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# INDIAN ART AND LETTERS

NEW SERIES. VOL. V. NO. 1. FIRST ISSUE FOR 1931

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FIFTEEN ILLUSTRATIONS



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# INDIAN ART AND LETTERS

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NEW SERIES. VOL. V. NO 1

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## A JOURNEY THROUGH INDOCHINA\*

BY HER HIGHNESS PRINCESS ACHILLE MURAT

[See illustrations A to F at the end of the present issue.]

IN introducing the lecturer the French Ambassador paid a generous tribute to the work of the India Society in making better known the artistic splendours of Indochina and tracing the connection between that country and India in their sculpture and monuments. He welcomed the close collaboration that existed between the Society, the Association Française des Amis de l'Orient, the Musée Guimet, and the Ecole Française d'Extrême Orient, which was greatly appreciated by his own countrymen.

The Princess Achille Murat then gave her lecture, which was illustrated by an excellent cinematograph film.

After taking us through the fine modern city of Saigon and up the basin of the vast Mekong river, which covers an area twice the size of France, we were shown enough of Phnom-Penh to obtain an impression of its curving-roofed pagodas and to watch the modern apsaras rhythmically performing their ancient dances—the last

\* Summary of a lecture illustrated by a cinematograph film delivered in the Hall of the Royal Geographical Society on Wednesday, January 7, 1931, His Excellency the French Ambassador presiding

link of the Cambodian kings with the rites and past splendour of Angkor. Next we were introduced to the wonderworld of Angkor, the modern name for Yaçodhara-pura, at one time the capital of the Khmers, whose contacts with India from the third century A.D. until the sudden collapse and disappearance of the great Khmer Empire in the middle of the fourteenth century are so clearly traceable in their magnificent monuments. Through the unremitting labour and application of successive French scholars these have been brought to light out of the jungle wilds in which not only temples or stupas, but whole cities, had become overwhelmed.

Nothing, perhaps, was more illuminating in the film which unrolled itself to the bright accompaniment of the lecturer's clear, eloquent, and humorous tale than the impression of the devastating grip of jungle growth on the immense ruins of an ancient civilization. Particularly interesting to members of this Society who have had the pleasure of hearing M. Victor Goloubeff's lecture was it to see in progress some of his magnificent work in bringing to light so many of these treasures. One was thus enabled to gain a better appreciation of his fine, arduous labours than his own modesty had previously rendered possible.

Thus, as the lecturer said, the old Cambodian prophecy that Angkor would be rebuilt by strangers has partly been fulfilled. To rebuild Angkor would have been a crime, but it was absolutely necessary to strengthen the ruins, check the advance of the encroaching jungle, and restrict the religious zeal of the natives, who did more harm than good by their unenlightened efforts at restoration.

Of the history of the Khmer people comparatively

little is known. There are few documents which record it, and these are mostly in the form of stone inscriptions. It is surmised that towards the third century A.D. priests, merchants, and exiles from India settled in Southern Indochina, where they founded a number of small states, governed according to Hindu traditions. These Hindus probably established castes for their followers and perhaps for a few local chiefs, while the mass of the annexed tribes were reduced to the position of the inferior castes.

One of these small states prospered and grew until it reached its zenith towards the ninth century, when the King Yaçovarman founded a capital which he called Yaçodharapura, which later came to be known as Angkor. Suddenly, towards the middle of the fourteenth century, the great Khmer Empire, rather mysteriously, collapsed and disappeared, probably in consequence of a long period of warfare with the neighbouring Siamese. At any rate a large part of Cambodia was annexed by Siam; Angkor was abandoned, and the very existence of the great capital city was completely forgotten. The dead city lay asleep in the jungle until, towards the close of the sixteenth century, a hunted rhinoceros led its pursuers—a party of natives—to the doors of Angkor Vat. The temple soon became a favourite place of pilgrimage among the natives. No Europeans, however, reached it, though two vague references are made to it in the seventeenth century in the writings of two missionary priests, who refer to it as “a very old and renowned temple.”

It was not until 1861 that the marvels of Angkor were disclosed to the world by the French explorer Henri Mouhot. The once brilliant capital was a forest

The town is encircled by eight miles of tall laterite walls, pierced by five strangely impressive gateways. Each of these monumental gates is reached by a causeway which spans a broad moat, now almost entirely dried up and filled with vegetation. The so-called Gate of Victory has a causeway bordered on each side by a stone balustrade shaped like an enormous snake. Two rows of giant stone figures, representing gods on one side and demons on the other, hold up the snake, the sacred Naga who proudly spreads his nine heads to challenge all those who enter the city built by his children. The Naga is looked upon by the Cambodians as the ancestor of their race, because Klambu, the founder of the Khmer race, was supposed to have married the daughter of the king of the Nagas.

The restoration of this causeway was among the most difficult tasks of the *École Française d'Extrême Orient*. The centre of Angkor Thom is occupied by the Bayon, a temple built towards the end of the twelfth century by King Jayavarman VII. The Bayon is the most picturesque and wildly fantastic of the whole Angkor group. It has forty-two towers, each carved with four huge faces of a god, ten feet or more in height. The gods' eyes, worn by the tropical torrential rains, seem half closed in mysterious thought. More enigmatic still is the smile on their lips. These faces, formerly believed to be images of Siva or of the four-headed Brahma, have now been identified as representations of *Lopeçvara*, the Buddhist god of Mercy.

Other remains of bygone splendour are the famous Terraces, even though nowadays they are overgrown with trees of bewildering height, where playful monkeys jump from branch to branch and gem-like parrots rest in

their noisy flight. The splendid elephant frieze which decorates part of the Terraces displays a grand hunting party. The almost life-size animals bearing kings and princes on their backs crash through the jungle, tearing at trees and lianas with their supple trunks, crushing a tiger or strangling a rhinoceros.

The Angkor group is the best known among Khmer monuments, but it is far from being alone of its kind. The Commandant Lunet de la Jonquière, who made an inventory of Khmer monuments, noted over 900 buildings in the forests of Cambodia, Laos, and Siam, and others are being discovered every year.

Then the film returned to present-day scenes and showed stately processions of Buddhist bonzes or monks, solemnly moving towards their temples or swarming up the steep steps at Angkor Vat. These bonzes are one of the characteristic features of the Cambodian landscape. They are to be met everywhere, for there are over forty thousand of them in the kingdom. Most young Cambodians spend a few years as novices in a bonzery ; this forms part of their education. One never tires of watching the holy men as they go by with noiseless tread, clothed in glowing yellow and orange draperies which they wear like Roman togas. Often they are followed by youngsters dressed like their elders, who carry sunshade or begging-bowl. These glimpses of the human life which link the present with the past were not among the least interesting features of the lecture.

Of the interior of Laos, its primitive but hospitable and kindly people, of quaint customs and thrilling scenes, of beautiful landscapes and strange habitations, the lecturer gave interesting descriptions and illustrations.

In conclusion the lecturer referred to the French

Colonial Exhibition in Paris, at which there is a full-size copy of the sanctuary of Angkor Vat, which will contain priceless specimens of Cambodian and Annamite art. Cambodian dancers from the Palace at Phnom-Penh will introduce to the West the grace and splendour of their traditional dances. There are also pagodas from Annam, quaint villages from Laos, and many other interesting objects from those wonderful countries as well as from all other parts of the far-flung French Colonial Empire.

