt. Van der Osten excavated (1926-27) the tumulus of Alisar in the Yazgat region which was the very Centre of Hittite civilisation. The work was continued with a view to distinguishing the successive strata duly photographed and by the year 1932 the mission could fix some sort of chronology excepting the bronze, the copper and neolithic ages. Three distinct epochs of Hittite architecture could now be determined. In 1891

an English archæologist, Mr. B. Charles, discovered some reliefs and the head of a sculptured lion now in the Istanbul Museum. The body of that lion was discovered in 1932 and a series of sculptured stones have been discovered by Mr. Van der Osten. Prof. Delaporte has discovered monuments of thirteenth century B.C. as well as of the Assyrian epoch.

Syria.—Syria and Lebanon are new republics under French Mandate and the French Academy of Inscriptions in collaboration with the American University of Yale conducted seven campaigns of exploration near Douro-Europos on the Euphrates. The ancient city was destroyed by the Persians in 256 B. C. and now several sections of the city have been unearthed with the discovery of Sassanid or Hellenistic frescoes decorating the rooms. So a grand Synagogue decorated with frescoes has been discovered depicting the stories of Moses, David and Esther. The style shows that of Iranian painters of mid-third century A.D. Parthian and Sassanian antiquities have also been found and four new pagan temples have been unearthed dedicated to Zeus, Adonis and Mithra. There have also been found sculptures, paintings and inscriptions of the early Christian centuries as well as rolls of papyrus.

Persia.—The French Academy sent two archæologists to examine in detail the famous Musjids of Ispahan and they brought a rich documentation

of plans, photographs, etc., which will be of great use for the study of Persian architecture.

Under the joint auspices of the Museum of Fine Arts, Boston, the Museum of the Pennsylvania University and of the W. B. Thompson Foundation, the excavation at *Rayy* (5 miles from Teheran) was conducted. It occupied an important place in the history of Persia under the Medes, the Achaemenides, Selucides, Parthians and Sassanides. In the 10th century A. D. an Arab geographer considered *Rayy* as the most flourishing city next to Baghdad. In 1055 it came to be the capital of Toghrut, the first king of the Seljuk Turks. In 1220 the Moguls destroyed it among other Persian cities, but it was under the domination of the Seljuks and the Moguls that the famous "Rhages" potteries were developed. Since 1300 *Rayy* was in ruins completely neglected till the present government of Reza Shah Pahlavi accorded to this scientific expedition the authorisation to excavate *Rayy* and its environs which will soon enable us to fix the several Islamic and pre-Islamic strata.

Iraq.—The kingdom of Iraq was created out of the dismemberment of the Turkish Empire. It occupies the site of the ancient Empires of Babylonia and Assyria and consequently is a veritable treasure-house of antiquities. The government maintains a special department of antiquities in Baghdad under the Ministry of Education and from

the latest reports we gather some information about the excavation work, etc., between 1929-32. There were no less than 11 archæological expeditions: (1) At Ur, organised by the British Museum and the University of Pennsylvania under the direction of Mr. C. L. Wooley. (2) At Kish, conducted by the University of Oxford and Chicago Field Museum. (3) At Nuzi (near Kiruk) by the Harvard University and the American School of Oriental Research in Baghdad. (4) At Uruk-Erech (Warka) by the German Society of Berlin. (5) At Ctesiphon by the Municipal Museum of Berlin and by the Metropolitan Museum of New York. (6) At Lagash (Tella) by the Louvre Museum of Paris. (7) At Nineveh by the British Museum. (8) At Salucia by Michigan University and the American School of Oriental Research, Baghdad. (9) At Esnunna, Khafaji, Khorasabad by the Oriental Institute of Chicago. (10) At Tal Billa, Tepe Gawra by the University of Pennsylvania and the American School of Baghdad. (11) At Shurruapak by the Persian division of the expedition of the University of Pennsylvania.

The Museum of Iraq has recently been renovated and five new galleries have been opened treasuring the objects of recent excavations. Two rooms have been reserved for the pre-historic Sumerian and Babylonian relics (South Iraq); while the North Iraq room contains the Assyrian and other antiquities. Two other rooms are

devoted to objects post-Babylonian : Seleucide, Parthian, Sassanian, Islamic, etc. The big sculptures are all displayed in the Central Hall. The number of objects are increasing so rapidly that the government will have to build soon new blocks.

When will the museums and universities of India awaken to the urgent need of co-operating along similar lines in the grand work of reconstructing the history of the Orient ? Crores of rupees have been squandered all these years for manufacturing graduate clerks and lawyers. And now that the discovery of the Indus Valley Civilisation has brought India in the very forefront of the attention of the Archæologists, should we not take the initiative in co-operating with and seeking co-operation of the international group of Archæologists working so admirably in the domains of our next-door neighbours ?

Nearer home we find the Iranian Government and the Afghan rulers are encouraging warmly the development of archæological exploration of their respective countries so intimately connected with India. Thus Persepolis and Susa in Iran and Bamiyan and Khair Khaneh of Afghanistan have recently revealed wonderful relics of antiquity from the prehistoric seals and potteries of Susa (Pope) and Seistan (Stein) to the Achæmenian and Alexandrian remains of Persepolis (Herzfeld), the frescoes of Bamiyan (Goddard) and the Sun Temple of Khair Khaneh near Cabul (Hackin), showing

besides earlier relations, the clear contact of Gandhāra art of North-Western India with the Sassanian art of Iran (3rd century A.D.) (Greater India Society Journal, 1936).

Thus ever new links of Indian art with the art and antiquities of other Oriental countries are being discovered. This fascinating branch of study should form a special subject for our Indian scholars who should spend months in the galleries of the Musée Guimet of Paris or in the library of the Kern Institute of Leyden. These apparently modest (in dimension only) centres are rendering great service to Indian art and archæology and to Indology in general ; and thanks to the expert guidance of the Kern Institute and the Musée Guimet our Indian students find a very congenial field of research and the “ Bibliography of Indian Archæology ” (Leyden) as well as the volumes of the *Ars Asiatica* (Paris) are indispensable to all serious students of Indology.

The collections of Northern and Central Europe apart, I found splendid materials in Eastern European museums like those of Vienna (Austria), Prague (Czechoslovakia), Budapest (Hungary) and Sofia (Bulgaria) which I visited on my way back to Geneva. In this metropolis of internationalism I spent the whole month of September, 1930, enjoying all the benefits of a “ Collaborator to the League of Nations ” as an invited guest. Its Secretary of the Information Section, Mr. A. C.

Chatterjee, brought me in intimate touch with Mon. P. Comert, Mr. Dufour Feronce, Mr. (now Sir) Eric Drummond and others. I had the privilege also of exchanging views with some of my learned colleagues (like Prof. Pijoan, the renowned Spanish historian of Art) who elected me as their representative to lead the deputation of "Collaborators" to the Secretary-General of the League of Nations. He assured me the support of the League and since then, Prof. Gilbert Murray (President) and Mon. Henri Bonnet (Director) of the Intellectual Co-operation Division, have encouraged us in our activities through the Greater India Society and through our journal *India and the World*, aspiring to develop closer cultural co-operation of India with the outside world. Starting its career in 1932 with the publication of the Golden Book of Tagore (of which I had the privilege of serving as the Honorary Secretary) and commemorating recently the Centenary of Andrew Carnegie (1935), *India and the World* attracted sufficient attention of the famous organisations like the International Institute of Intellectual Co-operation (Paris), the International Labour Office (Geneva), the Royal Institute of International Affairs (London), etc., so that within five years of the career of this cultural journal, the Carnegie Endowment for International Peace found it worth while to request me to organize their first International Relations Club in India at our University of Calcutta (1934) with myself as its Faculty-Advisor.

THE MEDITERRANEAN WORLD AND THE CON- FERENCES ON ART AND ARCHÆOLOGY

Between 1930-31, when I had the privilege of cultivating active relations with the archæologists and art historians of Europe and America, I found them engaged in intensive reorganization. It was due to the session of two of the most important Conferences on Art and Archæology: one in Rome (Oct., 1930) on the conservation of works of art with special reference to painting and another in Athens (Oct., 1931) on the preservation of historical and artistic monuments with special reference to architecture. These two conferences led naturally to the holding of another in Madrid recently on the co-ordination of museum work and the progress of museography. Each of these international conferences were organized by the Institute of Intellectual Co-operation and its International Office of Museums which are rendering invaluable service to the cause and deserve the fullest support and co-operation of every national organization of art and archæology. Through these conferences, a veritable code of artistic exchange on an international basis is being developed with special reference to the collection of photographic reproductions, plaster casts, prints, etc., and exchange of art subjects in duplicates with other countries, so necessary for the adequate representation and teaching of art and archaeology in

our Universities. Most of the important resolutions and findings of experts are being published by the Paris Office through their periodicals like *Co-operation Intellectuelle* and the *Mouseion* which reproduce also valuable monographs and technical reports submitted or examined by experts like M. Jules Destree, the former Minister of Sciences and Arts (Belgium), Prof. Henri Focillon of the University of Paris, Dr. Max Friedlaender, Director of the New Museum, Berlin, Henri Verne, Director of the National Museums of France, Mr. F. Alvarez de Sotomayor, Director of the Prado Museum, Madrid, Prof. Toesca and Count Parebeni of the Italian University of Rome and the Royal Academy of Fine Arts, among others. A mere glance through the volumes of the *Mouseion* will convince us of the importance of this work of artistic exchange. In 1931-32 the excellent periodical published a note on the "Protection of Art Objects in Spain" and another on the "Rebirth of a Dead City: Herculaneum" by Arduino Colasanti, formerly Director-General of Antiquities and Fine Arts in Italy. So Mr. B. C. Champion writes on "Identification and Conservation of Prehistoric Objects," Prof. Umberto Cialdea on the "Restoration of Antique Bronzes" and Sig. V. Papari discusses the "Methods of Conserving the Ancient Paintings." So there are papers on the "Conservation of the Minoan Palaces in Crete" and of the "Pantheon of Rome." Prof. G. Oikonomos,

Director of the National Museum of Athens, writes on the "Entourage of Monuments" and N. Balanos, Curator of the Acropolis Monuments, Athens, writes on the "Restoration of the Acropolis."

III

ART PILGRIMAGE THROUGH GREECE

Of the museums and art relics of the Mediterranean World, I had the privilege of visiting between 1921-23 the monuments of Barcelona, Madrid, Cordova, Seville and Granada in Spain and of Palestine and Egypt with the unique collections of the Cairo museum. But I ever longed for a pilgrimage through Greece and through the kind courtesy of Mon. Romain Rolland, I had in July, 1930, an introduction to the famous Greek poet Costes Palamas, President of the Athenian Academy with Prof. Simon Menardos as Secretary. The noble poet and his talented daughter Mmle. Nausica Palamas received me most kindly and gave me invaluable assistance and guidance in my pilgrimage through the historic and archæological sites of Hellas. Among other places Pireus, Eleusis, Corinth, Argos, Nauplia, Epidaurus with its temples of Aesclepius, old hospital establishments and huge open-air theatre, Tyrins and Mycenæ of Homeric and pre-Homeric Aegian antiquities, the recent excavations of the Swedish Crown Prince and of the American Archæological mission were examined by me. The excavations of Schliemann in Troy, Tyrins and Mycenæ and of Arthur Evans and Hallberr in Crete have given

up, in course of the last half a century, a wealth of antiquities that have revolutionized our ideas of ancient history and art. But unless one comes to Greece and sees them in detail, one can hardly form an adequate idea of the new orientation of study. Our Indian scholars may get splendid opportunities for field work if they come here with proper credentials and introductions on the Director of the *British School of Athens* who recently helped Mr. K. N. Dikshit of the Archæological Survey of India during his visit. The French archæologists of the *Ecole Francaise d' Athenes* are also very sympathetic and they have made the exploration of Delphi their speciality as I found after my visit to that remarkable centre of Greek culture. Lastly, the Greek Government is taking keen interest in excavation and restoration work, and if the Universities of India correspond with the Greek Ministry of Education, it would be generous enough to take one or two Indian scholars every year to be trained under the national Service of Archæology and under the Professor of Archæology in the University of Athens. The learned antiquarian, Prof. Alex Philadelphus, filled that office gloriously for years, publishing for nearly half a century several important books and monographs. He brought decisive evidence with regard to the coloration of statues and monuments of ancient Greece as attested by the splendid paintings on the Sarcophagus of Alexander now in the museum of Istanbul (Constantinople).

Like a true patriot proud of his history, he appealed passionately for and secured the sanction of the National Government (in his address of 1922 before the Third Assembly) to the reservation of all rights of exploration and expropriation of antiquities. At the foot of the Acropolis he hoped the Greek archæologists will some day definitely unearth the hitherto untraced Athens of Pericles and of Demosthenes, Cimon and Themistocles. He would have restored to its former glory the Odeon of Herod Atticus by adequate conservation work. Lastly, Prof. Philadelphus made a legitimate claim, on behalf of the Greek Nation, against the "spoilers of Athens," specially demanding the splendid column of the Eclecteion and the world-famous Parthenon friezes taken away by the British in the dark days of Greece.

Such invaluable National Treasures, once removed by outsiders, are rarely replaced, and we have noticed lately how the awakening nationhood of the Near East and Extreme Orient are showing a laudable spirit of "Jealous guardians" of these priceless monuments. Iran, Iraq and Turkey have by adequate legislations secured their treasures, but alas, India is still helpless and is aimlessly exposed to foreign exploitation as attested by so many unique specimens of Indian art and antiquities permanently lost to India to enrich the museums of London and Paris, Boston and New York. Here India should follow the

examples set by young Egypt and Japan where the strict " laws of national treasures " enforce the safe custody of such relics in the national sites and museums. I found this spirit of healthy national self-assertion while surveying the antiquities of Delphi and especially of the enormous collection of the National Museum of Athens.

In the early part of the 19th Century Greece under the Turks was as helpless as India and it was possible for Lord Elgin in 1815 to plunder with impunity the priceless friezes of the Parthenon with a *firman* from the then Sultan ! Thus the immortal creations of great sculptors like Ictinos and Phidias, after having escaped the ravages of centuries were transported to London as " Elgin Marbles ! " England has also deprived Greece of some of her real treasures of ceramic art now deposited in the Ashmolean Museum of Oxford (founded in 1683) which I had the privilege of inspecting before coming to Greece. Even the great admiration of the Greeks for Lord Byron and their " Byron Cult," could not make them forgive and forget Lord Elgin for his aesthetic vandalism.

With the entry of the German Prince Otto as the King of Greece, we find, in 1835, eminent German archæologists collaborating to repair damages to several monuments. Ross, Schaubert and Hansen deserve special praise. Troy, Mycenae, Tyrins, Olympia and such sites of incomparable glory were practically rediscovered by

two German explorers, H. Schliemann and W. Doerpfeld, who were pioneers in the study of Mycenaean culture. French savants, like Charles Picard, Edmond Pottier, Gustave Fougere among others, have made substantial contributions to the study of Greek sculpture, architecture, ceramics, etc., and especially in dealing systematically with the Delphic monuments. The outstanding contribution to the Minoan discoveries came from MM. Pernier and Halberr unearthing the Palace of Phaestos and from Sir Arthur Evans, excavator of Knossus and other sites of Crete which was the great link between Prehistoric Greece and the Orient. A thorough and cautious scholar like Doerpfeld believes that the Mycenaean art came from the Orient and that the Mycenaean culture (1500-1100 B.C.), was primarily a product imported by the mixed Semites, the Hyksos who, as early as 1703 B.C., were invading Egypt and, chased therefrom, were spreading over Sydon, Tyre, Cyprus and the Aegean islands as well as over Argos and Boeotia. These facts were attested by Homer, Herodotus, Strabo and other ancient writers, but the pride of the Occident was wounded and European scholars in the 19th century refused to open their eyes to realities and ignored the "Oriental Influence" on Greece which is now an indisputable fact. Flinders Petrie and Leonard Wooley excavating in Syria and Sumer and a host of scholars working in

that extraordinary field Tel-el-Amarna, have been convinced of this cultural penetration of the Orient into the Occident in the prehistoric period—if not in the neolithic age at least in the Minoan epoch (2500-1500 B.C.) now divided into three ages of Bronze by Sir Arthur Evans. The contact of prehistoric Greece with the Egyptian and Mesopotamian cultures and the relation of these with prehistoric Babylon, Iran and India are recently proved by the discoveries of Ur and Kish, of Seistan and Susa, Harappa, Nal and Mohenjo-Daro. Thus the Cyclopean architecture of Pelasgic Athens, the Minoan bronzes and pottery designs no less than the finds of Mycenæ and Tyrians should be studied by the rising generation of Indian archæologists. Long before the clash and conflict of Greece with Achaemenid Persia when Ionia was conquered by Darius, Greece was in constant relations with the Orient, chiefly through the Phoenicians. With Dorian migration and Greek colonization (1000-500 B.C.) the commercial and cultural exchange between Greece and Orient and *vice-versa* was regular, producing a Hellenic culture and Ionic art that would be found to be deeply indebted to the Orient, if and when Oriental scholars examine the remains from their point of view. While we are talking *ad nauseam* of “Hellenic influences” on India and the Orient, we forget that eminent Greek archæologists and Hellenists like Professor Philadelphus

and Dr. Doerpfeld were discovering a new style: "Orientalisant" of Greek art: "It is above all Orient where a presecular civilization developed early that exercised a very important influence on the Hellenic spirit and art. Thus Greek ceramics was perceptibly influenced by the Oriental ideas, forms and industries." That puissant influence is demonstrated by the vases of Milos, Rhodes, Cyprus and by the sarcophagus of Calzomine. It was in Corinth and Boeotia that the "Oriental Style," getting mixed with the indigenous one, produced that splendid ceramic of 7th Century B.C. These vases with black figures are seen first in Corinth, attaining perfection in Athens as we find in the incomparable collection of its museums. It was no longer the case of simple and elegant decoration, a few lines and colours rejoicing our eyes, but that of a different world of poetry, of endless legends, charming scenes of religious and social life with human figures playing the preponderating rôle. In the 5th century B.C. with the results of the Battles of Marathon and Thermopylae and Salamis, Greece definitely withstood the Persian domination and we see a bold national self-assertion in the ceramic design in which red figures are clearly silhouetted on a black ground. It marks the very "apogee" of Greek ceramics and of the Attic type. Its mediocre versions or degenerate replicas only are found in succeeding centuries in

the Greek colonies of Magna Graecia and Asia Minor.