Mr. John de la Valette (Vice-Chairman of the Society), in expressing the Society's thanks to the lecturer for her interesting paper, which had stimulated the keen interest of the audience, paid a tribute to the support which the Society had received in its work both from the French Ambassador, Monsieur de Fleuriau, and from the authorities in France and Indochina. The India Society welcomed this co-operation, which tended to bring closer together all those, whether in England or France, in India or Indochina, who were working to make better known the great contribution to the civilization of the world derived from Asia, and in which Indian religious ideas and artistic concepts had played and still play such a conspicuous part. In this connection he welcomed the forthcoming French Colonial Exhibition, which would offer to the Western world a splendid means of obtaining a better insight into the value of the French colonies in the artistic sphere of their activities.

## A NEW MUSEUM OF INDIAN ART AT BENARES

BY O. C. GANGOLY

IN India, where the numerous temples as living centres of religious cults and culture, with their frescoed corridors and sculptured galleries, very creditably perform the educative rôles performed by museums of art in other countries, secular collections of art were unknown until a decade ago. The official Government museums in the various provincial capitals were set up as convenient storehouses to preserve the relics of historical and archæological monuments which chance discoveries brought to light. In this way the Museum of Lahore, the Provincial Museum of Lucknow, the Museum of Madras, and the Imperial Museum at Calcutta came into existence. Frankly, these official institutions did not pretend to play any educational rôle, and stood by themselves, in their splendid isolation, without any contact whatsoever with schools, colleges, or universities. The organization of the Department of Archæological Survey of the Government of India led to the setting up of a series of local archæological museums in close proximity to the sites of excavations, the finds from which were conveniently housed in these local storehouses of antiquities. Of this class the most typical is the famous museum at Sarnath, where the remarkable capital of a Mayurian lion-pillar was discovered. In the wake of these official storehouses came a remarkable museum set up by private effort and

personal donations, unconnected with any official co-operation. This is the famous Museum of the Varendra Research Society of Rajshahi, in East Bengal, specializing in the collection of sculptures and other relics of the Pala and Sena school. This museum was the first private endeavour with a distinctly educational rôle, and it published and continues to publish scholarly monographs on the various phases of the history of Bengal as recovered from stones and inscriptions. Frankly, again, this museum did not assume any rôle of artistic education except in an indirect way, its principal and primary intention being to initiate researches to recover accurate data for reconstructing the history of Bengal from old documents and relics. It was given to Rai Krishna Das, a scion of an old aristocratic family of Benares, the holy city on the Ganges in the United Provinces, to found the first Museum of Fine Art devoted exclusively to the acquisition and presentation of the selected masterpieces of Indian fine art, as revealing the soul of old India as it has expressed itself in the creative forms of its graphic arts. The collection was slowly built up in the course of over twelve years on a basis of rigorous and fastidious selection of the finest available examples of each period, the idea being to allow any period to go unrepresented instead of presenting it with a mediocre specimen. Thus the early schools of Mayurian and Sung sculptures are quite unrepresented, while the Mathura school is very creditably represented by an example of unique quality, which very characteristically epitomizes the best achievement of a native indigenous school contemporary with the exotic school of Gandhara sculpture, which it easily outshines in its originality, in its vigorous vitality, and in its naive and spiritual grace. The lovely caryatid, here

reproduced (1), is said to personify the Indian Goddess of Fortune. It is the decoration on a pillar, a fragment of an architecture of an old temple, and illustrates incidentally the intimate manner in which sculpture has developed from architecture. It is impossible to indicate all the leading items of this rich treasure-house, but the section devoted to painting is particularly rich in works of the Moghul (2) and the Hill school of Kangra (3), a later and a brilliant phase of Rajput art. The miniatures of the Imperial Studios of Delhi, which Akbar the Great founded on the models of the Persian school, soon outgrew its Indo-Persian character, and in the following reign of Jahangir attained local and indigenous character, quite distinct from the Persian manner. Moghul painting in its best phases is well represented not only in characteristic single portraits and studies, but in numerous anecdotal and large compositions, many of peculiar and unique interest. The native Indian traditions of painting, surviving vigorously in distinctive phases and forms right up to the advent of the Moghul Emperors, were curiously confused, a decade ago, with the exotic art of the Moghul era, and it was given to a great Indian connoisseur, Dr. Coomaraswamy, to discover and demonstrate the original character of the local schools of Indian painting, which flourished up to a very late time—away from the influences of the Moghul courts—in the actual Indian atmosphere of socio-religious ideas prevailing in the life of the people in large tracts of Rajputana and Guzerat, in the distant culture centres of Udaipur, Jaipur, Bundhelkund, and in various centres of Guzerat. These native Indian schools were the direct descendants of the old Buddhist frescoes, which continued in novel and changed forms in various local and provincial dialects of Indian

painting. In their latest phases they survived in the brilliant efflorescences of the Hill schools, in which they preserved a strong Hindu feeling intimately connected with the old religious culture of India, which found very picturesque expressions in the captivating miniatures of the Chamba, Basholi, Jammu, and the Kangra schools. The new Museum at Benares is particularly rich in examples of the Chamba and the Kangra schools, two of which, "Girl in a storm" (4) and "Birth of Ganga" (5), are here reproduced. A brilliant series of miniatures from the brush of Sailendra Nath Dey, a talented artist of the new movement of the Tagore school, brings the collection up to date (6), and covers practically the whole history of Indian painting in its many ramifications and developments. In ancient times the visual and the graphic arts have played the valuable rôle of disseminating culture through a medium other than that of literature; and in the present state of illiteracy in modern India the graphic arts are the only effective substitute and efficacious means of culture and education. And from this point of view the rôle of a Museum of Art, properly planned and organized, is one of peculiar significance in the field of general education. This was particularly emphasized in the opening address: "The Fine Arts provided the cheapest and easily accessible medium of education and culture, the *lingua franca par excellence* of ancient India. A walk round the sculptured galleries of the cave-temples of Elura could give one in an hour's time an education in *puranic* lore which the literary scholars would take years to gather from the eighteen *puranas* of the Indian sages; the animated and chiselled walls of Boro-budur and the painted cloisters of Ajanta easily conveyed to multitudes of illiterate

pilgrims knowledge which was inaccessible to them through the written books of the learned monks. In this sense, a Museum of Art is a cheap and popular *university for the illiterate*, where all and sundry may gather knowledge without tears, and attain culture without strenuous efforts." It is hoped that the foundation of the first National Gallery of India, the Bhārat Kalā Bhavan (Indian Museum of Art) at Benares, the rich repository of Indian national culture, will be regarded as the symbol and monument of the will of modern India, to live and develop a life of cultural independence, and that it will inspire modern Indians to unfurl from the top of the spires and the pinnacles of this new temple of old Indian art the holy banner of a new æsthetic and spiritual emancipation.

# THE MAYO SCHOOL OF ARTS, LAHORE

BY LIONEL HEATH

[See illustrations 7 and 8 at the end of this issue.]

When Lockwood Kipling, C.I.E., first came to Lahore in 1875 from the School of Art in Bombay, it was to be the first Curator of the Museum, and the first Principal of the Mayo School of Arts, then in process of foundation as a public memorial to Lord Mayo. Both institutions were then housed in one small building on the Mall, where the Market now stands, next door to the present building which was designed by Lockwood Kipling and a member of his staff, Sardar Ram Singh, and was built in 1875.

Lockwood Kipling must have been a man of great personality and wide sympathy, for his doings and sayings live to this day in the school amongst all who knew him. Especially do his students, some of whom are now members of the staff, remember his teaching and often quote his enthusiastic methods, impressing upon his pupils the fact that the pencil is the only tongue an artist requires.

His reign as Principal has left a mark and given to the school a reputation and a tradition that has put it in a notable position among Indian art schools, which position it has maintained thanks to the artistic enthusiasm of successive Principals.

An Indian art school has no prototype in Europe. Its primary object is to encourage and promote good design, decoration, and construction in all the decorative or applied arts amongst the artisans and craft workers.

For many years the Mayo School of Arts was forced to take the illiterate sons of craftsmen and to teach them the three R's in the vernacular, side by side with the simple crafts of wood-carving and copper-smithy, with which the school opened. It soon became the centre of all artistic activities in the province, and rapidly expanded to include architecture, building construction, and even engineering for some years, as part of its teaching functions. Many buildings in Lahore and outside stand to its credit, and are still monuments to its sound principles of design and construction, while many more owe their interior decorations and fittings to the work of the school.

Such a past is well worth living up to, and long may it continue to inspire a like excellence in the future.

Progress in education and the constructive arts now absolve the school from taking illiterate boys and educating them, and from undertaking major works or manufacturing, but its activities in the direction of teaching the practical crafts have greatly expanded.

The Punjabi artisan is a versatile and clever craftsman with an artistic tradition behind him ; he is also very poor and quite out of touch with modern progress. The work of the Mayo School of Arts now lies in the direction of taking the educated sons of artisans, giving them a bare maintenance stipend, and training them in design and modern methods of construction with modern tools and machinery, and helping them to adapt their traditional crafts to modern uses. To achieve these objects a boy from his entrance into the school goes through the whole process of learning to draw, to design, to estimate costs, to lay out the work, to construct, decorate and finish it. Whether it is cabinet work, lacquer work, copper and silver smithy, blacksmithy, jewellery, book-binding,

modelling, or decorative painting, he is taught the complete craft and practises it from A to Z himself.

It became evident that such a system of training had obvious weak links. The student saw the end of his work, but he did not see its value. It was found that when he returned to his father he soon deteriorated, because his father saw no need for and had no demand for such a standard of work. Thus two objects had to be achieved—the direct training of the working craftsman and a means of ensuring the students maintaining a high standard.

The school has achieved these objects by having opened eight years ago the Punjab Arts and Crafts Depot, which buys from the craftsmen their best products and provides them free with new designs and samples of completed objects therefrom made in the school in every branch of the decorative arts; which objects form a standard of workmanship and a permanent connecting link between the workman and the school. The school then acts as a selling agency and the source of a constant supply of new ideas. The school works for the craftsman and has a close contact with the buyer. The result is a remarkable improvement in cottage industries and in the workers' prosperity, and gives a big incentive to the student to produce work for selection as samples to be sent to the craftsmen all over the province.

Although the Mayo School of Arts has ceased to undertake big construction or decorative jobs, it still acts as a standard to which the *bazar* worker has to aim. If the Government architect requires wrought iron gates the school makes one as the sample; if a museum has to be fitted the school designs and makes a unit; if carving or panelling is wanted in a public building the

school makes a capital, base, pillaster, and carved panel. The students and staff are, by this means, always in touch with commercial and artistic problems in practical construction, and, while never competing commercially with the craftsman, they are a permanent influence and stimulus to him.

It will be seen that to accomplish the aims the school has set itself it must have the best craft teachers obtainable and the most up-to-date workshops, and above all the closest possible supervision on the part of the controlling officers. The illustrations to this article give some idea of the workshops which house and train the 250 students now in the school.

The School of Arts is supported entirely by the Punjab Government at a total cost of one lakh of rupees per annum, or about £7,000, against which fees and sales bring in about £500 only. The Arts and Crafts Depot, which is treated as a separate section under commercial conditions, is not self-supporting, owing to the small profits it charges over cost of goods and its highly qualified staff, but it repays to Government salaries, rent, interest on capital, and all other overhead charges, so that the net loss is infinitesimal, and its returns in the increased prosperity of the craftsman is very considerable.

The Principal of the School of Arts has up to last year not only been the curator of the museum, which is one of the largest of the provincial museums with 500,000 visitors a year, but he has also been the inspector of some twenty-five industrial schools all over the province. A special officer has now been appointed curator, under the control of the Principal, and another has been appointed Inspector of Industrial Schools. These schools, which have made giant strides during the last

year or two, form the source from which most of the students of the School of Arts are recruited. As an industrial schoolboy passes out after eight years' education and practical manual work in wood or metal, he joins the art school with a considerable amount of technical skill, this, with a three years' course in the mother institution, enables him to set the high standard of work to the provincial craftsman which is required of him

I think I have shown in the above account of the system of training in force in the Mayo School of Arts not only that there is no prototype of such a school in Europe, but also that the Punjab has faced the necessity of giving the traditional craftsmen of the province an incentive to progress in a serious manner and has set a course that with continued effort should bring back to them some of the pre-eminence they used to enjoy and to which they are fitted by character, tradition, and physique.

# THE POETRY OF SIR MUHAMMAD IQBAL\*

BY DR. MULK RAJ ANAND

## I

A RENAISSANCE has been taking place in the East, a renaissance social, political, and intellectual. Muhammad Iqbal is one of its foremost champions. A great poet, and a profound philosopher, he has been indirectly responsible, not only for a prodigious share in strengthening the backbone of the Indian literary and national revival, but also for supplying to Turkey, Persia, Egypt, Afghanistan, Arabia, and almost all Muslim societies, the inspiration and the fecundation of a poetic-philosophic consciousness, during the process of their regeneration.

Iqbal was born in 1876 at Sialkot, Punjab, into a middle-class Muslim family of strong sufi-istic tendencies, a fact which is significant in view of the influence on him of Maulana Jalal-ud-Din Rumi and other mystical poets of Persia. As a child he attended a local Government school at Sialkot, and had the good fortune to sit at the feet of an old refined Persian and Arabic scholar *Shams-ul-Ulema* (the Sun of the Learned), Maulana Sayyid Mir Hasan, who, like a few other old-world people, was carrying on the traditions of Mughal culture in the India of the Victorian age; and it was under the tutorship of this kindly sage that there was kindled in the poet the love of Persian literature which is the conspicuous feature of his mature writing. Like most

\* Summary of a lecture delivered at the Hotel Rubens on Monday, April 20, Sir Francis Younghusband presiding.

Indian youths of his day, Iqbal also read voraciously in Ghalib, Zok, Mir, Hali, and other Urdu poets who had already built up a vast body of poetical literature on the débris of the new language which had grown up in the mixed camps of Mughal civil and military life. It seems that it was his study of these poets that first inspired him into writing poetry himself, for he is known as a boy to have sent some of his verses for correction to Nawab Mirza Khan Dag Dihlawi, the then greatest Hindustani poet and sometime tutor to the Nizam of Hyderabad, which that illustrious poet laureate returned with the remark that there was not much room for correction.

The fine efflorescence of Iqbal's genius did not appear, however, till he came as an undergraduate to the university town of Lahore; for here in the seething atmosphere of student life he had increased facilities for social intercourse and wider experience of things, and the bud bloomed forth into a full flower at the magic touch of knowledge. From the very beginning of his career, probably on account of the sufi-istic atmosphere which surrounded the home of his parents, Iqbal had been acutely interested in philosophical speculation. On coming to Lahore, he sought naturally the guidance of the late Professor Sir Thomas Arnold, the celebrated Orientalist who had come to teach at the University of North India with the reputation of a scholar deeply interested in Islam, and as one who had already stimulated many an Indian intellect to the study of Eastern thought and culture at the Muslim University of Aligarh. That guidance was unstintedly placed at his disposal, and Iqbal's poem to Arnold is an eloquent record of his indebtedness to this learned and lovable teacher.