The Thasian Polygnotus in painting and the Athenian Phidias in sculpture were great and have received their full meed of praise; but their indebtedness to their artistic forbears of Ionia have not been sufficiently appreciated. Between 7th-5th century B.C. a new school of Greco-Asiatic art developed which can only be studied in the museums of Athens and Delphi. These primitives of the Archaic period were discovered (since 1885) after excavations on the Acropolis. Its museum as that of Delphi, shows nude male figures strongly reminding of Egyptian statuary and draped female figures with the long tunic of Ionia in most graceful curves of perfect symmetry. The arched eyebrows and oblique eyes like those of the Chinese, are extraordinary, contrasting against the later classical type. These "Kores" or youthful beauties are votive statues of the Athenian ladies of 7th-5th Century B.C. No wonder that Greece was penetrated by several oriental influences in those formative epochs through Ionia and the Aegean islands.

From the chronological point of view the pre-Mycenean collection of Cretan excavations may be studied in parallel lines with our Indus Valley finds, both belonging to 3rd millennium B. C. The richest collection of Knossus, Phaestos and other Cretan sites are now deposited in that

unique museum of Heracleion and fully described by Sir Arthur Evans and his colleagues of the British School of Athens. Knossus and Chamasi of Crete were of the same epoch as the neolithic sites of Thessaly and of Orchomenus in Boeotia. Bronze came to be largely exploited in the first half of the 2nd millennium B. C. leading to a remarkable growth in art in the Cycladic isles of the Aegean sea. From there comes (from East to West) a huge idol of the Naked Goddess. She reappears as a Mother Goddess holding a baby to her breast in the Mycenaean epoch (1600-1100 B. C.) which was contemporary with the 8th Dynasty of Egypt, with common cults of the dead, with burial objects, etc., as recently found in the Tomb of Tutenkhamen. The terracotta and bronze figures of the Indus Valley finds should be studied with constant reference to these Minoan and Mycenaean finds of Greece and Asia Minor.

Some of the most important finds are carefully preserved in the galleries of "Minor Arts" so neglected alas in our Indian museums. Marbles and bronzes there are in plenty but the collection of terracotta would be an eye-opener to many. With the prehistoric vases, the small idols and figurines throw a flood of light (as they will undoubtedly do when they are properly collected and classified in our Indian museums) on so many obscure points of daily life in ancient days : food, dress, toys, ornaments, rituals, customs, etc.

Many of these specimens reach back to 3000 B. C. coming from Troy, Cyprus and Crete. The Mycenaean figurines are dated 2000-1100 B. C. and the terracotta objects of 1000-500 B. C. are styled "archaic." Then comes the "classical" type dated 500-300 B. C. which leads, with the death of Alexander the Great, to the decadent "Hellenistic" and "Greco-Roman" types down to the very extinction of Paganism. Some of the "gems" of classical art are found, not in the pompous collection of marbles and bronzes but among the terracotta figures from Tanagra, a little village of Boeotia and from Myrina, a city of Asia Minor. These important finds have been discussed in the works of E. Pottier and S. Rainach: "*La Necropole de Myrina*," *Paris*; also V. Stais: "*Collection Myecinienne*," *Athens* (1909); "*Marbles et Bronzes du Musée National*" *Athens* (1910), etc. Among the art objects of the Historical and Ethnographic Museum I was shown a charming tobacco-case worked with diamonds which was presented by the Maharaja of Benares to the famous Greek scholar Galanos when he was "baptised" (as it was reported to me) in the Ganges "so that he could translate into Greek the Mahābhārata and other Vedic works."

Barring the enormous collection centralized in this National Museum of Athens, there are regional museums of less numerous yet not less important antiquities in Eleusis, Aegina, Corinth,

Olympia, Argos, Nauplia, Epidaurus, etc. But the most remarkable is the Museum of Delphi on the site sacred to the entire Hellenic people. French archæologists (of the Ecole d'Athens) like Mon. Foucart, partially excavated Delphi in 1863. Thorough excavation began in 1892 by Mon. Hormolle and continued till 1901 giving again to the world of scholarship priceless specimens of Greek art now treasured in the Delphic Museum, representing almost all the important phases.

About four or five centuries were spent in the dismemberment of the Aegean and Mycenaean civilizations (1000-600 B. C.) after which the real Hellenic art was born in Crete, in Ionia and in Peloponnesus. The archaic art of 6th century B. C. is represented in Delphi by two remarkable statues of the school of Argos, quite different from the conventional Apollo or "Couroi" types, covering early Greek temples. By their solidity, symmetry and imposing form, dedicated to pious service, the Aegean statues remind us strongly of the sculptural canons of Memphite Egypt. Egyptian influence is also perceptible in Castor and Pollux reliefs from another Peloponnesian School of Sicyone, already enthusiastic about the cult of Orpheus and the Argonauts.

But the sanctuaries of Delphi were not visited by the Peloponnesians only; the Ionians (to be brought soon under the Persian Empire) of the

Isles of Asia Minor, together with the Lydians and Phrygians, also collaborated in the penetration of Asiatic art even if they failed to impose their political supremacy. Orientalism of Ionia impregnated, ever since 8th century B. C., the Peloponnesian school and through that the later Greek art. But it operated also directly through a sort of Cycladic hegemony in Delos and thus we find the offering of that superb Sphynx of Naxos to the temple of Delphi. The motif is definitely Oriental which, through a series of representations on painted vases, came to be sculptured now by the Greek handling an Asiatic theme. It was destined for that ancient prophetic temple of the Earth Goddess which was later on absorbed in the Oracle of Apollo. The old goddess is supplanted by the new god but the enigmatic smile of the Sphynx seems to announce that eternal mystery for all ages.

The Dorian island colony of Cnidus dedicated a remarkable structure, the Treasury of the Cnidians in the middle of the 6th century B.C. Two Caryatides, at the entrance, supporting the entablature, appear as living columns and serve as originals for the Caryatides of the Erectheion on the Acropolis of Athens. This architectural and plastic use of female figures decorated with Oriental luxuriance, originated from Ionia and when the people of Siphnos suddenly became rich through discovery of gold mines, they also dedicated, in 525 B.C., a sumptuous edifice in

Delphi with the Caryatides imitated from the Treasury of the Cnicians, both anticipating the Caryatides of the Erechtheion. So the divine assembly on the frieze of the Siphnians, anticipate the Panathenaic frieze of the Parthenon.

In 548 B. C. the grand Delphic temple of Apollo was destroyed by fire and was reconstructed by the talented Alcemeonid family, exiled from Athens in the last decade of 6th century B.C., bringing with them the new school of Athenian art which will inaugurate the real classical age of Greek art. The temporary conquest of Ionia by Darius the Great was followed by the permanent assertion of Greek independence in politics and art with victories of Marathon and Salamis under Leonidas the Dorian and Themistocles the Athenian. Classicism will have its new birth on the ruins of the devastated Acropolis of Athens ; but already after Marathon (490 B.C.) the spirit of thanksgiving took the form of the magnificent "Treasury of Athens" in Delphi, marking by its definiteness and harmony not only the beginning of classicism but of Atticism. Between 480-450 B.C. great artists like Myron and Polyclitus introduced a new audacity and balance ; but extant specimens are rare as the Romans plundered the sites ;—only one masterpiece of bronze has been luckily preserved in Delphi through an unlucky encumbering of a temple by rolling boulders (373 B.C.). This

bronze *L'Aurige*, the Charioteer, was dedicated by a Syracusan prince, victor in a chariot race about 475 B.C., a marvel of modelling and expression.

Thus in Delphi where Asiatic Greeks collaborated with the Greeks of the mainland, was developed that rare harmony of the Oriental and Occidental art and in the Golden Age of Greek art under Pericles and Phidias, the Acropolis of Athens came to be the grandest creative centre. When Alexander the Great and his generals invaded the Near East and India Hellenic art like the Hellenic race was already in full decadence and though it added a new element to Eastern Art, it filled its vacuity of spirit and barrenness of heart with new forms and archetypes of manhood and godhead from India, as we see in the Greco-Buddhist art of that epoch, linking Greece again with India and the Orient. The Greco-Buddhist art of Gandhāra and Bamiyan was followed by the Romano-Buddhist art of Amarāvātī and Nāgārjunikoṇḍa, thus proving that the East and the West were collaborating as ever through their art creations no less than through exchange of goods as attested by Periplus and Pliny, Strabo and Virgil.

IV

ITALY

Privileged to visit Italy in 1921 when the whole nation was gloriously celebrating the 7th Centenary of Dante, I was agreeably surprised to find that I was entering Italy again on the eve of the Bimillennium of Virgil (1930-31). That poet laureate of the Augustan age was already familiar with the history and legends of India which were no less known to his brother poet Horace and to a junior contemporary like Pliny. Indian commodities and fancy goods were flowing to Rome while Roman gold coins were being hoarded in India since the days of the Andhra Empire. In recent years Gorresio edited the *Rāmāyana* and Tessitori the “Bardic Chronicles of Rājasthān.” In almost all the Universities of Italy there are provisions for the study of Sanskrit and Indology, thanks to the zealous teaching of Professor Carlo Formichi who, with his worthy pupil Professor G. Tucci, visited India, stayed in Santiniketan as Guest-Professors and delivered Readership lectures at our University of Calcutta. They were extraordinarily kind to me, introducing me to the leading Italian savants in the domain of art and archæology and creating every facility for this my second visit to the special collections in the important museums and galleries of Italy. Through them I had the

pleasure of being introduced to Count Roberto Paribeni, the learned Director of National Academy of Arts who very kindly supplied me with all information about the facilities of training in art and archæology in Italy and assured me that the department will help any serious student from Indian Universities. Prof. Formichi, who is the Professor of Sanskrit in the University of Rome, received me most cordially and informed me that I have been elected to deliver a series of lectures on Indian Art and Archæology under the joint auspices of the *Royal Academy* and the *University of Rome*. My lecture on the Prehistoric "Indus Valley Civilisation" won for me the friendship of Prof. Ugo Rellini, a renowned anthropologist and in my special illustrated lecture on "Indian Painting" (from the age of Ajanta to its derivative schools of Bamiyan, Khotan, Turfan, Kucha, Tuen-Huang, etc., of Central Asia and the Far East), distinguished artists, cultured statesmen like Count Pagliano, the British Ambassador in Rome and others were present. I felt that our Indian students will find a great opportunity in learning actual field-work if they come to Italy backed by proper credentials and introduction. The *British School of Rome* attend to, among other artistic and archæological researches, painting, sculpture and architecture. The Royal Institute of British Architects send their students here for a probationary course of two years. The

University of Oxford also gives a scholarship, and thanks to the recommendation of the Royal Commission of the Exhibition of 1851, a scholarship of £200 is offered for three years to a promising British Artist. Indian students may join this British Institute of Rome or may work in any special studio or in the general departments of the various Universities and academies of ancient or modern art. While collaborating with these Italian savants, I was agreeably surprised to find that I have been nominated by His Excellency G. Gentile (the former Minister of Education) as the Indian Representative of the *Inter-University Institute of Rome* and to the *Royal Italian University for Foreigners in Perugia*. In those capacities I have the pleasure of not only getting several leading institutions of Italy to admit Indian students but also to considerably reduce their cost of passages through the kind courtesy of the Italian Consulate-General, Calcutta, and the progressive shipping line of Lloyd Treistino. His Excellency Pietro de Francisci who welcomed me as the Rector of the University of Rome, where he won the Mussolini Prize for his prolific researches in Jurisprudence, was elevated to the Ministry of Justice and he ever exerted his great influence in furthering the claims of the Oriental students who were welcomed by Signor Mussolini himself in their first Pan-European Congress in Rome where a special office has

been given to them. *The Institute of the Middle and the Far East* created by Royal Charter has also undertaken works of exploration and research, sending several expeditions under H. E. Prof. Tucci to Western Tibet and arranging a series of important publications. (*Vide India and the World*, March, 1934.)

Virgil while composing his *Aeneid* in the 1st century B. C. could send his hero to the farthest antiquity then imaginable, the Homeric epoch (*circa* 1st millennium B.C.). But he could not suspect that, as in Prehistoric Greece, Italy also may yield prehistoric sites going back to the dim neolithic age. The Mediterranean races and their activities are being traced by Italian anthropologists, while even in the historic epoch the recent researches into the origin of the Etruscan and the Roman civilization have developed into the new science of Etruscology. The earliest temple of an Indo-European god so far traced is the temple of Jupiter on the Patatine Hills dated 294 B.C. Full hundred years before there was the remarkable monument, the quadrilateral Altar of the Unknown God (390 B.C.). Centuries earlier, the foundations of Rome or Rome Quadrata were laid by the legendary Romulus (753 B.C.) and the date synchronized with the first definite date of Greek history, the First Olympiad. Primitive structures (*circa* 750-600 B.C.) have been unearthed and at the foot of

the peak Germalus a wall formed of large rectangular blocks of tufts have been discovered, commonly called the Wall of Romulus, but really a later construction (*circa* 390 B.C. after the savage invasion of the Gauls) probably on the Romulus site. Rome under the Kings (753-496 B.C.) is slowly becoming distinct before our eyes as we examine and watch the latest report of Italian archæologists on the primitive sites and remains of the Sabines, the Latins and the Etruscans.

A magnificent Etruscan collection at the Vatican museum was begun by Pope Gregory XVI out of the excavations and acquisitions from the Etruscan cemeteries of Caere, Vulci, Tarquini, Tuscania, Orte, and Orbetello. The most ancient Etruscan pottery was not painted but adorned with figures either scratched on moist clay as that of Viji or left in flat relief as in the specimens of Caere or in prominent and rounded relief as in those of Clusium. The Etruscan vases are divided into three classes : (1) Primitive (*circa* 7th century B.C.) where figures are painted on the pale yellow ground of the clay and are brown rather than black, varied with purple or red. The figures represent quaint foliage, flowers, wild beasts, chimera, sphynx, demons, genii, etc., reflecting prehistoric mind. (2) Archaic (6th century B.C.) from Etruria or Sicily, with black figures on

grounds of clay which are yellow warming to red ; female body is coloured white and the subjects are generally Greek scenes from the Trojan war, the war of gods and giants, the Hercules myths, etc. The designs are stiff, hard and severe. (3) Attic type (5th century B.C.), elegant in form, fine in material, brilliant in varnish and the design is of exquisite beauty. The ground is always painted in black with figures of the natural reddish yellow of the clay.

The Vatican collection is supplemented by another collection of Italic and Etruscan finds (from 7th-3rd century B.C.) in the Museum of the Villa of Pope Julius III, the most interesting being the Etruscan Sarcophagus of Caere in terracotta and the statue of Apollo, also in terracotta, recently discovered at Viji. Thus the Greco-Roman gods like Apollo, Mars, Mercury, etc., gradually got themselves installed on the seats of prehistoric divinities worshipped by the earliest races of Italy. Their rude huts and sepulchral furniture are still reflected in the pottery discovered in Alba Longa. Of the metal articles we notice bronze *specula* or mirrors with outer side highly polished and inside adorned with figures scratched on; also braziers, tripods, candlestands, fumigators in bronze of fantastic designs, a bronze chariot of 5th century B.C. and a boy with a bird in hand from Perugia (3rd century B.C.). The gold and silver ornaments show “ strong Oriental

influences," coming from the Regolini-Galassi Tomb at Caere.

Regular relations of the Roman Empire with the Orient must have brought enormous quantities of Oriental manuscripts, arts and crafts which may yet be traced. The Vatican Library contains over 150,000 MSS. in Latin, Greek, Hebrew and other Oriental languages with over 700,000 printed works. The Indian collection was catalogued by Dr. F. W. Thomas, the famous Indologist of Oxford. Some Indian scholars should examine the MSS. collection again. In the Hall of Animals of the Vatican, there is a vigorous sculpture of Mithraic sacrifice and a statue of Mithra; and other Oriental divinities has been found among the ruins of the Janiculum Hills. In the room where Raphael painted his famous "School of Athens" (1508-1510), he placed by the side of Plato, Socrates, Aristotle, Euclid, Archimedes, Epicurus, Diogenes, Heraclitus, Pythagoras, Anaxagoras, etc., the great Persian sage Zoroaster with a globe studded with stars in his hand! Thus through the Parthian and the Sassanian Empires, Rome was kept in touch with the Orient and India down to well known periods of history. The designs on ornaments, gems, tapestries and other objects of art also will yield several clues of relationship with Oriental Decorative art.