It was at this time, about the beginning of the twen-

tieth century, that Iqbal's poetic activity really began, for it was on coming to Lahore that he uttered those exquisite lines :—

Divine grace the dew of remorse has gathered,  
Thinking them pearls, as they studded my forehead,

which attracted the attention of the cultured world towards him. Nawab Sir Zulfiqar Ali Khan of Malerkotta has paid a glowing tribute to the poet in his comment on these lines :—“ In one sublime verse the poet depicts the angelic sanctity of a soul after its resurrection. How the divine love rejoices to see the ennobling virtue of remorse. Supremely exquisite is the analogy of drops of perspiration to pearls whose purity resembles the chastity of awakened conscience. The poetic euphony which embellishes the dignity of the human soul with incomparable vesture lays claim to be enjoyed as a free work of art.” It is said that many a poet and critic thought of laying down their pens in defeat when they heard that the author of this verse was a young man newly arrived at Lahore, and they unanimously proclaimed the coming into the field of Hindustani poetry of the greatest force since Ghalib.

From now onwards Iqbal frequently began to be dragged by his college friends to *mushairas* (poetical festivals that are held every now and then all over northern India), and he began to write more consistently than he had done during his schooldays at Sialkot. At one of these *mushairas* he read his well-known poem on the *Himalayas*, written under partly English and partly Persian influences, and his reputation emerged from its first stronghold in the hearts of the student community to become a national name. The strong flavour of

patriotism that distinguished it had struck a new note in Indian poetry. Added to this was Iqbal's powerful lyric gift. The *Himalayas* captured the tongue of the nation, so that, like many of his later songs, notably the one about India which has become the Indian national anthem, it spread throughout the length and breadth of Hindustan with the rapidity and intensity of a cyclone, and the lanes and alleys of village, town, and city resounded with the echoes of little boys and girls, who ran about wildly singing it in deafening choruses. Iqbal was at once greeted as the foremost prophet of the national awakening.

Looking at the first authentic period of Iqbal's poetic activity, which begins about 1901 when he came to Lahore, and lasts till 1905 when he sailed for England to prosecute higher studies there, one finds that although the English and Persian influences so peculiarly noticeable in the poem on the *Himalayas* are not perfectly assimilated, the poet has already achieved that mastery of conception and expression which is the seal of finality in art. Already there is a throbbing, palpitating rhythm in his song, already he marches with a majestic dignity, with his gorgeous golden power of thought beautifully in tune with his silver speech, so that this his first utterance is, I think, also his noblest; nowhere else except in his later Persian verse does he rise quite so high. No doubt many of these poems are expressly stated to be written on English models—for instance, *Hamdardi* (Sympathy) is fashioned on Cowper, *Pram-i-Subha* (The Message of the Morning) on Longfellow, *Ishk aur Mot* (Love and Death) on Tennyson, *Rukhsat-i-Bazm-Jahan* (Farewell, O World) and *Ek Pahar aur Ek Gulehri* (The Squirrel and the Mountain) on Emerson; but such is the

charm, the loveliness, of that extravagant metaphor and imagery which in the true Oriental manner breaks, as it were, the limits of space and time in its fantastic flights, that one sits caught and imprisoned in the meshes of his exquisitely melodious harmony, careless as to the sources of his complicated rhythm.

In one of his Urdu poems (a prayer of the poet uttered at the pious moments of dawn, to breathe the secret of his newly awakened consciousness) the words of the song are so beautifully woven on the chain of music that it has become a sort of rosary to many of his admirers, in telling which they lose themselves in the realms of the boundless joy. Who would not lose himself by saying such a prayer as this:—

When the world-illuminating Sun  
Rushed upon night, like a brigand,  
My weeping bedewed the face of the rose,  
My tears washed sleep away from the eyes of the narcissus,  
My passion waked the grass and made it grow . . .  
My being was an unfinished statue,  
Uncomely, worthless and good for nothing  
Love chiselled me , I became a man  
And gained knowledge of the nature of the Universe,  
I have seen the movement of the sinews of the sky,  
And the blood coursing in the veins of the moon.

Iqbal's early success depended, however, not only on the delicacy and refinement of his musical sentiments, but on his attempting to perform another remarkable feat. He is trying to enrich the poor vocabulary of Urdu by introducing into it the touching metaphors and the tender images of Persian as well as of Punjabi and other Indian dialects. He is seeking to mould Urdu into shape, to modernize it because he dreams of a national India possessing a national language. In one of his

verses he draws a true picture of the state of Urdu of his day :—

The comb seeks still the locks of Urdu to tame,  
This wild-hearted moth still burns on the flame,

and in his homage to the spirits of Ghalib and Dag, the last two greatest names in Indian poetry, he consciously proclaims himself their true successor, imposing on himself the task of reforming the language which they before him had striven to perfect.

The hardships involved in achieving this ideal which Iqbal placed before himself are clearly reflected throughout the verses of his first period. But he is a born fighter, a vigorous propagandist, and he never swerves an inch from his course in the face of obstacles and impediments. Whenever he feels he is in difficulties, he raises his pen to relate himself to his forerunners in the same cause. His poem to Sir Sayyid Ahmad, the great educationist who united the ideals of Western universities and the spirit of the ancient *madrassas* and *ashrams* of the East in founding the University of Aligarh, and who himself fixed the conventions of Hindustani prose, is, for instance, written in such a state of mind, and it is Iqbal's noblest Indian dedicatory poem because it suited the poet to write it. There is one other thing Iqbal wants to do. He wants to express his vehement support of the belief then generally held in India that the blending of the East and West would produce a better world. Whatever contribution the Western nations might make to further this ideal, Iqbal believed he would answer for India, where the ideal was already beginning to be fulfilled, and seemed most possible of realization. India must, however, be adequately prepared for this formidable task by being rid of its social evils, and its diverse

elements must be united. Hoping to weld its heterogeneous forces into a solid whole, Iqbal sings of "our India which lives while Greece and Rome and Egypt lie dead." Indians begin to feel proud of themselves on hearing this, and the strong suggestion issuing from the poet's virile pen transmutes them into a self-conscious nation. Seeking to remove racial and communal hatred, he sings of the *Nia-Shiwala* (the New Temple) of universal worship, where

Our pilgrimage will be higher than all the pilgrimages of this world,  
We will raise the pinnacles of our temple to meet the very edge  
of the sky,

We will rise every morning to sing sweet hymns,  
We will dispense to all worshippers the wine of love.

For

Power and peace is in the songs of the devoted,  
The true end of the men of earth is to love each other.

## II

In 1905 the poet booked a passage to England. It was a fortunate circumstance that immediately on arriving he came into contact with such outstanding men as MacTaggart, the Hegelian, then at the height of his fame as a philosopher; E. G. Browne, the brilliant historian of Persian literature; and Professor R. A. Nicholson, the translator of his long philosophical poem the *Asrar-i-Khudi* (The Secrets of the Self). The two important preoccupations of his soul in his younger days, philosophy and Persian literature, which had been clouded by the dust of nationalism that his pen had raised, emerged into a new life and matured under the influence of these friends. The lectures of MacTaggart taught him the scientific mode of philosophizing, which he like most

other students from the Indian soil lacked; and the friendship of Browne and Nicholson moulded into final shape the vast knowledge of Persian he had already amassed by his discursive studies at home. The outcome of his researches in England was an essay on the *Development of Persian Thought*, later accepted by the University of Munich for the degree of Doctor of Philosophy, an illuminating little treatise, soundly written, and important not only because it is still the only book on the history of Persian philosophy, but also in view of Iqbal's philosophical Persian poems, to the writing of which he was soon to dedicate all his fiery genius.