Mediaeval Orient, especially Islam, will also be found to leave perceptible impressions on

Dante and also on the architecture of South Italy, Sicily and other Mediterranean centres of Saracenic art and culture as we find simultaneously in the Iberian Peninsula, specially in Moorish Spain, down to the fall of Granada in 1492. The relation of China with the Roman Empire has also been studied and such investigation will yield progressively fruitful results, vindicating the just claims of Oriental art and culture. So Italian travellers from Marco Polo to Nicola Conti have left valuable memoirs on India and the Orient and such records may still be found scattered in the numerous secular and ecclesiastical archives of Italy. Professor G. Tucci, Professor Belloni Filippi, Professor Ballini, Professor Suali and others have special collection of Indian MSS., etc., in their respective universities. Lastly the various regional museums and galleries like those of Turin and Milan, Pisa and Bologna, Florence and Perugia, Ravenna and Venice, Assisi and Siena, Naples and Pestaŕum, Palermo and Syracuse, have conserved, all these years, valuable relics of the past which our rising generations of Indian antiquarians should examine and explore with a view to discovering possible cultural links between Orient and Occident. Mazdaism and Mithraism are believed (by a young Iranian Orientalist like Professor Poure Daoud of Teheran) to have strongly influenced early Christianity (*vide* J. B. O. R. S., Patna). On such problems

decisive evidence may be sought in the remains of Primitive Christianity of the Roman Catacombs and the early sects and denominations.

In the international register of museums, we find Great Britain and France owning about 600 each and Italy has more than 400 museums. But numbers apart, Italy shares with France the glory of guarding some of the rarest manuscripts, especially illuminated MSS. (as I luckily found in 1921 when they were exhibited from the Medici collection—Biblioteca Laurenziana—in Florence during the 6th Centenary of Dante). The precious original designs of Leonardo da Vinci in the *Biblioteca Ambrosiana* of Milan, the incomparable works of Michael Angelo and the collections of the Capitoline Museum, the Vatican and the *Museo Nazionale alle Terme* of Rome will continue to attract from all countries, the lovers and students of art through the ages.

ARTISTIC EDUCATION IN ITALY

A very important reform has recently been carried into effect by the Fascist Government in the field of artistic education which has renewed the spirit and the technique of artistic training in Italy during the last ten years. The programme of studies and the regulations of the Royal Academies of Art have been thoroughly modified and new institutes for the general artistic culture called “*Licei Artistici*” (artistic lyceums) attached to

each academy have been founded. Artistic instruction is given in the following schools: (a) Royal Schools of Art, Royal Institutes of Art and Higher Institutes for Artistic Instruction; (b) Royal High Schools of Art and Royal Academies of Art; (c) Royal Schools of Music and Royal Schools of Elocution.

The Royal Schools and Royal Institutes of Art.—There are sixty of the Schools and the Institutes of Art to give training for practical work and artistic production according to the local tradition, to the industries and the materials belonging to the region where the abovementioned schools are placed. They must have at least one work-room attached to them. They are divided into as many sections as there are kinds of work to be taught. The School of Art (or inferior course of the Institute of Art) gives the technical preparation and the general culture necessary for an artisan. The work of the craft is taught under the direction of a “Capo d’Arte” (a master craftsman) and applied drawing and plastic art are taught in those sections where they are required, together with the subjects of general culture.

The higher courses of the Institutes of Art give training to students aspiring to make original works of applied arts and affords them the necessary education to become “Capo d’Arte.” Together with the work of the crafts, the students are taught natural forms, drawing, plastic art

and painting, domestic architecture, technical subjects, etc., over and above general culture courses. The Ministry of Education promotes the foundation of Higher Institutes for artistic industries with the aim of preparing, by completing the instruction given in the Schools of Art, for the technical direction of artistic industries. From the lower schools to the higher institutes the promotion is given by competitive examinations. The administration of the Schools and the Institutes is entrusted to a special committee under the Director aided by the Board of Teachers.

Royal Schools of Art and Royal Academies of Fine Arts.—In the following Schools and Academies the teaching of art is provided for independently of its application to industry :—Accademia di Belle Arti e Liceo Artistico (Bologna), Royal Accademia di Belle Arti e Liceo Artistico (Florence), Royal Accademia di Belle Arti e Liceo Artistico (Milan), Royal Accademia di Belle Arti e Liceo Artistico (Naples), Royal Accademia di Belle Arti e Liceo Artistico (Palermo), Royal Accademia di Belle Arti e Liceo Artistico (Rome), Royal Accademia Albertina e Royal Accademia di Belle Arti e Liceo Artistico (Turin), Royal Accademia di Belle Arti e Liceo Artistico (Venice). A School of Art is attached to each of these Academies. The courses last for 4 years and are intended (by lessons on arts and general culture) to prepare

for the particular study of painting, sculpture, decoration, scene-painting and architecture. Lessons in art (figure-drawing, design, modelling, geometrical drawing and perspective, elements of architecture, artistic anatomy, etc.) are given together with lessons of general culture (Italian and foreign literature, history of art, mathematics, physics, natural history, chemistry and geography). The Academies of Art are intended to prepare the students for their exercises in Art by regular attendance and working in the studio. They have special courses for painting, sculpture and decoration which last over four years.

A special course on landscape painting (4 years) has been instituted in the Royal Academies of Art of Milan, Bologna and Rome with lessons in the different historical styles and on the history of costumes. The lessons are given by professors to all the students belonging to the special courses, assembled together. Students are admitted to work in the adjoining rooms and in the studio of the professor himself, who can, at his leisure, make use of their assistance in his own artistic works. The lessons on painting, sculpture, decoration, etc., may also be given privately by the teachers of art, qualified by a Degree of the Ministry, in conformity with the advice of a special committee. Students inscribed in the abovementioned courses must specify if they intend to attend the lessons of the regular

professor, or the lessons of a private teacher of art. Evening and holiday classes for workmen and a free school for the nude studies are attached to the Academies of Art. The direction of the Academies of Art and of the Schools of Art is entrusted to a President appointed by the Ministry and advised by a Board of Management and by the Committee of Schools.

Admission, Examination and Fees.—Foreigners may be inscribed in the Schools of Art to every year of the course for which they are considered to be fit, according to the judgment of the Committee of the respective Schools. In the Artistic Lyceum and in the School of Music no annual course can be repeated more than once. One cannot follow the same course of an Academy for more than five years. Examinations are held for admission, promotion, efficiency and certificate of completion. By the *examination of admission*, the students enter the higher course of the Institute of Art, the Artistic Lyceum, the Academy of Art, the School of Music and the School of Elocution. By the *certificate of completion* the students enter the Academy of Art and the Higher School of Architecture. To the classes of such Institutes for which no special examination of admission is required, students who already attend the school are admitted by *examination of promotion*, and students who do not attend, by *examination of efficiency*. *Examinations of certificate*

are held after having accomplished the studies in the School of Art or the Institute of Art, in the Higher Institute for Artistic Industries, in the single courses of the Academy of Art and in the Schools of Music and the School of Elocution. Students may enter the School of Art and the Higher School of the Institute of Art by means of the certificate of promotion to the sixth elementary school, or by that of admission to the Secondary School of first degree. Examination for admission to the Artistic Lyceum for students who have the certificates of Complementary School or the admission and promotion to the fourth class of another secondary school are confined to only general proficiency in art. Students enter the Academy of Art by the certificate delivered by an Institute of Art. In all the Institutes of artistic instruction students are obliged to pay the fees for attendance as settled by law.

Archæological Studies in Italy.—The scientific organization dealing with archæology was in recent days notably developed in its different branches. The co-ordinating Institute, the *Royal Institute for Archæology and History of Art*, having its seat in Rome was founded in the year 1922 by Corrado Ricci and in 1928 was reorganized especially with regard to its relation with similar foreign Institutes. The Institute comprehends a scientific organ for the higher instruction, a board of management composed of five members

and board of eleven directors, all eminent scholars in the domain of art and archæology. The activities of the Institute are as follows : to supervise the artistic publications, archæological and historical, giving regular reports of the discoveries recently made in Italy and in its colonies ; to award scholarships to students, to afford them the opportunity of studying in Italy and abroad ; to help exploration and excavation campaigns ; to furnish scholars with the bibliography necessary for their researches. Only Italian scholars can be members of the Institute. To the Institute is attached a very important and well furnished library.

Other Institutes are : The Institute for Etruscan Studies in Florence which deals especially with Etruscan archæology and with the study of the history of language of that people. The activities of this Institute is known through its publications, its lectures and its trial excavations. Its most important publication is the review entitled *Studi Etruschi* (Etruscan Studies). Facilities for studies are also provided by the Museums of the same region, e.g., the topographic museum of Etruria in Florence and the museums of Siena, Cortona, Chiusi, Arezzo and Orvieto. The Agency and the co-ordinating organ of all archæological, historical and artistic services in Italy, is the *General Direction for Antiquities and Fine Arts (Ministry of Education)* which acts through its Department and Superintendents. Itineraries, Catalogues,

and Inventories concerning the artistic objects in Italy are regularly edited and published by the same General Department.

Attached to the Ministry of Colonies is an Archæological Bureau which deals with archæological studies and researches in the Italian Colonies. Its publications are the *Annuario* (Year Book) of the Colonies and the *Rivista della Tripolitania* (Tripolitania Review). Excavations in Rome are put under the direct charge of the Governatorate on which the Museo Capitolino and the Antiquarium also depend. The important publication of the department is the review *Capitolium*. Another important publication concerning the recent archæological discoveries is the illustrated review *Le notizie degli scavi* (News about excavations issued by the R. Accademia Nazionale dei Lincei, Roma). The *Bollettino di Paletnogia Italiana* deals especially with prehistoric antiquities and is connected with the teaching of the same subjects in the University of Rome. Two schools of the University deal especially with the scientific excursions of students and with their archæological field work. These are the Royal Scuola di Perfezionamento per l'Archæologia (Royal University of Rome) and the Royal Scuola Archæologica Italiana di Atane (Via Dionigi Areopagita, Athens, Greece). The first school may be attended after the degree in Letters in the archæology group; and after

two years' attendance, students are sent by the University of Rome to Athens where they are looked after by the Italian School which was funded with a view to cultivate the study of Greek Art and to train students in excavation. It has a good library and every year it undertakes new excavations and issues a year-book. To some of the Italian Universities like Rome, Pisa, Florence, Naples, Turin, Padua is attached an archæological section in order to prepare students for the study of the subject. Italian archæological explorations abroad and specially the Italian scientific expeditions in the East are accomplishing very important results in Crete, Festos, Egypt, Trans-Jordonia, Albania, etc. For topographic research, Italians have two archæological maps to their credit, one of which is connected with the *Corpus Vasorum*, a systematic catalogue of ancient pottery. Another very important publication connected with the Italian scientific expedition in the East is the *Corpus della iscrizioni di Gortyna* issued in many volumes and containing the transcription of Cretan inscriptions from the most ancient to the recent periods.

The Institute "Fert" in the island of Rhodes has already collected and published many important archæological materials of the islands.

Several private institutions work side by side with official Institutes :

The Institute di Studi Romani (Institute for

Roman Studies) concerns with the publishing of archæological and historical researches on Rome. This Institute also promotes a course of lectures, holds Congresses, issues monographs and is on the way to develop a Library.

The Societa Magna Graecia (Magna Graecia Society) deals with historical and artistic problems, concerning Sicily and South Italy. It has issued several books and monographs.

The Istituto di Studi Mediterranei (Institute for Mediterranean Studies) deals with archæological studies concerning the Mediterranean basis.

The Pontificio Istituto di Archæologia (Pontifical Institute of Archaeology) maintained by the Vatican, promotes excavation and restoration of monuments with special reference to the early Christian epochs.

V

ART AND ARCHÆOLOGY IN U. S. A.

Mr. L. C. Everard, Editor of *Museum News*, organ of the American Association of Museums, reports in a recent study that there were "more than 7,000 museums in the world; Markham has estimated the number as 8,000. Of these about 6,500 are in continental Europe, the British Isles and the U.S.A. Germany and the U.S.A. are far in the lead in numbers with more than 1,500 museums each" (*vide* Everard, *Museums and Exhibitions; The Encyclopaedia of the Social Science*, 1933).

Of the 1,500 museums in U.S.A. nearly 800 are public; more than 400 of these are History Museums; about 170 are Art Museums and 125 are Science Museums; 24 Industrial Museums and 50 General Museums. About 600 museums in the U.S.A. are owned by Universities, Colleges and Schools. The investment in Public Museum buildings is more than \$100,000,000 and in College Museums \$10,000,000. Revenues of Museums in U.S.A., exceed \$16,000,000 annually with gifts, membership fees and endowments as the chief support of public museums while we find the European museums mostly supported by Government agencies.

As against these figures we may note that South America has 100 museums, 58 being national ones of which 51 are located in the capital cities. There are about 75 museums in Mexico and the West Indies; 125 in Canada, 160 in Australia and New Zealand and 60 in Africa.

Of the Oriental countries, Japan naturally leads with more than 160 museums; China with about 100 and even Soviet Russia has developed about 200 museums. But India with historical and archæological sites far exceeding in number and importance show a really poor record of 90 only after five centuries of European contact and over three centuries of relations with Britain. Not till the Asiatic Society of Bengal passed its collection to the organizers of the Indian Museum of Calcutta, about a century ago, did India have its first public museum.

America is a new country and naturally cannot stand comparison in the collection of rare finds of art and archæology, with the Musée National du Louvre, Paris; the British Museum of London; the National Museum and the Vatican of Rome; the Deutsche Museum of Munich or the State Museum of Berlin. But in museum administration, arrangements, illumination, no less than in the art of attracting the public with a view to educating in museum affairs, U.S.A. undoubtedly has left far behind the somewhat old-fashioned "treasure

tombs'' of Europe with primitive methods of classification, observation and study facilities and cataloguing. The museums in London, Madrid and Paris were first opened to the public in the 18th century and even then the early rules of the British Museum restricted the admission to only 30 people a day with permits in advance. Then there were overcrowding, indiscriminate flinging of objects for study and for exhibit, in the long monotonous ill-ventilated galleries. All these defects are being remedied in Europe no doubt; but America far excels Europe in general museum arrangements if not in historic collections. The democratic (as against the aristocratic context of Europe) character of American museums is most notable: the number of visitors, general public, school and college students and research scholars far exceed those of any museum of Europe, as I can bear personal testimony. "The democratizing of the museums," says Mr. Everard, "has been accompanied by an increasing effort to extend the museum's influence outside its walls, first to the schools and then to the community as a whole . . . Children Museums and Trailside Museums were first established in America. Fully developed educative departments, using school co-operation, guide service, publications, radio, loan exhibits, slides, films and all the other educative devices are to be found only in the United States." These together with extension lectures, study groups, special gallery courses and

other means helped to develop adult education considerably during the last quarter of a century. The 'Trailside Museums are usually connected with Natural History museums or with Park educational development as we find first in Scandinavian countries which pioneered open air museums (like the beautiful and instructive Skansen in Stockholm which I visited in 1923 when I was invited to lecture at the Swedish Historical Museum). The great Yosemite Valley of California, the Petrified forest and the Grand Canyon of the Colorado river, Arizona, which I visited in course of my lecture tour, surprised me by their wonderfully efficient guide service and study facilities. Almost every important city has its Museum of History with some of them preserving the historic houses, leading to a new decentralization of museum instruction which should be initiated in India, with her extensive historic sites and ruins, scattered over a vast area.

About a dozen museums of U.S.A. started new publications to develop public interest in Art, Science, History, etc., and big newspapers like the *New York Times*, *Herald Tribune*, etc., assign generous spaces to museum news and latest discoveries and acquisition. The museums in U.S.A. may be classified according to the following major divisions: Art, Science, History, Industry and General. The Agricultural, Industrial arts, and Folk museums sometimes

overlap two of the above major divisions. Art museums naturally devote some sections to folk arts and crafts or industrial arts and archæology and history. The designers, sales people, buyers, etc., in U.S.A. take practical interest in the big cities; and even in provincial colleges (like the Antioch College in Ohio State, and the Fine Arts College, Eugene, Oregon, which invited me to lecture on Indian Art) have classes in drawing, modelling, ceramic, moulding, etc., as preparation for a career and for general knowledge of technique. Most of the Fine Arts academies make museum work practically obligatory for all advanced students; and leading centres of art in U.S.A. like the famous Art Institute of Chicago, are great promoters of museum activities, as I saw during my visit to the Chicago University.

America fully benefited by every progressive urge of Europe towards museum development: the second half of the 18th century was the epoch of rationalization and naturally we find the beginning of several foundations: the first Christian museum at the Vatican (1740-50); Sir Hans Sloane's collection transformed into the British Museum (1753) by an act of Parliament; the Museo Nacional of Madrid established in 1771 was opened to the public in 1776; the Louvre and the Museum National d'Histoire Naturelle remodelled in 1793-94; the Conservatoire des Arts et Metiers, Paris, the oldest industrial museum, was

inaugurated in 1799 and the first American Museum was organized in 1773 at Charleston, South Carolina.

With the Industrial Revolution there was economic prosperity and appalling aesthetic decadence and the ruin of handicrafts through cheap machine products as it became glaringly obvious with the Great Exhibition of 1851 at the Crystal Palace. A few years ago the opening of the Musée de Cluny of Paris in 1844 revealed the wealth of the crafts of the Middle Ages, and in England, Ruskin and Rossetti, Burn Jones and William Morris would soon start a veritable crusade against the vandalism of the machine age and for the revival of a new-mediaevalism in Arts and Crafts through their Pre-Raphaelitism. The greatest surprise and also the most brilliant vindication of that cause was the superb Burn-Jones collection in the gigantic machine-city of Birmingham, where as well as in the Carnegie Institute of the Steel-City of Pittsburg I had some delightful communions with art products in an apparently inartistic surrounding.

Several international expositions also of the 19th century led to the establishment of permanent museums: Exposition Universelle of 1878 led to the Trocadero Museum, Paris; the Philadelphia Centennial Exposition of 1876 led to the Department of Industrial Arts in the National Museum at Washington and also to the Pennsylvania Museum

of Art which is one of the oldest public arts museum buildings in U.S.A.; the world's Columbian Exposition of 1893 led to the famous Field Museum of Natural History and its latest annexe the Museum of Science and Industry at Chicago.

Close to the oldest University of U.S.A., that of the Harvard in Cambridge, Mass., we find the famous Boston Museum of Fine Arts, unique in its Oriental collection, which was founded in 1870. Then among other public museums we should mention the United States National Museum and the Freer Gallery of Art, under the administration of the Smithsonian Institution of Washington. The American Museum of Natural History at New York with several annexes is one of the biggest foundations, specially providing for the collection and study of Pre-Columbian art and archæology and ethnology of the American Indians. The Metropolitan Museum of New York is another gigantic organization with enormous funds. So we find important regional art museums at Detroit and Cleveland, Cincinnati, and St. Louis, Toledo and Providence, Los Angeles and California, to mention only a few of the host of provincial museums which help in the dissemination of the taste for art and archæology all over the continent.

To co-ordinate the manifold activities of so many museums, the *American Association of Museums* began to function as an organized body

from 1906. Its headquarters is at the Smithsonian Institution, Washington, and it publishes a bulletin *Museum News* and occasional Reports of great value. "A Handbook of American Museum," "Museums of South America," "Contribution of Museums to Outdoor Recreation," etc., appeared almost simultaneously with two important publications on the Museums of Great Britain: A Report on the Public Museums of the British Isles (other than National Museums) to the Carnegie United Kingdom Trustees (1928); and Great Britain, Royal Commission on National Museums and Galleries (1929-30). The American Museum Association keep in intimate touch with the Pan-American Union, the Inter-American Institute of Intellectual Co-operation and Museum workers abroad and it is represented at the International Museum Office of the Institute of Intellectual Co-operation, Paris, by Mr. Laurence Vail Coleman, its present Director. I had the privilege of meeting Mr. Coleman during my lecture tour through U.S.A., and he very kindly placed at my disposal many important documents (incorporated in this part of my Report) for which I thank him and his learned colleague, Mr. L. C. Everard, Editor, *The Museum News*. The United States Department of the Interior sponsors the "Biennial Survey of Education" in which was published the "Recent Progress and Condition of Museums (1932)" by Director Coleman. When I visited U.S.A. in

1930-31, the country was already in the grip of world depression although the worst phase of the depression was yet to come. But even in those days of abnormal economic uncertainty, Mr. Coleman could show a record for 1929-30 which reflects great credit on his countrymen in this particular department of cultural activity. For we read in his Report that, during the biennium, 52 public museums were founded, *i.e.*, "one new museum every fortnight which is slightly higher than the average rate for the past 10 years or one museum every 16 days." The interests of the different sections of the people are manifest from the fact that the national support is for Outdoor Museums, the State support is almost exclusively for Scientific and Industrial Museums dealing in the mineral, plant, and animal resources of the nation. But so far as we could judge from the huge collection, from the gifts and dues from the general public, it shows "a marked gravitation towards Art Museum," which also include History Museums. Just before the biennium we saw the foundation of the richly endowed Museum of Science and Industry of Chicago, followed by the Adler Planetarium and Astronomical Museum costing \$ 600,000 (1930). Henry Ford's Industrial Museum at Dearborn, Michigan, is now known as the Edison Institute of Technology whose exact income is not yet computed but we know that \$ 5,000,000 were spent on buildings alone.

The Franklin Institute of Philadelphia (which at its inauguration invited our Palit Professor Sir C. V. Raman) was followed by the gigantic building of the Philadelphia Museum of Arts costing \$ 13,850,000 and additions to the Museum of the University of Pennsylvania (1929) costing \$ 63,000, while the Historical Museum of the City of New York cost \$ 1,700,000 for its building only. The Museum of the University of Rochester cost \$ 450,000 and the Museum of Fine Arts, University of Oregon, Eugene, where I was invited to lecture, cost \$ 200,000. The Baltimore Museum of Arts (1929) cost \$ 1,000,000, the Los Angeles Museum additions in 1929 cost \$ 1,55,000 showing an admirable arrangement of the ethnographic galleries of the American Indians. While lecturing at the International House of the California University, Berkely, I had the honour of discussing the importance of Anthropological museums with Prof. Kroeber of the University who showed a keen interest in the works of our Indian anthropologists like Rai Bahadur Sarat Ch. Roy, Dr. Panchanan Mitra and others. Special studies on American Indians are made in the Laboratory of Anthropology at Santa Fe, costing \$ 200,000 in 1930; while even in the remote State of Arizona we find the building of the Heard Museum (1929) costing \$ 42,000. The Kansas city Art Institute (1930) additions costing \$ 95,000, Dayton Art

Institute costing \$ 1,294,000, Buffalo Museum of Science (1929) costing \$ 1,969,000, Cincinnati Art Museum (1930) costing \$ 527,000, New Jersey State Museum (1929) costing \$ 600,000, Ohio State Museum (1929) costing \$ 139,000 and Yellowstone National Park and Museum costing over \$ 100,000 between 1929-30. These are some of the big public museums with practically unlimited resources and potentialities. But the private schools and colleges, not to mention the smaller Universities, are taking deeper interest in theoretical and applied arts and often provide, from their limited funds, special museums. About 30 such museums "with more than \$ 1,000 of annual operating income were established in colleges and schools during the last 10 years (1920-30)." The School of Social Work and Public Health attached to the College of William and Mary, Richmond, started its Gallery of Arts as I found in courses of my lecture tour to Virginia (1930). So I found a most earnest group of students at the Antioch College, Ohio, attending my lecture. The College shows the creative genius of a progressive educationist, President Arthur Morgan, who was later recruited by President Roosevelt in his New Deal administration. President Morgan received me very kindly and the Professor of Fine Arts explained to me their admirable schemes of combining theoretical teaching of Fine Arts with a sound

grounding in applied arts like ceramic industry, bronze casting, etc. The male and female students are permitted to earn while they learn in the Antioch College.

Philadelphia, the seat of the University of Pennsylvania, is taking keen interest in Art, History, Archæology and Museums ever since its Centennial Exposition of 1876. The city, apart from the University and the older museum body, started an independent Museum of Art which came to be incorporated into the older museum. Then in 1929 was built here the Rodin Museum, costing \$ 240,000, and the Commercial Museum co-operates with the University Museum in fostering interest and study right from the school stage. For museum visits and the use of museum material are regularly incorporated in the school programme and in many cities, the Board of Education assigns special teachers to meet classes at the museum (*vide* Everard : Museum and Exhibition).

While lecturing at the University of Pennsylvania I was delighted to visit the Museum of Art, one of the best organized in U.S.A. It keeps in mind the fact, only recently appreciated, that a museum should not only exhibit *objects* but *subjects* as well. Hence the division of the art exhibits into two parts : one for the public with exhibits giving general survey of the arts and the other for serious students consisting of a systematic file of art objects for reference and in readiness to

be removed for close inspection. This method has reacted very favourably on the post-graduate teaching, as I felt when my old friend, Prof. Norman Brown, kindly invited me, after my public lectures, to take his class one morning when I was delighted to address his pupils on Indian Art in his well-equipped seminar. Prof. Brown is an enthusiast in Indology, an authority on Jaina Painting and Curator of Indian Art, Pennsylvania Museum. As an influential member of the American Oriental Society and of the American Council of Learned Societies, he has succeeded in initiating the first American Exploration of the Indus Valley which has already started work and we hope will lead to momentous results.

The Pennsylvania Museum co-operated with the British Museum in financing the new exploration of Ur in 1927 with Mr. Leonard Wooley as Director and we all know what extraordinary results came therefrom, revealing the Pre-Diluvian culture which I found exhibited in a special gallery of the British Museum when I visited London (1930). The exquisite ornaments and head-dress of the buried queen Shubad, wrought of delicate gold ribbons, lapis-lazuli, carnelian beads, etc., were marvels of ancient art and some scholars are now of opinion that originally India (and then Africa) chiefly supplied the gold brought by the ships of Ur. Mr. Wooley has recently proved Abraham to be a man of Chaldea which was for centuries

in active relations with the Indus Valley civilization. These contacts, continued through ages by the Queen of Sheba and her successors and the Phoenicians (? Panis of the Rig Veda), were remembered and faithfully recorded in our *Bāveru Jātaka* as discussed by the late Prof. Sylvain Lévi.

Pittsburg, the city where Andrew Carnegie made his fortune, is also a progressive centre of art activities, thanks to the benefactions of the Carnegie Trust. While lecturing at the University of Pittsburg, I was cordially invited to conduct two seminars of its Post-Graduate Department and the students appeared most receptive to Indian thoughts. The Carnegie Library and Museum is primarily devoted to Science but it contains a gallery of International Art Exposition where, every year, some special family or school of art is exhibited. A distinguished Bengali chemist, Mr. Profulla K. Mukherji, President of the local Hindusthan Association, introduced me to the distinguished residents and assured me that if Indian Art Societies could arrange to send their pictures and art products, the Pittsburg Gallery may be opened to them and thus a large number of cultured Americans will be drawn towards India and her art traditions. Mr. Mukherji takes keen interest in Indian art and industries and was specially commissioned temporarily by the Carnegie Steel Co., where he works to conduct operations in the

new Steel factories of U.S.S.R. He spends lavishly in fostering cultural relations between India and U.S.A.

Just as Pittsburg, from an industrial city came, through the benefactions of Carnegie, to foster artistic and cultural movements, so Chicago, the most important commercial city of the Middle West, has come to be the nucleus of a gigantic experiment in the new University movement and also in Museum organization, thanks to the munificence of John D. Rockefeller, father and son. Before visiting U.S.A., I had the pleasure of knowing something of the art activities of the Art Institute of Chicago from one of its visiting lecturers, Prof. J. Pijoan, the renowned Spanish author of the "History of Art" (4 vols.). The Art Exhibitions organized by the Institute are famous all over the country and it commands huge resources. Chicago contributes over \$ 200,000 or nearly half of the annual maintenance charges which reaches over \$ 400,000. I was invited to lecture at the International House, Chicago University, and its Vice-President, Dr. Woodward, received me cordially and announced his intention of visiting India (as he did in 1931-32). I lectured also at the Meadville College whose President, Dr. E. Snow, offered the hospitality of the Channing House (Unitarian Foundation) and introduced me to Prof. Chiera who conducted several explorations in Mesopotamia and Egypt on behalf of

the University. He was deeply interested in all that I said about the discoveries of the Indus Valley which appeared to him to be coeval with the earliest finds of Mesopotamian culture. Prof. Campton, Nobel Laureate in Physics from the Chicago University, enquired of our Calcutta University and especially of Dr. D. M. Bose whom he met at the Centenary of Volta in Italy. Prof. Eduard Schaub of the University of Evanston (suburb of Chicago) kindly invited me to lecture on "Indian Art" and on "Greater India" which attracted large audiences. As a friend of Prof. S. N. Dasgupta, and of Dr. Radhakrishnan, Prof. Schaub has already lectured as a Reader of the Calcutta University. He is very sympathetic to India and is the distinguished Editor of the *Monist*. He is a member of the *Paul Carus Foundation* which publishes the *Open Court*; and under its auspices publishes special studies on the Oriental countries, supervised by the newly founded "*New Orient Society of America*." It has published so far two volumes of monographs on the cultural development of the Oriental countries; one on the Near East with an introduction by James Henry Breasted, Director of the Oriental Institute of Chicago, and another volume on the Far East, prefaced by Dr. Berthold Laufer, the distinguished Orientalist and Chinese scholar of the Field Museum of Chicago. The Society has recently lost both these learned scholars as well as its

President, Prof. W. R. Shepherd of the Columbia University, whom I met often in New York and who was deeply interested in the cultural activities of Bengal. Its new President, Prof. A. H. Lybyer of the University of Illinois, takes a keen interest in Oriental History and wrote recently on "Leadership in Ancient Asia" (Open Court, January, 1936). The Secretary of the Institute, Catherine Cook, keeps contact with scholars of the Orient and the Society is doing admirable work in cultural fellowship between the East and the West.

On the academic side of this work, in the field of philological research and archæological exploration, the late Prof. Breasted (Hony. President of the Society, 1932-35) was a real pioneer. His career in a way illustrates the progress of Oriental studies in the American University circles and research groups. He started his career in the University of Chicago as an Assistant Director of the Haskell Oriental Museum and as a Professor of Egyptology (1894-96) when he was already exploring Egypt, his favourite field. Between 1896-1905, for about a decade, he acted as instructor, assistant professor and associate professor teaching Egyptology and Semitic languages. In 1905-07 he was the Director of an Egyptian Expedition and published his now famous book "History of Egypt." He was already commissioned in 1900 by the Royal Academies of Germany to copy and arrange Egyptian

inscriptions in European museums for an Egyptian Dictionary. That severe discipline brought out the close connection of ancient history with ancient languages and literatures, thereby subordinating politics to culture, as Prof. A. T. Olmstead has justly said in his obituary note on "Breasted the Historian" (*Open Court*, Jany., 1936). He was the Director of the Haskell Oriental Museum (1901-31), Chairman, Department of Oriental Languages (since 1915), Director, Oriental Institute (since 1919) and in charge of the Archæological Survey in Mesopotamia (1920). Meanwhile his "Ancient Times" and his "Conquest of Civilization" used as the text-book in ancient history in countless high schools and colleges, taught thousands of young minds that the "ancient world was as fascinating as the modern for whose understanding the ancient world offered so much practical wisdom."

In 1909 the American Historical Association recognised the new field of Orient by a special session to honour the German Orientalist Eduard Meyer and we find also Prof. Hirth lecturing and publishing books on Ancient China and Prof. A. V. Jackson on Ancient Iran and India with a special series, on the Indian and the Iranian classics, of the Columbia University. So the Harvard University started its famous "Oriental Series" and its expeditions in the Near East and in China. The Yale University also financed the

expeditions to Dura-Europus and the University of Pennsylvania to the memorable site of Ur. Chicago sent its Field Museum expedition to Kish and now the American research centres of Cairo, Jerusalem and Baghdad, Persia and India are bringing out remarkable finds, elucidating so many obscure points of Oriental history.

But however brilliant may seem the achievements of Breasted, he had to face cruel disappointments, for he found that the public were more eager for "archæological news" while fewer opportunities were open to young scholars and thus Oriental research was declining! "In my desperation," said Breasted, "I thought of a great organization to train and support the youth who wished to enter this field and thus save Oriental studies in America."

This noble dream, almost killed by the World War, met its consecration through his dogged persistence and the princely benefactions of John D. Rockefeller Jr., gradually developing the Oriental Institute (1928) which I had the privilege of being shown round in 1931 by the son of Prof. Breasted (then away in field work), Mr. Charles Breasted, now the executive secretary of the Oriental Institute. It aspires to inaugurate a new era in the study of the Orient and it is already exploring virgin fields in the unexplored Hittite sites of Anatolia as I learnt from Dr. Van der Osten, a worker of the Institute, a versatile German explorer

and art objects as we find from several important private collections (e.g., of Mrs. Moore, Mr. Heeramanek and others on China and India). The Brooklyn Museum, in the suburb, renders signal service to art education; and many of the important college and University centres of New York have special collections which will easily pass for a museum in India. New York is rich and wealth often brings indiscriminate selection; but the University of New York was trying nobly for the last few years to improve public taste by encouraging intensive courses of lectures as those delivered by Dr. Ananda Coomaraswamy on Indian Art.

But the outstanding monument to American love of art is the Metropolitan Museum of New York. Its annual expenses goes beyond \$600,000 and half of that huge sum comes from the city of New York which also provided the Museum with a site and the buildings costing enormous sums. Mr. and Mrs. John D. Rockefeller Jr. are among the benefactors of the Museum. Invited by the Institute of International Education, New York, to deliver lectures on India as the Visiting Professor of the Institute (1930-31), I had the honour of being introduced by Dr. Stephen P. Duggan, LL.D., Director of the Institute, to the authorities of the Metropolitan Museum which arranged for my first public lecture on Indian art and archæology to be followed by my lectures

on the "Universities and Higher Education in India" at several centres of New York specially at the Columbia University where I was cordially received by Professor J. Gerigg, Professor A. V. Jackson and other learned colleagues of Dr. Nicholas Murray Butler, the President of Columbia and Chairman, Carnegie Endowment for International Peace.