During the period of his stay in Europe, Iqbal wrote very little poetry. Most of what he wrote, however, betrays the intense influence on him of Persian romanticism. The poet seems to have been at that critical period of life when the beauty of the child's dream-world of fancy becomes the beauty of the heart's passionate desire crying for expression and fulfilment by union with concrete objects. Love dominates this phase of Iqbal's poetry. He is seeking at first to analyze all its implications in the traditional young poet's ways. What is *love*? he asks himself. What is the *truth in beauty*? What is the relation of *beauty and love*? What is *fulfilment*? All the incidental situations that arise in the everyday thoughts of lovers claim his attention. He bursts into a rhapsody, *On seeing a cat in her lap*; he celebrates *the splendour of her beauty*; he writes *Messages of love*, and weeps on the irony of *separation*, idolizes the moon and the stars, wakes up at dawn to see his earthly beloved enshrined in every particle of nature, and sings to the tune of his palpitating heart tossed and buffeted by the angry waves of passion in the stormy sea of love.

When, however, the futile attempt has been made to fathom the depths of that sea and to battle with its waves, the path is clear for the poet to soar up from earth to heaven. The Oriental poet does not regard earthly love as real. For him it is an illusion which has only enough of the real in it to lead him to God, whose love alone is true and desirable. Iqbal has a glimpse of the secret. So he writes in memory of that God-intoxicated genius of the India of the nineteenth century, Swami Ram Tirath, still connected in the minds of America as one of the greatest Hindus who brought the spiritual message of the East to them; and the poet has sheltered himself under the wings of the phœnix who is going to bring him immortality. In poems like *Kali* (Bud), *Salimi*, *Tanhai* (Solitude), and *An Evening on the River Neckar near Heidelberg*, Iqbal seems already to have emancipated himself from the love bound by the circumstances of space and time, and to have reached the realms of divine love.

But as soon as the ecstasy of love's youthful fire had burnt itself out, and as soon as the phœnix of divine love arose from the ashes, he found the atmosphere of Europe uncongenial to him. The outcome of his revolt was the poem in which he sounded a prophetic warning to Western nations of the dangers inherent in their blind devotion to matter and the enjoyment of the senses. In the following translation of this poem one can perceive a prologue to his own proclamation of the new Muslim religious and political theocracy in his later writings :—

The veil shall soon be lifted, the One Beloved to disclose,  
The secret hidden behind love's nature to expose.  
No longer shall Saqi to secret drinkers wine dispense,  
The world shall soon a tavern be, openly shall wine be served hence.

In towns shall rest those who wildly wandered,  
 Their naked feet in meadows fresh shall be comfortable rendered.  
 Hejaz in silence has to anxious ears proclaimed  
 That God's old compact with desert dwellers shall be reordained.  
 The lion which sprang from the wilds and shattered Rome,  
 The angels say, shall be reborn in its old home.  
 O ye who in Western lands reside, learn, God's home is not a business  
     concern,  
 The gold you think is pure, soon shall impure turn.  
 A suicide's death awaits your civilization,  
 A slender bough to rest a nest is no safe position.  
 In angry seas, where storms and furies rage, the ant shall ride,  
 Contemptible, but safe, in a frail rose-leaf caravan it shall stride.  
 For when one day to the dove I breathed "The freemen here are slaves  
     to earth,"  
 Suddenly the buds cried out, "He has discovered the secret of our  
     birth"

It was the last poem that Iqbal wrote in Europe, and may fitly be considered his parting word to the West; and, though not very complimentary, it seeks to diagnose its disease with precision. "You have made of God's home a shop," he says to the Western people. "You have corrupted your civilization; you will soon commit suicide with the very weapons with which you have forged your destinies." And if there is hardly a word of doubt in his casting the horoscope of Europe, his message of hope to the Orient, too, is extended with an almost baffling sureness and certainty of the promise of that greatness which it was soon to achieve. He had felt the inner rhythm of the rising Eastern tide, and he could talk about its future with authority. "A new era is about to begin," he says to Asia. He heralds a new awakening. The world shall soon become a tavern where everyone will come to drink the wine of ideas, for all men are equal before God. Then there will no longer be an intellectual aristocracy usurping all

rights to knowledge. The culture of the East, he explains—the little, but redoubtable ant—shall dominate history once more. The centre of this cultural renaissance will, of course, be Hejaz, for it was there that the prophet's faith first flourished in its pure simplicity; and its motive force will be the compact God made with the people of Arabia in the holy Koran:—"God has promised to those of you who believe and do the things that are right that He will cause them to be the rulers of the earth, as He made those who were before them, and that He will establish for them that religion which He has chosen for them, and that after their fears He will give them security in exchange." This divine promise, Iqbal believed, made the Arabs the masters of the civilized world in the seventh century; this and other precepts kept their star in ascendance so long as they followed them. But they forgot themselves, he thinks, when their religious zeal gave place to the evils which luxury and wealth brought to the courts of the Caliphs; they forgot the exhortation in the Koran which enjoins the faithful "to be virtuous, and God commands you to be scrupulously just and act in a manner that people may be grateful to you." Now Iqbal announces that the believers would rediscover the meaning of those old ideals and rise to form an ideal Muslim Empire—a Utopia with its pivot at Mecca, to which all Muslims will look up as brothers belonging to a common faith, in love with Allah and devoted to the prophets.

This was the Muezzin's call, the call of the Muezzin of the new Ka'aba. He would go home to the East and stand on the highest pinnacle of the mosque of glory, and day and night call the forgetful men and women of the old faith to prayer with his new message of love and

life. The full implication of Iqbal's call was not yet worked out. As soon, however, as he reached India in 1908 he set to work to elaborate his plan, and since then each successive volume of verse that has come from him has been concerned in some way or other with the furtherance of the ideal he conceived in Europe.

### III

The love of Persian literature which Iqbal's studies both in India and England had fostered in him was bound sooner or later to come out openly. He realized about this time that Urdu was still too poor and immature a language to be made the vehicle of a philosophy such as he had lately conceived, and he knew, too, that he had now to appeal to the whole Muslim world and not only to the Muslims of India. So while continuing to write occasionally in his native language for the benefit of his co-religionists at home, he adopted Persian to express himself to the rest of the Muslim world.

He has published four volumes of Persian verse—the *Asrar-i-Khudi* (The Secrets of the Self), the *Ramuz-i-Bekhudi* (The Mysteries of Selflessness), the *Pyam-i-Mashrik* (The Message of the East), the *Zabur-i-Ajrn* (The Psalm of Persia)—all which embody, in the words of Professor Nicholson, “a new and inspiring song, a fiery incantation scattering ashes and sparks and bidding fair to be the ‘trumpet of a prophecy.’”

On the publication of Professor Nicholson's English translation of the first of Iqbal's volumes of philosophical poetry, the *Asrar-i-Khudi*, Mr. Herbert Read, reviewing it together with the works of some Western poets, pointed out with remarkable insight one of the most important

influences on Iqbal's mature poetry, that of Walt Whitman's ideal of pragmatism, and wrote: "This ideal of Whitman's is a critical ideal of workability, of direct use. Applying it here and now, I can think of only one living poet who in any way sustains the test, and almost necessarily he is not of our race and creed. I mean Muhammad Iqbal, whose poem, *Asrar-i-Khudi* (The Secrets of the Self), has recently been translated from the original Persian by Dr. Reynold Nicholson and published by Macmillan. Whilst our native poetasters were rhyming to their intimate coteries about cats and corncrakes and other homely or unusual variations of a Keatsian theme, there was published in Lahore this poem, which we are told has taken by storm the younger generation of Indian Muslims. 'Iqbal,' writes one of them, 'has come amongst us as a Messiah and has stirred the dead with life.' And what catchpenny nostrum, you will ask, has thus appealed to the covetous hearts of the market place? You will then be told, as I tell you now, that no nostrum, neither of the jingo nor of the salvationist, has wrought the wonder, but a poem that crystallizes in its beauty the most essential phases of modern philosophy, making a unity of faith out of its multiplicity of ideas, a universal inspiration out of the esoteric logic of the schools."

Mr. Read's tribute, coming as it does from one of the profoundest of Western poets and critics, is a compliment to Iqbal of which he may deservedly be proud. The poem is indeed one of the most remarkable attempts yet made to present a vigorous philosophy in the garb of poetry. But what, it may be asked, is this philosophy? What is the nature of Iqbal's prophecy?

The answer to this question, which is poetically given

in the pages of the *Asrar-i-Khudi* and the *Ramuz-i-Bekhudi*, and resuscitated in the two later works, the *Pyam-i-Mashrik* and the *Zabur-i-Ajm*, is clearly set down in a short account of his philosophy written by Iqbal at the request of his translator, and included in the introduction to the English rendering of *Asrar*. I shall try to summarize the main points of Iqbal's statement below :

Reality is a process of becoming or change, not a state of being nor an eternally fixed entity. The Hegelian absolute, the Vedantic Brahma, and the Sufi God, is a fiction of the mind, an hallucination of the neurotic imagination. As against the Absolute, the finite centres of experience, which Bradley condemned as infected with relativity, are for Iqbal the fundamental facts of the universe. All life is individual ; there is no such thing as a universal life ; God himself is an individual. He is the most supreme individual. Individuals partake of the nature of God. Man not only absorbs the world of matter by mastering it ; he absorbs God himself into his Ego by assimilating divine attributes. Love, which in its highest form "is the creation of desires and ideals" and the endeavour to realize them, is the essence of life. Desires are good or bad according as they strengthen or weaken the individual Ego, the personality. The individual has to be a member of the ideal community of Islam in order to realize perfection, because Islam is immortal, and by a whole-hearted devotion to it the individual will lose himself in the Muslim kingdom of God upon earth.

These hard bare products of metaphysical speculation are threaded into a necklace of pure pearls in the *Asrar* and the *Ramuz*, so that their appeal is not to the head

but to the heart. His thoughts no longer remain the bare stuff such as logic is made of, but assume all the brightest and most glowing hues of flowers in a beautiful garden.

Conscious of his own high destiny, the poet first proclaims himself a prophet—an apostle, not of this age but of to-morrow :—

I am waiting for the votaries that arise at dawn !  
Oh, happy they who shall worship my fire !  
I have no need of the ear of to-day.  
I am the voice of the poet of to-morrow.

Then, Persian fashion, he invokes the Saqi “to fill his cup with wine and pour moonbeams into the dark night of his thought”

That I may lead home the wanderer  
And imbue the idle lookers-on with restless impatience,  
And advance hotly on a new quest  
And become known as the champion of a new spirit.

He indicates the source of his inspiration. It is Maulana Jalal-ud-Din Rumi, the great mystical poet of Persia :—

’Twas night, my heart would fain lament,  
The silence was filled with my cries to God,  
I was complaining of the sorrows of the world  
And bewailing the emptiness of my cup,  
At last mine eyes could endure no more,  
Broken with fatigue, it went to sleep.  
Then appeared the Master, formed in the mould of truth,  
Who wrote the Koran of Persia,  
He said, “O frenzied lover,  
Take a draught of love’s pure wine,  
Strike the chords of thine heart and loose a tumultuous strain,  
Dash thine head against the cupping glass and thine eyes against  
the lancet.

And although the pantheistic “beauty-worshipping and love-making” of Jalal-ud-Din and his poetizing are not

the aim of this *masnavi*, as Iqbal calls his *Asrar*, evidently modelled on Rumi's famous poem, he pays due tribute to his master .—

Inspired by the genius of the Master of Rum,  
I rehearse the sealed book of the secret lore ,  
His soul is the source of the flames ,  
I am but as the spark that gleams for a moment ,  
His burning candle consumed me, the moth ;  
His wine overwhelmed my goblet ,  
The master of Rum transmutes my earth to gold,  
And clothes my barren dust with beauty

The cardinal principles of his philosophy are explained thus .—

The form of existence is an effect of the Self ;  
Whatsoever thou seest is a secret of the Self.

Action is the mainspring of a life seeking to perfect the Self :—

Subject, object, means and causes—  
They all exist for the purpose of action.

“ Flower out, manifest thyself by forming desires, O Individual,” he seems to exhort, for

We live by forming ideals,  
We glow with the sunbeams of desire.

Love is the source of all ideals, and the means of their realization :—

The luminous point whose name is the Self  
Is the life spark beneath our dust ,  
By love it is made more lasting,  
More living, more burning, more flowing ,  
From love proceeds the radiance of its being  
And the development of its unknown possibilities ,  
Its nature gathers fire from love ;  
Love instructs it to illumine the world.

Be not weak, do not beg or ask, is his advice to the ideal Muslim, for the Self is weakened by asking :—

Be a man of honour, and, like the bubble, keep thy cup inverted ever in the midst of the sea !

As an uncompromising critic of absolute idealism Iqbal vehemently denounces "Plato, the prime ascetic and sage," as "one of that ancient flock of sheep," and makes the Sheikh in his story of the Sheikh and the Brahman address the Hindu priest thus :—

O wanderer in the lofty sky,  
Pledge thyself to be true for a little to this earth.  
Thou hast lost thy way in the wilderness of speculation,  
Thy fearless thought has passed beyond heaven.

The final invocation, a passionately ecstatic appeal of the wild and insane lover of free souls, of unlimited, infinite and perfect minds, is a fitting epilogue to the battle which Iqbal has waged against the shackles of slavery to dogmas through sixteen hundred verses of intense beauty .—

O thou that art as the soul in the body of the universe,  
Thou art our soul and thou art ever fleeing from us,  
Thou breathest music into life's lute ;  
Life envies death when death is for thy sake  
Once more bring comfort to our sad hearts,  
Once more dwell in our breasts,  
Once more let us hear thy call to honour,  
Strengthen our weak love.

#### IV

The *Pyam-i-Mashrik*, written in response to Goethe's *West-Oestlicher Dwan*, consisting of short poems grouped together very much on the lines of its prototype, and the *Zabur-i-Ajm*, a long poem comprising two parts, reiterate the philosophical position of the *Asrar* and *Kamuz*, only working it out in more detail, and relating it to other systems of thought.

The dedicatory poem to Amir Amanullah of Afghanistan in the *Pyam* declares Iqbal's intention in writing that book :—

The sage of the West, the German poet who was fascinated by the charms of Persia,  
 Depicted those coy and winsome beauties, and gave the East a greeting from Europe.