The Metropolitan offers a representative collection of a rare order and may claim to be the Musée National of the New World. There are special study rooms, Print Room, Library and Extension Office (with over 50,000 studies and photos, etc.), with a special officer as Director of Educational Work in the person of Dr. Huger Elliot who was formerly Principal, School of Industrial Art, Pennsylvania Museum and Supervisor of Educational Work, Boston Museum of Fine Arts. He very kindly arranged for my illustrated lecture on "Indian Art" in the auditorium of the museum.

Its European collection is mainly derivative, although some rare things in European painting and sculpture have entered its galleries, thanks to the funds generously supplied by Pierpont Morgan and others. The Morgan Wing is devoted to European sculpture and decorative arts and adjoining is the American wing introducing the visitors to early American arts. A valuable collection of European paintings and about 20 works (the

largest outside Paris) of the great French sculptor, August Rodin (1840-1917), enrich the museum. But I confined my attention to the noticing of the ancient and specially the Oriental collection which are of outstanding merit.

The Egyptian Galleries are exceptionally rich and well arranged. The Prehistoric period (4000-3400 B.C.) and the Earliest dynasties (3400-3000 B.C.), are presented chronologically with characteristic specimens. The rarest finds of these epochs must necessarily be sought in the famous museum of Cairo, as arranged by G. Maspero and other French archæologists or in the Louvre or in the British Museum. Still the collection of the Metropolitan is noteworthy: a prehistoric grave, showing "contracted" burial (as we are discovering in Adicchanallur and other parts of South India) and the various objects with which the dead were provided. Prehistoric flint beads and pottery, variously decorated and painted figurines illustrative of the earliest attempts on Egyptian sculpture. A cemetery of the II-III Dynasties of Sakkara furnished objects in flint, copper, ivory and faience (as we find in Indus Valley), with seal-cylinders inscribed with the earliest characters.

The period of archaic art and of the Pyramids is represented by the superbly sculptured Offering Chamber of Prince Ra-em-Kai at Sakkara (V Dynasty) with reliefs showing the very apogee of archaic art.

The Museum also acquired many important things of the Middle Kingdom (2100-1700 B.C.) from its excavations at Thebes and relief sculptures from temples and tombs of V and VI dynasties at Memphis, brought by the Museum's Egyptian Expedition (1906-07), at the Pyramids of Lisht (20 miles south of Memphis), yielding the red granite altar from the Pyramid-temple of King Amenemhat I (XII Dynasty) and from that of his son Sesostris I. The most remarkable finds of the museum's Expedition of 1920 were the series of painted *wooden* funerary models of boats and of groups reproducing the daily activities of Prince Mehenkwtetre at Thebes 20th century B.C.

The most important collection of jewellery and ornaments showing the climax of Egyptian goldsmith's art (outside the Cairo Museum which guards the Dahsur treasures) are to be found here as recovered from the tomb of the daughter of King Sesostris II (1906-1887 B.C.) discovered by Prof. W. M. F. Petrie in 1914 near the Fayum.

The Intermediate Period (1700-1580 B.C.) gave among other objects, a painted wooden figure of a horse and rider, the only known instance of this subject, sculptured in the round, and we know that horse was introduced then into Egypt from Asia by the Hyksos.

Egyptian Art reached its culminating point under the great kings of the Theban Empire (18th-21st Dynasty), ranging from about 1580 to 945

B.C. The Museum got large finds after excavating, in 1910-20 and in 1922-23, the Palace of Amenhotep III (1411-1375 B.C.) and the temple of Queen Hatshepsut (1520-1500 B.C.). We find also several objects of the period of the heretic King Amenhotep IV (Akhenaten) 1375-1358 B.C., who tried to introduce the Sun Worship (under Indo-Iranian influence?) and sculptors' *trial pieces* in relief and in the round, found by Prof. Petrie in Tel-el-Amarna.

Leaving aside the later Egyptian period down to the Roman epoch and other objects of the *classical* Greek and the Roman periods, we may appreciate some of the rare collections of the Prehistoric Greece (3500-1100 B.C.).

The Cretan and Mycenaean cultures are represented by casts of vases, reliefs, etc., and by reproductions of frescoes from the Palaces. But there is a good selection, of original gold jewellery, stone vases and bronze offerings, from the Diktaean cave and original Cretan seal stones and gems classified according to their periods.

There are vases and bronzes of the periods following the collapse of Cretan civilization and of "orientalizing influence" (1100-700 B.C.), showing the beginnings of the "primitive art" of classical Greece and Rome: Rhodian and Corinthian pottery of "marked Oriental influence" and Pre-Attic types of vases are shown side by side

with early Etruscan pottery of black "Bucchero" ware. The only complete ancient bronze chariot is the Etruscan one from Monteleone, richly decorated with reliefs in *repoussé* work, the most notable example of ancient metal work. Bronze statuette of an Etruscan girl is shown by the side of a dancing girl from Cyprus, polished bronze mirrors (as used by the Egyptians, terracotta reliefs and engraved gems, both Etruscan and Greek, are some of the important things of pre-classical art which is profusely represented by well-known types.

A really unique collection of the Metropolitan Museum is that of sculptures, terracottas, inscriptions, glass and pottery objects found in Cyprus by General Luigi Palma di Cesnola between 1865-1876. These form the richest Cypriote collection in the world both from the archæological and artistic point of view (3000-2000 B.C.); and to find them in the heart of the most modern city of the New World was the greatest surprise to me after my voyage through Greece and the Balkan Peninsula.

The pottery shows fantastic originality and a rare sense of form and decoration. The sculptures reflect chronologically: Egyptian, Assyrian, Greek and Roman styles. A sarcophagus of 6th century B. C. shows great "Oriental influence" specially in the "varied colouring which one must have covered most of the sculptures." There is also a special collection of engraved bowls and jewellery

from Cyprus, exhibited in the best manner and reflecting great credit on the authorities of the Museum. Far Eastern Art representing China, Korea and Japan is fairly represented, a bronze vessel of the Chou period (1112 B.C.) and objects from the tomb finds of the Han period (206 B.C.-220 A.D.) to those of the Ming epoch (1368-1644) are beautifully arranged. Chinese gold and silver jewellery and Scythian bronzes together with a rare collection of Oriental Jades from China, India, New Zealand, Alaska, Mexico, as well as those from the pre-historic Swiss lake settlements, are placed side by side for the benefit of the students. A gilt bronze statue of Maitreya of the Wei Dynasty (486 A.D.), four wooden Bodhisattvas and two sitting figures from the Yun Kang caves (6th century A.D.) and varieties of Chinese and Japanese ceramic prints, costumes, textiles, embroideries, jewelleries, etc., are arranged beautifully. In the Edward C. Moore collection we find special exhibits of Persian glass, Asiatic jewellery and Oriental metalwork (12th-17th century), Syro-Egyptian, Mesopotamian, Persian and Indian, together with fine specimens of Near Eastern ceramics, Turkish tiles, rugs, etc.

India is rather indifferently represented: sculptures from Gandhāra and Nālandā, a Buddha head from Borobudur, Jaina woodworks and paintings, an 11th century A.D. figure of Brahmā from South

India, Rājput and Mughal miniatures. A rare collection of Alexander Smith Cochran is that of illustrated books showing the development of miniature painting from 11th to 17th century A.D. A book of Nizami, once owned by Akbar and Shah Jehan with 5 miniatures signed by Bihzad, and others from the hands of great artists like Mirak, Mir Ali and other artists together with two of the finest Mughal Indian carpets of the 16th century.

The only Museum in America that does justice to Orient in general and to India in particular is the Boston Museum of Fine Arts, for which I reserve the last few pages of my report on art and archæology in U.S.A. Incorporated in 1870 it established its Library in 1880, its Departments of Prints and of Classical Art in 1887, of Chinese and Japanese Art in 1890, of Egyptian Art in 1902, of Paintings in 1902, of Western Art in 1910 and of Indian Art in 1917.¹ The Department of Asiatic Art with Mr. J. E. Lodge as Curator has now two divisions, that of Chinese and Japanese art with Kojiro Tomita as Keeper and the division of Indian, Persian and Muhammadan art with Dr. Ananda Coomaraswamy as Keeper. Although the Museum contains some fine things

¹ In 1909 the old building was closed and a new one on the Huntington Avenue was opened to the public. Its total cost was about \$ 2,900,000.

of European art, it will chiefly be remembered because of its pronounced sympathy for things Oriental and it would be considered the foremost museum of Oriental art in the New World.

Almost simultaneously with its foundation it obtained the gift in 1872 of the Way Collection of Egyptian antiquities. In 1905 the Museum joined with Harvard University in an expedition to Egypt directed by Dr. G. A. Reisner (now Curator) whose excavation at the great Pyramids of Giza brought a rare collection of Old Kingdom sculptures unequalled except at Cairo ; a very rare specimen being the wood sculpture of the VI Dynasty and the painted wooden sarcophagus of the XII Dynasty. The classical department established in 1887 was enriched by purchase between 1895-1904 and from excavations in Asia Minor and at Naukratis in Egypt. A gem of Minoan art is the statuette of the Cretan Snake goddess (16th century B.C.), wrought in ivory and gold of rare technical skill. A head of Homer of the Hellenistic period (2nd century B.C.) and a terracotta Roman portrait of 1st century B.C. are rare acquisitions. Egyptian tapestry of the Greco-Roman period (4th century A.D.) and Egyptian silk (6th century A.D.) found in a Coptic grave, are rareties of the Textile Department.

Attention to the Far Eastern Art was directed as early as 1890 when the Department of Japanese

art was established with Ernest Fenollosa as first Curator. In 1903 its title was more appropriately changed into the Department of Chinese and Japanese Art which brought Okakura-Kakuzo, the great Japanese art critic, as the fourth Curator in 1906. Ten years later, in 1916, J. E. Lodge came to be the fifth Curator of the Department and is now the Curator of the general Department of Asiatic Art with two divisions. The earliest and best collections are Japanese which are followed by things Chinese, Korean and Tibetan, while new finds from Central Asia and Mongolia are being acquired. Only a fraction of this huge collection could be exhibited for space is limited; but these could be studied conveniently in connection with a splendid Library of over 30,000 volumes in Oriental and European languages. The Bijelow, the Rose and the Weld-Fenollosa collections together with other gifts and purchases, make this museum the biggest in Asiatic antiquities. Mr. Benjamin Ives Gilman, Secretary of the Museum in 1920, could say with just pride: "A fortunate conjunction of opportunity, ability and generosity has brought together in our museum a more important collection of Japanese and Chinese art than exist anywhere else in the world under one roof and has since provided unexampled facilities for the study of the culture from which the objects sprang." The Japanese ceramic collection is more complete than of all other museums put together. A bronze ceremonial

vessel of the "Yu" type, is from the Chou Dynasty (1128 B.C.-255 B.C.). A bronze jar wrought with gold and silver is from early Han Dynasty (2nd century B.C.). An early 5th century A.D. bronze Maitreya statue of the Wei Dynasty was given by Dr. Denman W. Ross in memory of Okakura. Chinese Buddhist carved stelae (6th century A.D.), and a Padmapāni (7th century A.D.) are excellent specimens. No less remarkable is the 12th century A.D. wooden statue of Avalokiteśvara and the grand Chinese Buddhist painting of the Arhan Darbha Malli-putra. A rare Japanese Bodhisattva in wood is of the Tempyo period (790-800 A.D.) and there are wonderful specimens of original Chinese and Japanese paintings, classified and arranged by great authorities like Fenollosa and Okakura.

The Indian section was largely built out of the Ross collection and Coomaraswamy collection presented to the museum by Dr. Denman W. Ross. The Government Museum of Madras presented a series of sculptures from the Amarāvātī Stūpa and other objects. Several fragments of Gandhāra sculpture and Mughal and Nepalese paintings were given by Mr. E. W. Forbes, and a rare collection of Indian Jewellery came from diverse sources. The Indian portion of the Goloubew collection of Persian and Indian miniatures were purchased in 1914 and numerous objects and sculptures were also purchased in India

(1921-25) from several funds. A superb torso of a Yakshi from Sānchi (100 B.C.) decorates the central hall; a Ceylonese Avalokiteśvara, seated as a teacher (8th century A.D.); a Nepalese Bodhisattva gilded and jewelled (9th century A.D.); a Cambodian Harihara (8th century A.D.), a South Indian Natarāja (15th century A.D.); a Gujrati Jaina Painting (15th century A.D.) representing the touseur (Chudākara) of Mahāvīra; the Mughal Court pictures and Rājasthāni Rāgini pictures (17th century A.D.) and Kangra painting (18th century A.D.), are some of the remarkable specimens of Indian art which are grouped together with the Muhammadan art of India and the art of Indonesia; while a special section shows the Islamic arts of Arabia, Persia, Turkestan, Asia Minor, Egypt, Morocco and Spain.

The Museum authorities and staff officers are very keen on publications which are as numerous as they are valuable. A bi-monthly *Bulletin* offers an adequate chronicle of events with topical illustrations and the latest list of acquisitions. Dr. Ananda Coomaraswamy very kindly invited me to lecture at the Museum after my lectures at the Museum of Yale University and at the Fogg Art Museums of Harvard. I had splendid opportunities to examine the galleries of Harvard and Boston and felt that what the "Harvard Oriental Series," under Whitney, Bloomfield and Lanman did for Indian literature, the Boston Museum do

the same for Indian art, thanks to the 'devoted' collection of Dr. Ross and the researches of Dr. Coomaraswamy. Already famous by his publications on India and his "Mediaeval Sinhalese Art" (1911) and "Rajput Painting" (1916), Dr. Coomaraswamy has, since joining the Museum, published his splendid *Catalogue of the Indian Collection* (1923-30); (a) *Sculpture* (1923), (b) *Jaina Paintings* (1924), (c) *Rajput Painting* (1926), (d) *Mughal Paintings* (1930). A volume of *Buddhist Paintings* is in preparation as also other parts to deal with Indian jewellery, textiles and minor arts. His *Portfolios of Indian Art* (1923), *Bibliography of Indian Art* (1925) and *History of Indian and Indonesian Art* (1927), not to mention various articles, form an important library of reference.

So the *Catalogue of the Japanese Pottery*, by Edward S. Morse (1901), is the foremost authority in the subject with 1,545 potters' marks in the text. The *Museum Catalogue of Greek and Roman sculpture*, of *Greek and Etruscan vases*, etc., are of capital importance. So the Boston Museum authorities may take legitimate pride in the fact that with all its divisions of Asiatic art, it affords such an opportunity for the connected study of Asiatic cultures as can be found, under one roof, nowhere else in the world to-day.

While spending a few days in Boston and its suburbs, I had the pleasure of participating in and

delivering a special Address at the Annual Convention of the Hindusthan Students of America. There I had also the honour of addressing the Harvard public, speaking from the same platform with President Lowell, Professor Charles Lanman (Editor, *The Harvard Oriental Series*) and Dr. Ananda Coomaraswamy. So Professor Clark of the Department of Sanskrit and Prof. Woods of the Department of Philosophy were also very kind to me introducing me to their colleagues of the Harvard University which invited me for a special lecture on the "Influence of Indian Art on the Far Eastern Art Evolution." That lecture was delivered, under the *Yen-Ching Foundation*, at the Fogg Art Museum which was just completed at the cost of \$1,200,000. In connection with my Harvard lectures I had the privilege of knowing intimately Professor Woods and his dear friend, Professor W. E. Hocking (successor to William James in the Chair of Philosophy)—both deeply interested in Indian culture. Professor Hocking visited India (soon after my return to Calcutta), in 1931 as the Chairman of the Layman's Inquiry Commission, and participated with his colleagues in the Septuagenary Celebrations of Dr. Rabindranath Tagore.

Cambridge, Mass., is proud to show a noble record in museum activities, e.g., of the Cambridge Historical Society and of the Society for the Preservation of New England Antiquities, the

Massachusetts Institute of Technology (which I visited and which along with its sister Institute of Pasadena, is world-famous) has among other divisions a splendid Museum of architectural casts, of economic geology, of nautical science, etc.

The Harvard University alone has several museums: the Fogg Art Museum, the Peabody Museum of Archæology and Ethnology, Museum of Botany, Geology, Mineralogy, Zoology, Anatomy, Theology, Social Ethics, together with collections of Architecture, Numismatics, etc. Asiatic art and culture is specially indebted to Harvard for its beneficial activities in making known the ancient Indian literature and religion through the Harvard Oriental Series "and for elaborate arrangements for Chinese studies through its "Yen-Ching Foundation" which maintains Chinese scholars at Harvard, supports a first-rate Yen-Ching University in Peiping and finances archæological exploration in China. The Harvard University holds summer *Seminars on Far Eastern Studies* when distinguished Orientalists come to lecture and Oriental art is specially studied under Professor Langdon Warner, Fellow of the Fogg Art Museum for research in Asia.

So Professor Kenneth S. Latourette of the Yale University (New Haven) and his colleagues foster Oriental art and culture by collaborating with the Society for the Promotion of the Chinese

and Japanese Studies of the *American Council of Learned Societies*. This Council recently helped Professor Norman Brown of the University of Pennsylvania to explore India with a view to developing his studies on "Jaina Miniature Paintings" and is partially financing the new excavations at Chanhu-Daro for more Indus Valley finds. In bringing India, neglected so far, before the attention of America, Professor Brown was helped by Professor Franklin Edgerton of the Department of Sanskrit, Yale University. He is an ardent admirer of Indian classics and succeeded Professor W. Hopkins in the Chair and followed up his tradition by helping Dr. V. S. Sukthankar with his constructive suggestions while the latter was editing the *Mahābhārata* in the Bhandarkar Institute. Professor Edgerton very kindly arranged for me a lecture on "Greater India" which was honoured with the presence of the retiring Emeritus Professor Hopkins whom I met in Paris in 1920 and whom I saw for the last time in 1931 in his old University.