In reply to him I have composed the *Pyam-i-Mashrik*,  
 I have shed moonbeams on the evening of the East. \*

So deep does Iqbal dive into the labyrinth of the sea of thought for pearls that his books become rather difficult to understand. A letter written to the poet by one of his friends may suggest the nature of the complexities. It runs: "One must have read much, pondered much, doubted much, to be able to soar in thought to the heights to which you, in your easy manner, wish to take your readers. The work is only for those who are deeply conversant with the game of getting one's self wilfully entangled, for those who make it an article of faith to go on from one trap to another. You, it seems, have explored the whole world of human emotions from the highest ecstasy to the darkest doubt. In your case it may be said with perfect truth *dast az yak band ta uftad do band digar* (that you are driving us from pillar to post). We others who have neither felt much nor seen as much have not the courage or qualifications to abide in this super-spiritual world. Still occasionally we peer in."

There is an echo of the old, old theme of the *Asrar* and *Ramuz* in the *Pyam*, which the poet drives home with ever new power:—

Knowest thou life's secret? Neither seek nor take  
 A heart unwounded by the thorn, Desire.  
 Live as the mountain, self-secure and strong,  
 Not as the sticks and straws that dance along,  
 For fierce is the wind and merciless is the fire

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\* The translations from the *Pyam* are by Professor R. A. Nicholson.

*Life and Action*, a poem in reply to Heine's *Fragen*, also recalls the *Asrar* doctrine :—

“ I have lived a long, long while,” said the fallen shore.  
“ What I am I know as ill as I knew of yore.”  
Then swiftly advanced a wave, from the sea upshot ;  
“ If I roll, I am,” it said , “ if I rest, I am not.”

Time, which in the *Asrar* was declared to be everlasting, is the subject of a melodious song from which I shall quote two stanzas :—

Sun and stars in my bosom I hold ,  
By me, who am nothing, thou art ensouled.  
In light and in darkness, in city and wold,  
I am pain, I am balm, I am life manifold.  
Destroyer, quickener, I from of old

Chengiz, Timur—specks of my dust they came,  
And Europe's turmoil is a spark of my flame,  
Blood of his heart my spring flowers claim,  
Hell fire and Paradise I, be it told.

Iqbal's criticism of Western life and thought is both amusing and instructive. His general complaint against it is that

Amassing lore, thou hast lost thy heart to-day.  
Ah, what a precious boon thou hast given away !

The League of Nations is described with peculiar irony .—

To the end that wars may cease on this old planet, the suffering Peoples of the world have founded a new institution.

So far as I can see, it amounts to this· a number of undertakers  
have  
Formed a company to allot the graves !

“ Hegel,” writes Iqbal, “ is a hen that by dint of enthusiasm lays eggs without association from the cock.” Nietzsche, with “ whose will to power,” meaning “ the

fullest possible realization of a complete self-reliant personality," Iqbal has much sympathy, is nevertheless attacked as the "madman of the European china-shop" because he is an atheist :—

If song thou crave, flee from him ! Thunder roars in the  
reed of his pen.  
He plunged a lancet into Europe's heart ;  
His hand is red with the blood of the cross.  
He reared a pagoda on the ruins of the Temple.  
His heart is a true believer, but his brain is an infidel.  
Burn thyself in the fire of Nimrod,  
For the garden of Abraham is produced from fire

Iqbal renders Bergson's message thus :—

If thou wouldst read life as an open book,  
Be not a spark divided from the brand,  
Bring the familiar eye, the friendly look,  
Nor visit stranger-like thy native land.  
O thou by vain imaginings befooled,  
Get thee a reason which the heart hath schooled.

Einstein is styled "the hierophant of light, the descendant of Moses and Aaron, who has revived the religion of Zoroaster." Lenin, proclaiming the triumph of Communism to Kaiser Wilhelm, gets the retort that the people have only exchanged one master for another "Shirin never lacks a lover ; if it be not Khusrau, then it is Farhad."

Iqbal's leanings towards Socialism are suggested by the dialogue between "Comte and the Workman," the "Kismet-nameh of the Capitalist and the Workman," and the "Workman's Song"; from which last I quote a stanza :—

Clad in cotton rags I toil as a slave for hire  
To earn for an idle master his silk attire.  
The Governor's ruby seal 'tis my sweat that buys,  
His horse is gemmed with tears from my children's eyes.

Severe as are his judgments of the West, he is, however, no ungrateful wretch, as is evident from this poem to England :—

An Eastern tasted once the wine in Europe's glass,  
No wonder if he broke old vows in reckless glee  
The blood came surging up in the veins of his new-born thought.  
Predestination's bond slave, he learnt that man is free.  
Let not thy soul be vexed with the drunkard's noise and rout<sup>1</sup>  
O Saqi, tell me fairly who 'twas that broached this jar.  
The scent of the rose showed first the way into the garden,  
Else how should the nightingale have known that roses are ?

## DISCUSSION ON THE FORMATION OF AN ORIENTAL MUSEUM IN LONDON\*

THE CHAIRMAN : Before we begin I know you will like me to thank the High Commissioner for having so kindly shown an interest in our proceedings by lending us this very useful Hall for our meeting and also by attending himself. (Applause.)

The CHAIRMAN . We are here this afternoon to consider the project which has been in the air for some years past, that is for the formation of a Central Museum of Oriental Art . This idea was put before the Royal Commission on Museums and was to a certain extent recommended by that Royal Commission . But it is a great project, a project with many sides, of course, to it, and to which some will see certain objections.

We are met here this afternoon to consider the subject as well as we can in a single afternoon, to get the various opinions freely expressed, and then, as we hope, to be able to take some definite step forward in the direction that the Royal Commission pointed out.

To one who, like myself, has travelled extensively in Asia and held administrative posts in India, this subject appeals. One is struck by the ignorance with which one started out into Asia of the wonderful culture of the Asiatic peoples. We British have been brought into contact with the people of the East, the people of India, China and Japan, mostly on the commercial side in the first instance ; afterwards, unfortunately, on the military side, and eventually on the administrative side . I suppose perhaps we were somewhat better than the people of Asia in all those spheres of human activity . They are in our blood . we are, I am afraid, rather a combative people , we are, in the eyes of the Asiatics at any rate, rather keen on fighting . We do in fact, I am sure, excel in the administrative capacity and in the developments of science.

But in all these activities most of us have been—I certainly have been myself—rather inclined not to appreciate, not even to see, the real culture of the people of the East. We have been blind to the genius of the Indians, we certainly have not appreciated it, and consequently we

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\* Report of meeting held at India House, Aldwych, London, on Wednesday, May 6, 1931. Chairman, Sir Francis Younghusband

have not recognized the true status among the nations of the world of these wonderful peoples of the East.

While that has been the case with us administrators and travellers in Asia, we find that here in London at the centre, there are great collections of the art of China, India, Persia and other Asiatic countries in our great museums. But we find also that the opinion of those who administer those museums is that while they have those wonderfully rich collections, yet these museums are not in a position to exhibit the collections in a way which does them full justice.

So the idea has been growing up in recent years that there should be one Central Museum of Asiatic Art in which the various collections which are scattered about London might be concentrated and far better exhibited than they are at present. By that means, we here at the centre of the Empire, in a part of the world which is accessible to Europeans and Americans, might find a means of viewing the vast riches not merely of ancient art, but, as we hope, also of the modern art of India and of China and Persia. It is the idea which we wish to discuss this afternoon.