The Yale Gallery of Fine Arts and several divisions and wings enrich the knowledge of the rising generation in Archæology, Anthropology and other cultural subjects. The Yale with the Bishop Museum of Honolulu, offered a fellowship to Dr. Panchanan Mitra and recently the Yale University has opened a most important line of anthropological and palæontological exploration

under Professor Hellmuth de Tarra. He was conducting excavations (1935-36) in the foothills of the Himalayas (Siwaliks) in search of evidences of Prehistoric man. This *Yale University North Indian Exploration* is conducted jointly by the Yale University, the Carnegie Institution (Washington), the American Philosophical Society, the Geological Survey of India and the Cenozojo Research Laboratory of Peiping. Professor T. T. Petterson, archæologist, Cambridge University, has also joined the expedition. It operated on Punjab Salt Range plateau, uncovered stone tools of the early Ice Age, a manufacturing site of stone implements, burial site with human skeletal materials and pottery of the Stone Age. Vertebrate fossils of the late Tertiary period and some fossil material of primates and manlike apes were also unearthed.

About 10 miles from Srinagar the party discovered a Neolithic village site with bone needles, polished green stone axes, scrapers and other kitchen utensils. The pottery designs resemble those of the later Stone Age of Europe.

While excavating in Sind and Central India, the Yale North India Expedition uncovered many Stone Age tools (ranging from the Acheulean to the Younger Stone Age) near Sakkar and Mohen-jodaro. They discovered also early Palæolithic hand axes in the Narbada Valley, with skulls and fragment fossils of extinct animals and evidences,

as in the Punjab, "that the Middle Palæolithic Soan culture replaces in sequence the Acheulean hand-axe culture," and "that early man lived through three mountain-making movements in the Himalayan foothills." Thus the definite results include "reconnaissance and age determination of a variety of prehistoric cultures and their geological connection with the Ice Age in the Himalayas." The expedition made a collection of thousands of stone tools and many fossils of animals including a group of fossil primates.

America however has generally speaking, neglected so far the vast unexplored field of Indian archæology and art. Egypt, Palestine, Iraq, China, Japan and even Persia have drawn huge funds from U. S. A. I was agreeably surprised to find that while not a single big exhibition of Indian art was ever organized in U. S. A., thanks to the sensational discoveries of Dr. Herzfeld and Dr. E. F. Schmidt in Persia, and to the enthusiasm of Mr. Charles Upham Pope (of the Art Institute of Chicago and of the American Institute of Persian Art and Archæology), big collection and exhibition of Persian art were arranged for. The first International Exhibition of Persian Art was organized by Mr. Pope in New York, followed by similar things in London, Leningrad and Paris.

Outside big cities and Universities mentioned above, we notice occasional interest in Indian and Oriental art as in the case of the Cleveland

Museum ¹ with its Indian collection and of the Newark Museum with its collection of Tibetan art and ethnology. But for American art lovers and general public, Orientalism is still synonymous with Chinese and Japanese art culture. Little do they suspect as yet that the major problems of Sino-Japanese art could not be explained without reference to India and her artistic legacies. American "Orientalists" have sunk enormous fortunes exploring and excavating Egypt and Syria, Iraq and Persia but did little so far for India. So the big cultural and humanitarian Foundations like those of Carnegie and Rockefeller have done but little compared with their allocations for the art and culture, health and hygiene of the Near East and the Far East. The Universities of the Pacific Coast are race-conscious with regard to the Orient, but are not yet susceptible to Oriental culture and art. The Capital city of the New World is just showing a faint interest in the current politics and economics of the Orient and the Pacific basin, as we find from the syllabus of the George Town University and the Catholic University of Washington. The services of Prof. Boyd Carpenter of the

¹ A veritable treasure of the Cleveland Museum of Art is the Indo-Persian carpet, a masterpiece of Indian weaving art of the 17th century. It was presented by a Maharaja to the Sultan of Turkey and was in the possession of Sultan Abdul Aziz till his death.

former and of Dr. Taraknath Das of the latter should be recognized in this connection. The Smithsonian Institution, the American Council of Learned Societies, the American Council of Education, the American Geographical Society, the American Association of Museums among other important associations of Washington, may take keener interest in India if our Universities start cultivating relations with them.

The Library of the Congress is a gigantic institution of world-wide fame, but it has no special section on India ; whereas I found that it has a division of Chinese and Japanese Literature under Dr. Arthur W. Hummel. But the *Freer Gallery of Art*, under the Smithsonian Institution, Washington, offers a special division of East Indian Art in its Near Eastern Section. Some important illustrated manuscripts, paintings and sculptures are worth noticing in the Freer Gallery. The most valuable are the four leaves from the original manuscript of the *Tarikh-i-Alfi* or “ The Chronicle of a Thousand Years.” It was written in Persian at the command of Emperor Akbar to commemorate the conclusion of 1,000 years of Islam, corresponding to 1591 A.D. Composed by the most eminent scholars, the book was illustrated by the best artists of Akbar’s Court, like Tiriyya, Brispat, Basawan. There are several miniatures of the 17th century of the Court of Jehangir, of the Rajput school and of the Pahari Kangra-Gharwal-Basohli Schools. There is also a

brilliant Ragamala Series of the Rājasthāni school (16th-17th centuries).

Some of the Akbar school of artists illustrated in early 17th century a manuscript of the *Rasikapriyā*, a poetical treatise on rhetoric and love poetry, written in Hindi, by Kesava Das of Orcha (Bundelkhand) in 1591. A few pages with illustrations are preserved in the Freer Gallery. It also collected illustrated leaves of the *Kalpasutra* of the Svetambara Jains showing the style of the Gujarati Rajput paintings of the 15th century which form the special subject of the study of Prof. Norman Brown, "Miniature Paintings of the Jaina Kalpasutra." Of the same school the Freer Gallery contains an illustration, on a roll of cotton cloth, of the *Vasanta Vilāsa* (Poems of Spring) of the mid-fifteenth century. It was written in 1451 at Ahmedabad by Āchārya Ratnāgār and illustrated with 79 pictures unique in value as affording the only known example of mediaeval Hindu *secular painting*. These are related however to the illustrations in the Jaina Canonical MSS. of the 12th-13th centuries from Gujarat, which are known to-day to mark the line of continuity from the Ajanta and Ellora frescoes to the Rajput and Mughal paintings. Another precious link in the broken tradition of Indian painting is supplied by two rare folios from an illustrated palm leaf manuscript of the *Bengal School*, the *Ashtasūhasrikā* Prajñā Pāramitā of the Pāla period. The Sanskrit manuscript is written in black *ranja*

script and three miniatures are painted in tempera: in red, yellow, blue, black white, and green depicting (a) Brahmā and Sakra, (b) The Parinirvāna of Buddha, (c) The Buddha and two mendicants, possibly his son, Rāhula, and his cousin, Ananda.

Another valuable specimen of the Pāla period is the perforated slab of blackstone with Viṣṇu Trivikrama in high and low relief. This image is attributed to the 11th-12th century of the Brahmanical art of the Pāla period. An early 12th century Bronze Pārvati of the Chola period also enrich the Freer Gallery of Washington.

VI

LATIN AMERICA

When the book was going through the press, I had the honour of being invited by the PEN Club of the Argentine Republic to attend, as the delegate of the Bengali PEN, the XIV International Congress at Buenos Aires. I am grateful to my University for having granted me leave and other facilities in that connection and I availed myself of the opportunity to visit and gather information about several important institutions which I briefly described in this concluding section. I beg to thank the Registrar of our University for thus permitting me to incorporate these fresh items of information, withholding the final printing of the book. I thank also Mr. Devaprasad Ghosh, M.A., Curator of the Asutosh Museum of Arts, for correcting the proofs in my absence and helping me in selecting the representative illustrations to the text without which the book would have lost considerably in general interest. For an adequate documentation however, I may have to seek the help of our University to bring out a special "Commented Album" which I hope to prepare when submitting to the University Press the copy of my "Monuments and Museums of the Far East" as a companion volume to the present work.

A brief indication as to some new centres of study in Art and Archaeology, recently visited by me, has been given in my "To and from Latin America: academic notes" (*vide Calcutta Review*, December, 1936). In these concluding pages, I shall confine myself to the description of Latin American institutions as a fitting pendant to my chapter on the United States of America. As I have noted before, out of about a hundred museums of South America over 50 museums are located in the capital cities of the various South American republics. But compared with Europe and U.S.A. the South American museums are restricted in range, being chiefly confined to the domain of Natural History, Geology, Ethnology and Anthropology. The most progressive of Latin American republics is Mexico which is divided into 28 states and with a population of a little over 16 millions linked with the rest of Hispanic America by the cultural tie of the Spanish language. I had the privilege of meeting at the PEN Congress as a fellow delegate Dr. A. Reyes the Mexican Ambassador and a renowned Mexican author. I gathered that the department of education which attends carefully to the art and archaeology of Mexico is most progressive and that, with the West Indies, Mexico holds the proud record of maintaining about 75 museums.¹ The

¹ *Vide* Foyles; Museums in Mexico, Central America and the West Indies, *Museum News*, May, 1932.

interest in the Aztec and the Toltec cultures is daily increasing and original fragments and casts are to be found now in many important museums of Europe and U.S.A. Still, a leading authority on the subject, Mr T. A. Joyce, in his *Maya and Mexican Art* says, "At present this rich field has hardly been touched and there awaits us an opportunity of making as great a contribution to the elucidation of the origins of America's prehistoric civilisation as we have made to those of Greece, Mesopotamia and Egypt." Revival of the study of antiquities has led happily to a veritable renaissance in the arts and crafts of Mexico and we may expect similar result in other states of Central and South America. The states of Guatemala and Honduras almost rival Mexico in their archaeological treasures and even a small state like Costa Rica maintains a National Museum with a rich collection of rare potteries. As the first self-assertion of Latin America in *art* came from the artists of Mexico, so that in *literature* came from Nicaragua and her great poet Ruben Dario who came to influence the modern literature of the mother country of Spain.

Passing from Central to South America we notice that the republics although backward in comparison with U.S. A. or Mexico, are gradually awakening to the need of organizing adequately the study of art and archaeology ; Ecuador has good universities and museums at Quito

and Guayaquil. Colombia and Venezuela have their national universities and museums. Peru and Bolivia have more than one University and museums and are the richest fields for the study of art and archæology of the Incas (1054-1533) and their predecessors of remote antiquity (*circa* 3000 B.C.—1054 A.D.). Two great educationists, Mr. Sanin Cano of Colombia and Dr. Bedregal, Rector of the University of La Paz (Bolivia), who came as delegates to the congress were very kind to me and gave me valuable information. The resources of Paraguay are limited, still it maintains a National Museum and Uruguay, the smallest states of South America surprised us by its University, its Museum, its national Library and a splendid School of Fine Arts. The Director of the School of Arts in Montevideo received me very kindly and introduced me to about a hundred students, male and female, working at different subjects. I was shown round many such studios and art circles partly financed by the States but largely self-supporting. Our fellow delegates from Chile also told us of similar developments round the University of Valparaiso and the two Universities of Santiago. From the capital of the Argentine Republic I gathered that museums and archaeological departments are developing round the five Universities of Buenos Aires, Cordoba, El Littoral, Tucuman and La Plata. In the capital city of Buenos Aires there are the

Historical Museum, the National Gallery, the Natural History Museum, the Agricultural Museum, the Naval Museum, the Mitre Museum, the National Library and Municipal Museum. Thanks to the kindness of Dr. C. Alberini, the learned Dean of the University of Buenos Aires, I could examine in detail their splendidly organised "Historical Records Commission" and the special collection of the Ethnographic museum under its learned Director, Dr. Felix F. Outes, who presented several books to our University. So I had the privilege of being shown round the wonderful collection of the museum of La Plata, thanks to the courtesies of Dr. Alfredo D. Calcagno, Dean of the University who recently sent quite a library of their valuable publications to form the nucleus of the Latin-American collection of our University.

Brazil alone embraces almost half of the whole of South America and is $1\frac{3}{4}$ times the size of whole of Europe. While the rest of Latin America is Spanish-speaking, Brazil with her population of about 47 millions is the biggest Portuguese-speaking zone in the world. In course of our travels, we could visit only three of its leading centres: Santos, Sao Paulo and the capital city of Rio de Janeiro. There are Historical, Scientific and Geographical Societies in several places with characteristic collections but unfortunately museums of art and archæology are not yet fully developed.

Still one could find interesting things in the National museum and Library, the Historical museum, the Agricultural and Commercial museum, the Military and Naval museum, the National School of Art, the Museum of Retrospective Art, etc., of Rio de Janeiro. Dr. Raul Leita Da Cunha, the learned Rector of the University, offered his full co-operation if the scholars of our Universities wished to exchange their views and publications with Brazilian savants. So my esteemed friends Mr. and Mrs. Raul Pedroza, both artists of great talent, gladly agreed to supply all information about the artistic life of Brazil through their Associação Dos Artistas Brasileiros, which is striving nobly to develop a new creative urge in their national theatre, painting and plastic arts. Music, arts and crafts occupy a very important place in the curriculum of the Municipal University of Rio, the best of its kind and most original, as I was glad to discover in the capital of Brazil.

Latin American art and archæology still wait for a thorough exploration and we hope that the various states would soon combine to develop a co-ordinating body. Meanwhile we get occasionally reports and news through the Pan-American Union of Washington D. C. (U.S.A.) We are also grateful to the American Association of Museums for giving to the public a useful volume on "The Museums of South America." Many of the Latin American museums and societies for

art and archæology publish periodically valuable monographs, bulletins, etc., and we hope these will soon be catalogued as the Washington Association of Museums did with regard to the U.S.A. publications (*vide* Cox : List of Museum Periodicals for the United States, *Museum News*, April, 1935). Museum of Natural History and the Museum of American Indians (Heye Foundation), New York, among others, paved the way, with enormous expenditure, for a systematic collection and study of the vast wreckage of pre-Columbian art of America. The loss due to the destructive operation of religious fanaticism is irreparable and what has been ruined cannot be replaced. When we find to-day the indigenous races dragging a miserable existence in the wilds of Paraguay, Brazil and Bolivia, and yet the handiworks of their ancestors illumining the galleries of a museum like that of La Plata, we are filled with amazement. Founded in 1877 by Dr. Francisco P. Moreno, the Museum of La Plata has come to be the most important representative institution in South America. It has developed several scientific departments for Biology, Botany, Zoology, Geology and Physical Geography, Mineralogy and Petrography, Paleontology, Anthropology, Archæology and Ethnography. The disposition of the exhibits, the reference library and casts and replicas from the museums of Peru, Bolivia, Ecuador, Honduras, Guatemala, Mexico and even

those of Europe, help considerably the visitors to make a comparative study. Recently the prehistoric and protohistoric finds from Patagonia and other areas are being studied and classified. But what the authorities of the La Plata Museum have collected in course of the last fifty years, reflect great credit on them. They are very eager to exchange anthropological and archæological exhibits with our Indian collections and even a few specimens of the extraordinary repertory of vases if acquired in exchange would convince us of the artistic quality of South American ceramics. The analysis of the designs,—realistic and abstract,—materials and colouring of the vases are matters of painstaking research ; and even now, when the race of decorators are dying out, their decorative art creations may serve, for generations to come, as invaluable records of the forgotten history of an extinct civilization, which may be proved to have some remote connections with the culture of the Pacific world.

From Berlin and Paris, London and Dublin, to Lisbon and New York, Rio de Janeiro and Buenos Aires, we find that the Occidental Universities and museums are co-operating intensively to conserve and develop the study of what Mon. Jules Romain, the President of the International PEN, characterized as the Atlantic civilization. Centuries of painstaking research, of collection and conservation of regular official subsidies and

enormous non-official donations and gifts have helped in this noble work of developing the Faculties of Art and Archaeology. Herein the Universities and museums of India and the new Orient would find endless guidance and inspiration in the colossal work lying before them of reconstructing the history of the no less important Pacific civilization and of revitalizing Oriental art and culture which supply, in so many fields, the archetypes and primary urges of Occidental norms and evolutions.

In unravelling the mysteries of this so far unsuspected yet none the less evident interaction of the Atlantic and the Pacific civilizations, the muses of art and archaeology will play the dominant rôles. That is why, while the Royal Institute of International Affairs and the Institute of Pacific Relations are collaborating in the field of current politics and economics, the United States have given a lead in cultural collaboration, through the foundation of first class research centres like the University of Philippines (under Dr. Jorge Bocobo), the Bishop Bernice Museum of Honolulu (under Dr. Gregory) and above all like the University of Hawaii (under Dr. Crawford) which has already developed the Divisions of Chinese and Japanese culture and are going to open a special department of Indian Art and Civilization in its Oriental Institute. Prof. Gregg M. Sinclair, the learned Director of the Oriental Institute who

recently visited the University of Calcutta, made the following remarkable statement :—

“ Some of us feel that western civilization is in dire need of cross-fertilization with the East and that the effect of such cross-fertilization will be as important for the future of our world as was the discovery of Greek and Latin manuscripts in leading to the Renaissance and the great improvement in western culture and civilization up to recent times. That influence, however, seems to have spent itself and now we believe that the only other source is the East.”

The reaction of the East to this new orientation in the outlook of the West is no less significant. History and literature, art and archaeology are being studied with increasing enthusiasm, by many of the rising nations of the New Orient like Egypt and Iraq, Turkey and Iran, as I have shown in a previous section of this book. Similarly there are to be found in China, Japan and India of the Middle and the Far East, a very hopeful awakening of interest in the collection, conservation and study of the patrimonies of art and culture. Japan in course of the last thirty years have given a noble lead in the Museum movement within the country and exploration work abroad. So China is equally enthusiastic as is evidenced by the reorganization of the Palace Museum of Peking and by the recent International Exhibition of Chinese Art in London. French Indo-China and the

Dutch East Indies (which I visited in 1924 on my return from the Far East in 1924) also are showing splendid records in the domain of exploration and research. The materials already accumulated are so copious and interesting that I preferred to present them in an independent volume. "The Monuments and Museums of the Far East" with adequate illustrations.

India as the *traite d' union* between the Near and the Far East, between the Old and the New World, would always occupy a leading rôle in the domain of art and archaeology and recently with the rediscovery of her Indus Valley civilization, India is drawing the attention of the big Universities and research institutions of the world. Unfortunately for India, outside the official organization of the Archaeological Survey of India, the museums and research societies under non-official management, are still in a state of suspended animation if not of positive stagnation as was mercilessly exposed recently by Mr. Markham. A few of the progressive Native States like Hyderabad, Mysore and Baroda are doing admirable work but it seems to be insignificant when placed against the immense field of art and archaeology as yet unexplored in this vast sub-continent of 350 millions. There may be found in India of today chance collections and treasure tombs to excite the rapacity or curiosity of foreigners ; but we are lagging far behind Japan and China,

so far as our museum movements are concerned. In India, a living museum of History and Anthropology, of Arts and Crafts, we must have a systematic and progressive policy to ensure the conservation of our national patrimonies and the intensive study of our pre historic and historic remains. Every cultural organisation of India from the remote rural schools to the colleges and universities should co-operate in this national work of this countrywide exploration, collection and study of the artistic and cultural documents of India. Every province and every large linguistic and cultural unit should maintain a research library and a museum and above all the big Universities should develop, without any more delay, their special museums according to the peculiar nature of their regional collections and specializations of study. Thus Prehistorics and Ethnology, Archaeology and Art, Natural History and Anthropology, folk-arts or village crafts would find naturally their special museums to focuss the attention of the public and help in the final synthesis in studies and research. With the vision of a real pioneer Sir Asutosh Mookerjee inaugurated such a plan in the University of Calcutta and that it has opened the first University Museum in his name is a happy augury and a move in the right direction.

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N.B.—The illustrations Nos. 22-30 are taken from *Kunstgeschichte des Alten Peru*, by W. Lehmann and H. Doering (Ernst Wasmuth Berlin).

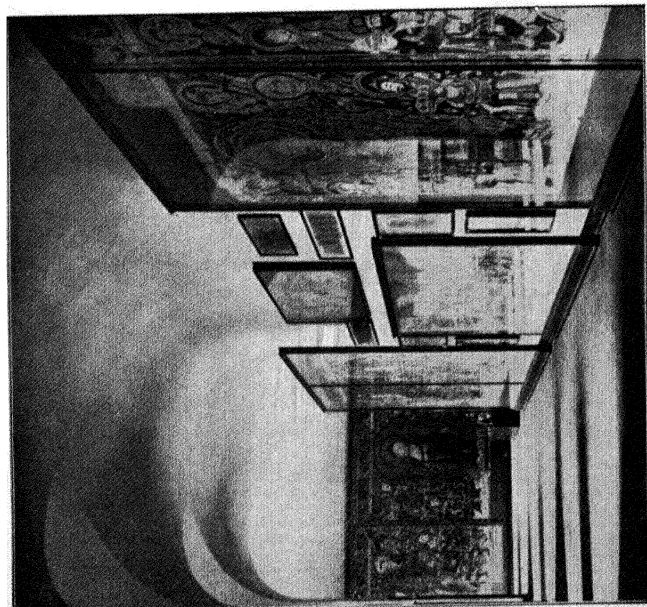


Fig. 1.—Paintings from Central Asia, Folk Museum, Berlin.
(See p. 20).

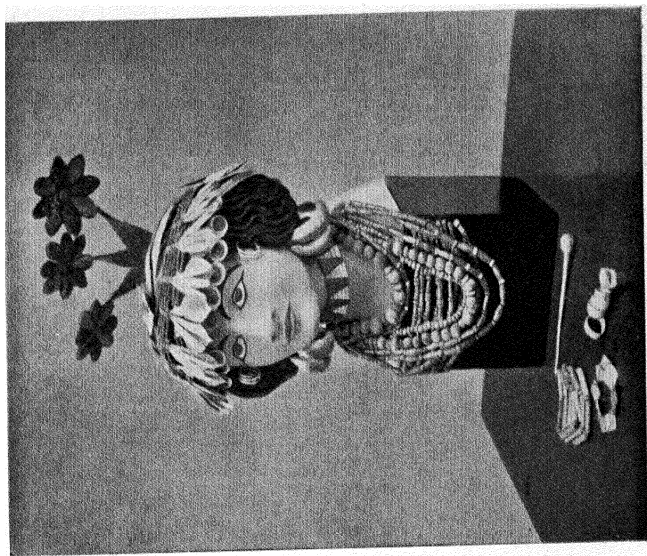


Fig. 2.—Discoveries at Ur : Headress of one of the
women from the Great-Pit, British Museum.
(See pp 20, 77).



Fig. 1.—Rhages Dish, 12th century, British Museum (See p. 25).



Fig. 3.—Fragment of a Hittite Sphinx from Boghaskoi, Istanbul Museum. (See p. 22).

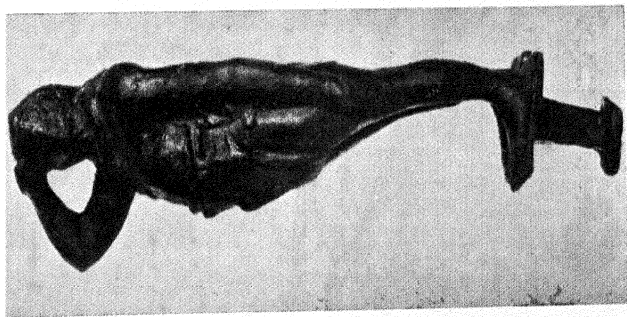


Fig. 5.—Bronze worshipper from Tylissos, at Candia.
(See pp. 40-41).

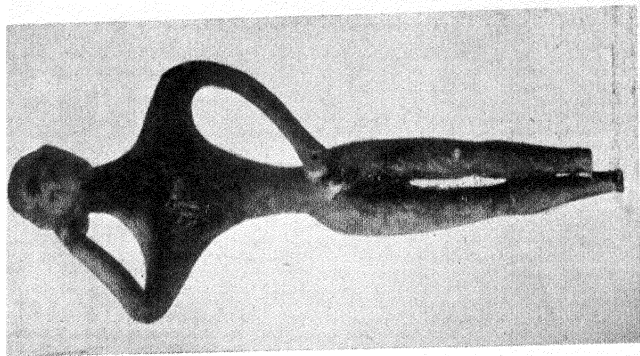


Fig. 6.—Bronze warrior from Athens
(See pp. 40-41).

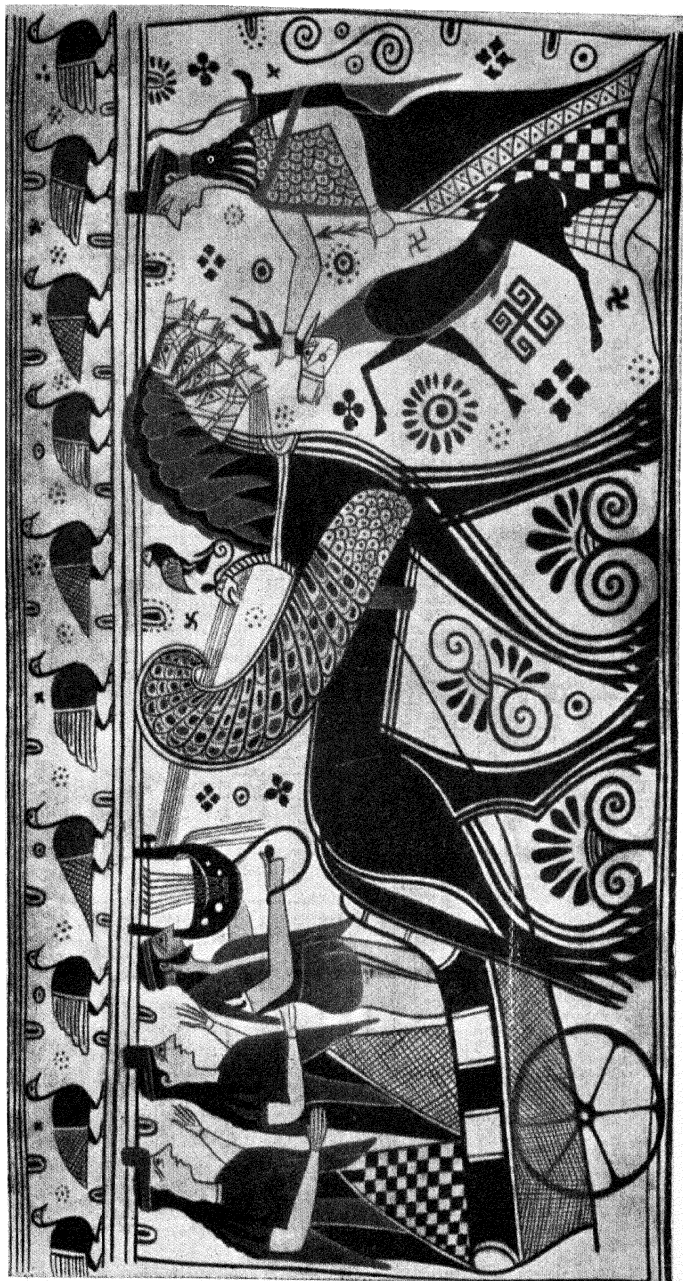


Fig. 7.—Painting on an Amphora, Athens. (See p. 39).

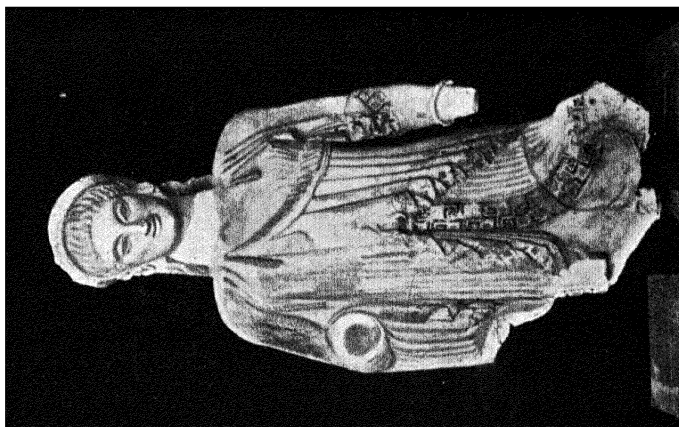


Fig. 9. — Female Statue, Acropolis Museum, Athens. (See p. 40)

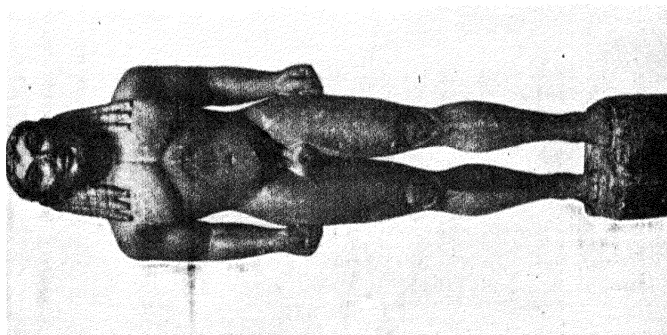


Fig. 8.—Statue by an Argive Sculptor, Delphi (See pp. 40-43).

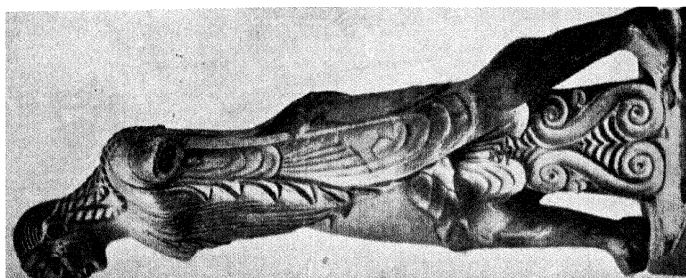


Fig. 11.—Apollo from Veii, Terracotta, Rome (See p. 52).

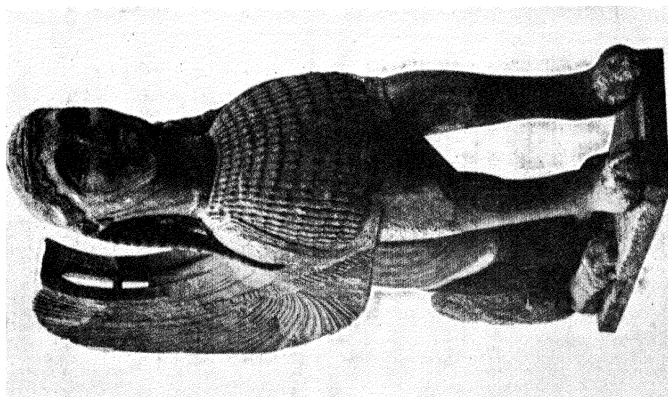


Fig. 10.—Sphinx dedicated by the Naxians, Delphi. (See p. 44).

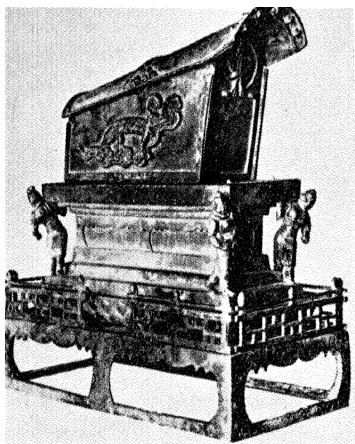


Fig. 13

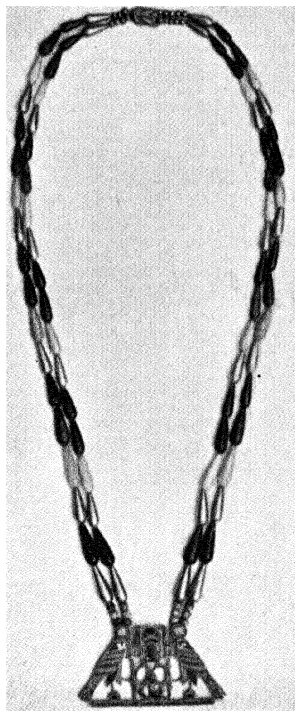


Fig. 12

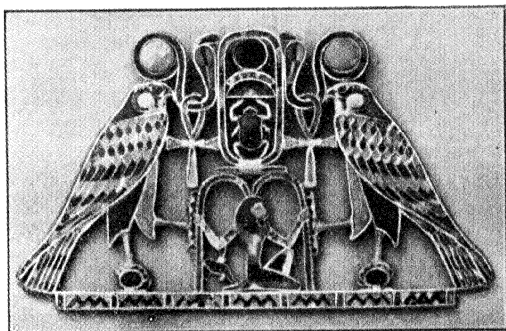


Fig. 12a

Figs. 12, 12a.—Egyptian Jewellery, Metropolitan Museum, New York. (See page 89.)

Fig. 13.—Chinese Shrine, T'ang Period, Metropolitan Museum, New York. (See page 92.)

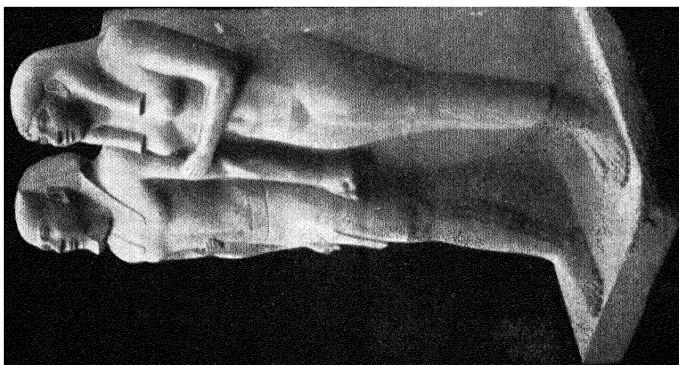


Fig. 14.—Egyptian Statue, Boston Museum.
(See page 94).

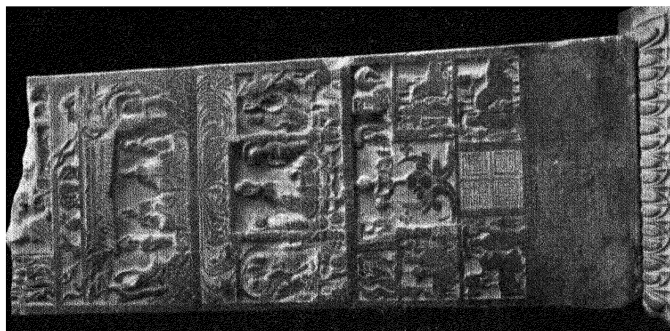


Fig. 15.—Chinese Votive Stele, dated 554 A.D., T'oston Museum.
(See page 96).

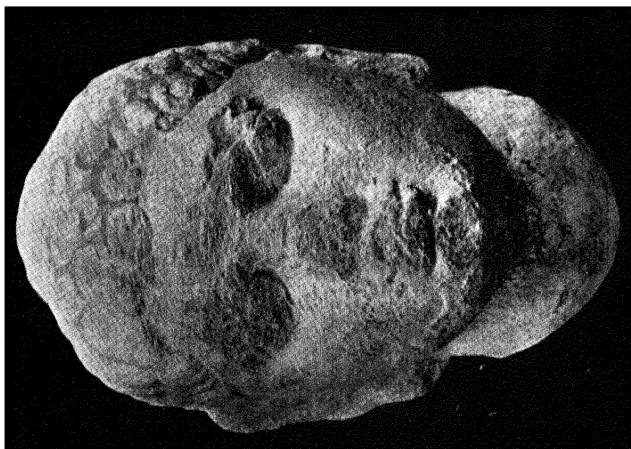


Fig. 16.—Head of Buddha, Amarāvati, Peshawar Museum.
(See page 96).

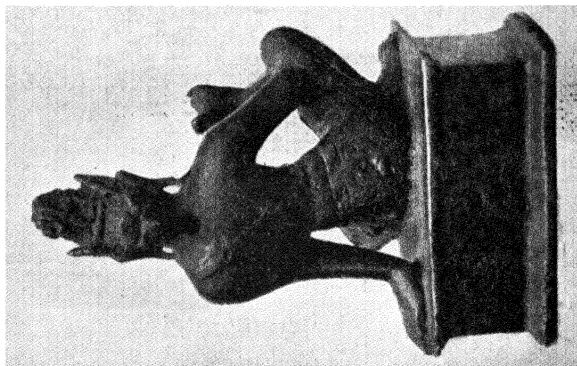


Fig. 17.—Bronze Avalokiteśvara, Ceylon, Boston Museum.
(See page 97).

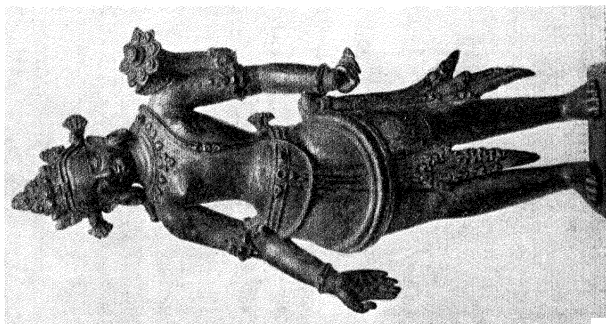


Fig. 18.—Copper Bodhisattva, Nepal, Boston Museum.
(See page 97).

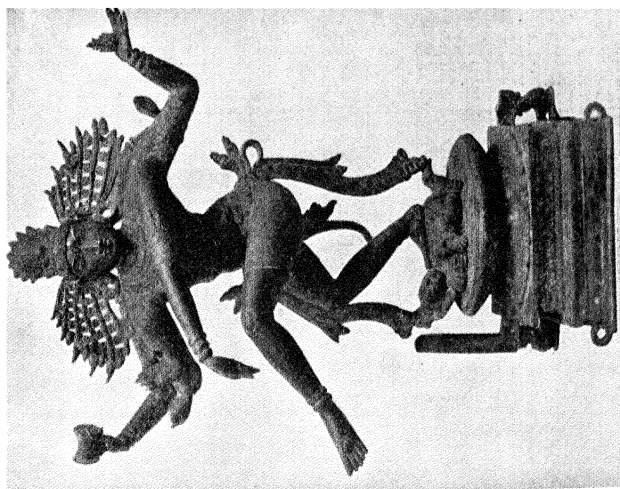


Fig. 19.—Siva Natarāja, South India, copper,
Boston Museum. (See page 97).

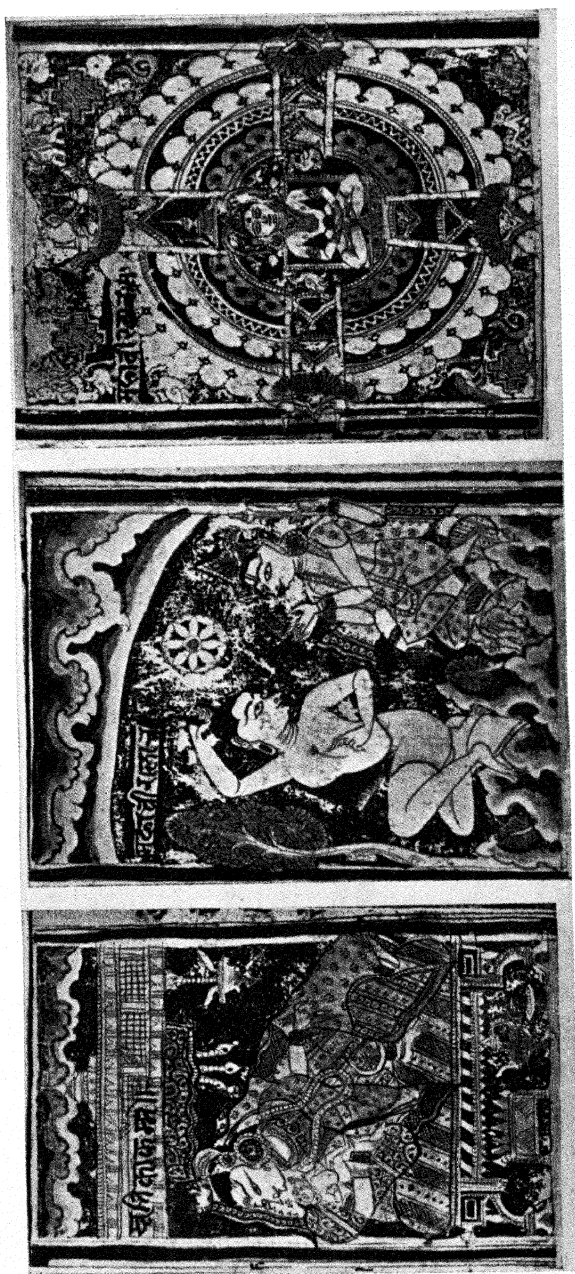


Fig. 20.—Gujarati Jain Manuscript Painting, 15th century, Boston Museum. (See p. 97).

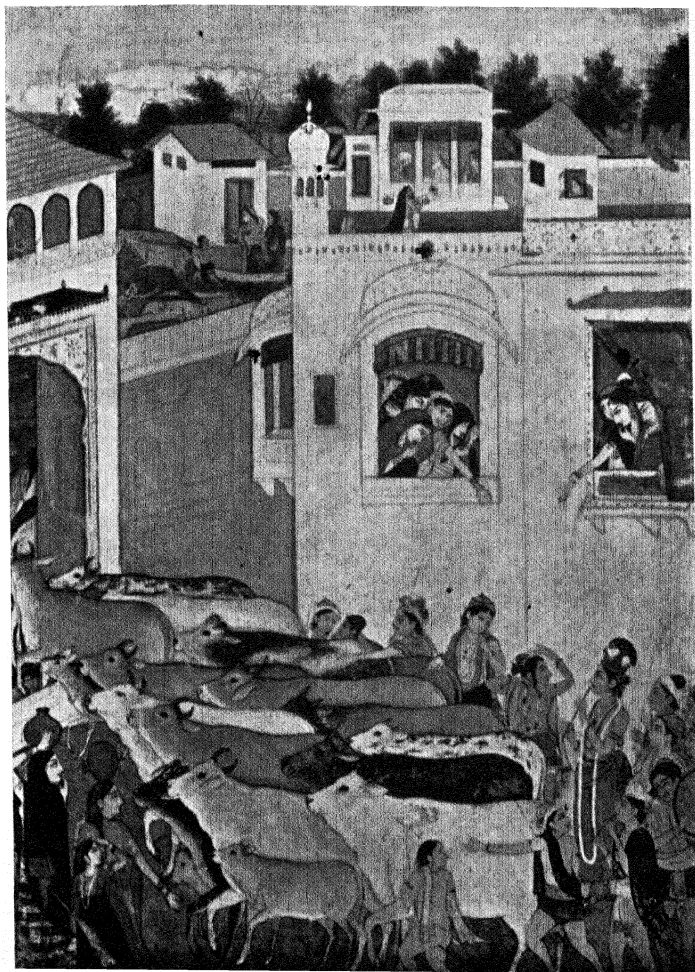
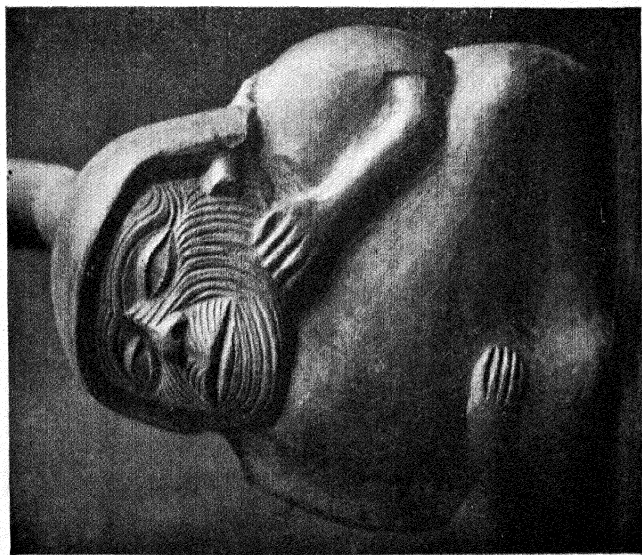
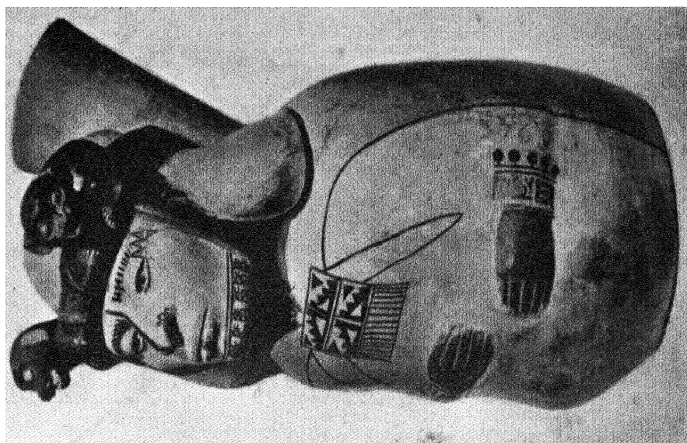


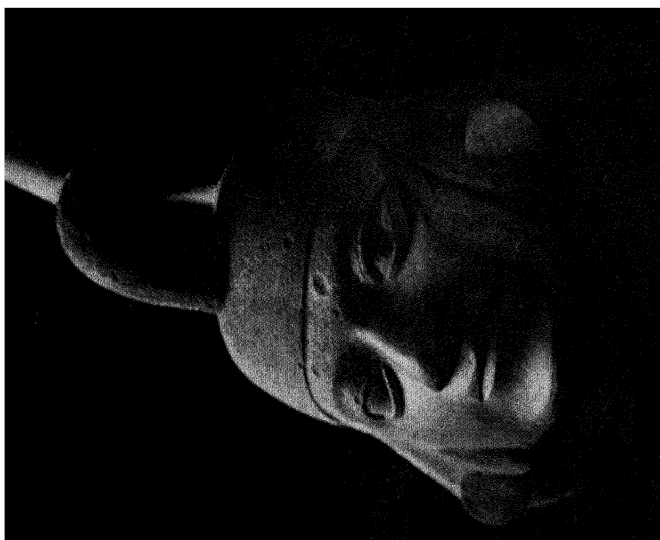
Fig. 21.—Kangra Painting, 18th century, Boston Museum. (See p. 97).



Figs. 22, 22a.—Peruvian pottery (racial types) from Chimibote.



Figs. 23, 23a—Peruvian pottery (racial types) from Valle de Chicama.



Figs. 24, 24a—Head designs from Chicama, Peru.

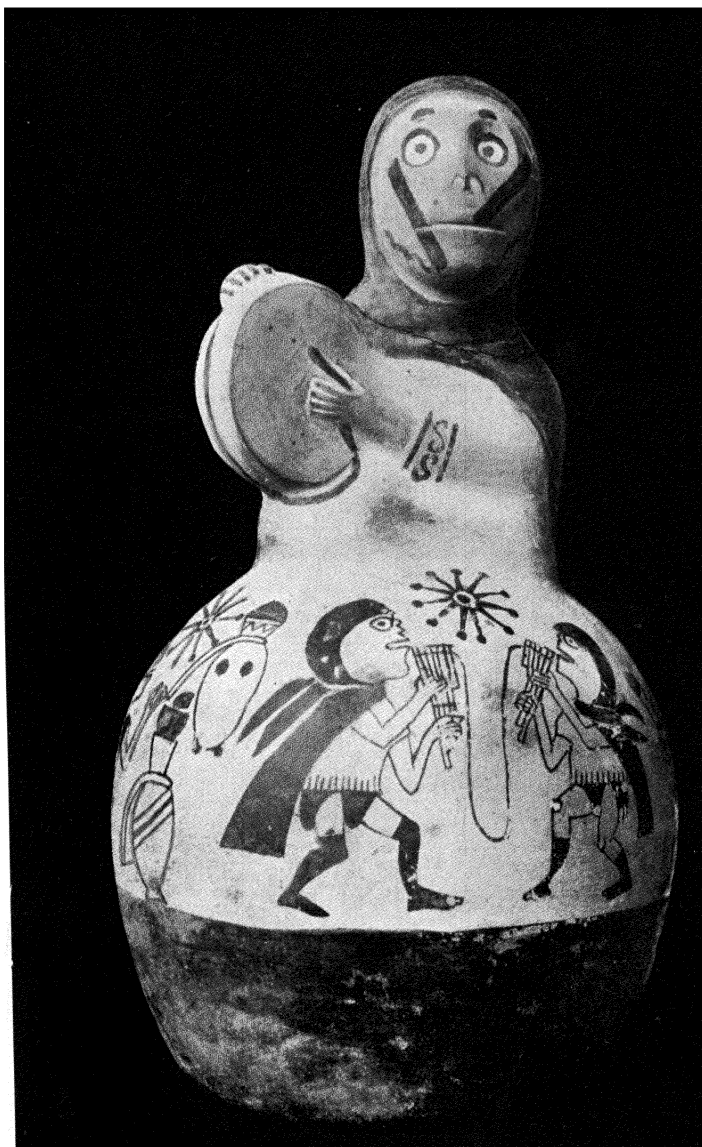
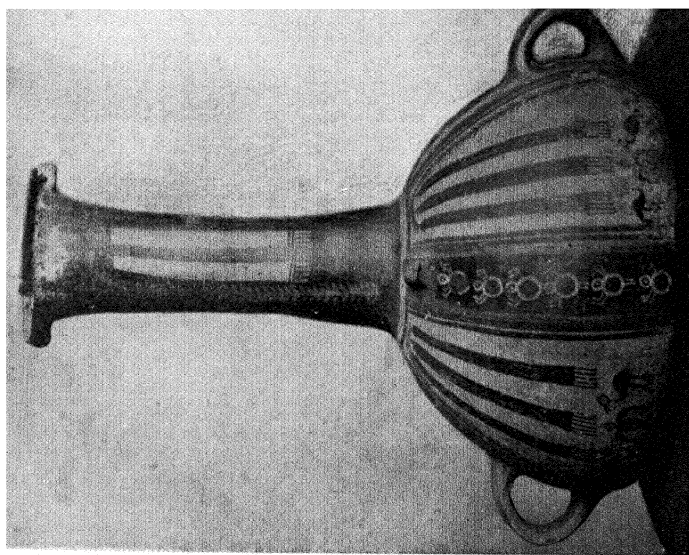


Fig. 25—Pottery (musical motifs) from Trujillo, Peru.

Plate XVII



Figs. 26, 26a—Peruvian pottery (geometrical) designs.



Figs. 27, 27a—Amphore vases from Cuzco, Peru.

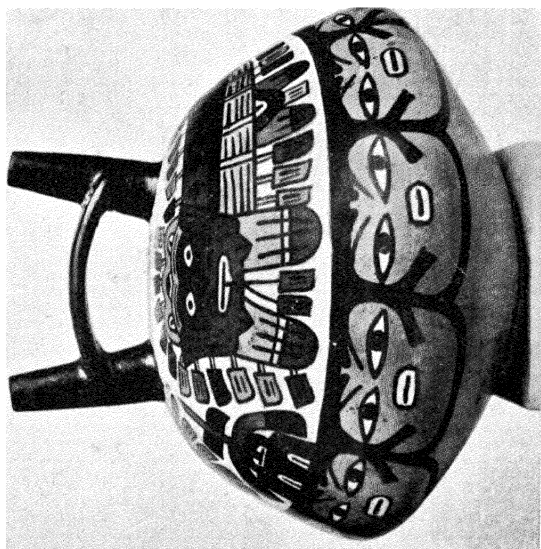


Fig. 28—Polychromatic design on Inca pottery.



Fig. 29—Poncho textile designs from Peru.