We have many speakers here whom we would like to hear, but to keep the discussion focussed and within limits, I will propose the following resolution

That this meeting supports the views of the Royal Commission regarding the establishment of a Central Museum of Asiatic Art, and is of opinion that early steps should be taken to carry such recommendations into effect, and proposes that a small Committee with power of co-optation be constituted for that purpose.

That is the resolution which I have now the honour to put before the meeting, and I will ask Dr Hill, Director of the British Museum, to kindly speak to the resolution (Applause)

Dr HILL (Director of the British Museum) said Last Saturday I was a guest at the Academy dinner at Burlington House, and I heard with a certain depression of feeling these words fall from the President: "The museum spirit is too dominant at the present time, it is not what we collect, but what we produce, that is important" There is a good deal to be said on his side, I admit, but the fact that you are here shows that you are willing to go on unabashed in support of the movement which has been inspired by the findings of the Royal Commission on Museums.

There are more able speakers than myself here today, and the correspondence that has appeared in the Press and the resolutions of societies are sufficient to show that a museum of this kind is wanted. But I have been asked to speak and I obey. I ought to remind you that in my official position I can only speak semi-officially.

You all know what "semi-officially" means. It means that you can believe just as much as you like of what is said, and I, the speaker, can repudiate just as much as I like of what is said (Laughter.) But I may say the Trustees of the British Museum are deeply interested in this question, and are certainly watching the development of the movement with great solicitude.

The British Museum, after all, has grown up rather like the British Empire, in a series of fits of absence of mind—a haphazard growth, with occasional extension when it really became too crowded for anything to go on, and we simply had to build. The result is that it is rather in a muddle now. It contains the finest collections of its kind, taking them all round, in the world, but it is not well arranged. Ethnology is perhaps the most scandalously overcrowded department in the whole Museum, at any rate, it makes a very good show of being overcrowded. I know of keepers in other museums who deliberately exhibit their things badly because they think it will excite the public to give them better rooms, but I do not think it is true of us. We do it because we cannot help it. I am rather sorry for Ethnology, she is a disconsolate sort of Muse. She may be, like the lady in Homer, *formosa superne*, but, to continue and to translate somewhat freely, the ends for which she is used surely are "fishy." Whenever the project of an Oriental Museum is mooted, somebody draws the red herring of Ethnology across the trail. There are other collections besides Ethnology which are badly overcrowded, and the Oriental sections of the British Museum are among those. For instance, Mr. Binyon will tell you it is only possible to exhibit 3 per cent at one time of the paintings in the special department of which he has charge. It is not only overcrowded, but it is desperately badly arranged.

When the Italian Exhibition was on at Burlington House we had a little exhibition of certain Italian things at the British Museum. We put out the Italian illuminated manuscripts in the Grenville Library, and the Italian prints and drawings in the Print Room, and you had to go from one end of the Museum to the other to see the whole of our Italian exhibit. We never attempted to exhibit the medals or the majolica or printed books or anything of that sort.

It was bad enough with the Italian Exhibition, but that gave us a lesson, and we said, "Now we have a Persian Exhibition, we will get all the Persian stuff into one gallery." We used the gallery of the Print Room—the exhibition is still there—and you would hardly believe it, but we had to take the stuff from seven different departments to put it there. The most ridiculous feature was this, that the Oxus Treasure was in the Department of British and Mediæval Antiquities. It is neither British nor mediæval, but it happened to have been

acquired during the tenure of office of Sir Wollaston Franks, who was then Keeper of British and Mediæval Antiquities, and there it remains. Of course, some categories of things you must keep together, such as the coins and books, yet even among the books and manuscripts we have got the Western books and manuscripts separated from the Oriental. Generally speaking, the categories according to which we arrange our things in the British Museum are founded on unity of cultures. The principle of arrangement by cultures is the cardinal principle of the British Museum. It is not "Teutonic in origin," as somebody has suggested, meaning by that term to condemn it, it is much older than any time at which any Teuton thought of having a museum at all. It is the old principle of the eighteenth century when the British Museum was founded. It is not geographical. For instance, the Italian mediæval collections are not in the same department as the Roman collections, yet by a curious illogicality you will find the remains of Roman Britain under British Antiquities. No logical arrangement is possible, but if you can never get a purely logical arrangement, you can get, it seems to the promoters of this movement, a certain amount of rational arrangement of the Eastern cultures. That is what I gather the promoters of this movement are after.

With the Far East there is no difficulty, there is complete homogeneity. It seems to be fairly generally agreed there is no difficulty in putting India together with the cultures of the Far East, the difficulty begins with Persia. The ancient contacts of Persia are with Mesopotamia in origin and early history, but the later contacts are with India and China. The question arises, What are you going to do with Mesopotamia? Are you going to make Mesopotamia Oriental? Personally I should say "Yes," but there are many people who say "No." If you are going to make your Oriental Museum, they say you must draw your line somewhere there.

Of course, when you get further west, it becomes still more difficult. Egypt I should certainly rule out of the Oriental sphere, because all the real early connexions of Egypt are with the Eastern Mediterranean. Generally speaking, all the eastern coasts of the Mediterranean look westward. I merely mention these difficulties to show that the promoters of this movement are aware of them. There are difficulties in every arrangement. Those questions of frontier, if you once accept your general principle, are going to be solved by diplomatic conversations. One way of helping out the difficulties is this: the establishment of what one may call "contact rooms." Every department of a big museum like that, so far as possible, should have attached to it a room something like that room which was in the Persian Exhibition,

showing the relation of the art concerned with other arts in adjoining countries

I have been talking about the British Museum because that is my business; but it is quite clear that if you are going to have an *Oriental Museum*, it must contain also collections from the Victoria and Albert Museum and the India Museum. An Oriental Museum without a Department of Textiles would be unthinkable. It is not my business to speak for those Museums; Mr. Maclagan is here and will follow later and make his position clear. But, I should like to say this. any museum of this sort has got to be near Bloomsbury, near the British Museum. For there is the frontier question. You must be able to walk across the frontiers without taking a train from one end of London to the other. Secondly, any notion of dissociating the present contents of the British Museum from the British Museum Trustees would be definitely ruled out by the Trustees themselves. Those two questions do not arise at South Kensington. They have the power of loan. The Museum could lend as much as it liked, retaining its property in them. The question of cultural frontiers does not arise there in the same degree, because the collections are arranged according to crafts. Further, speaking as an outsider, I should say South Kensington has enough and to spare to lend a great series of objects to make up a fine Oriental Museum, the biggest in the world, and yet leave enough at South Kensington to satisfy the demands of those people who go to work at the Museum from the point of view of crafts and craftsmanship.

It seems to me the Oriental Museum question, then, is the one that has to be attacked before we deal with such a problem as Ethnology. Ethnology has not many friends just now, at least not rich friends, and we will deal with her, I hope, later on. But the extreme public interest in the Oriental question seems to me to justify some attempt to guide this movement into the right channels.

I have, then, pleasure in seconding this motion for the appointment of a committee. That committee, I think, ought to get into touch as soon as possible with the Standing Commission on Museums. That it will find the Standing Commission on Museums extraordinarily sympathetic, I know, but how far the Standing Commission will ask the committee to work independently, how far it will say "We will help you in this or that," remains to be seen. When you have appointed your committee its first business should be to get into touch with that Standing Commission.

I have much pleasure in seconding this motion. (Applause.)

Mr. ERIC MACLAGAN (Director of the Victoria and Albert Museum) I find myself in some ways in a rather more difficult position than my

colleague Dr. Hill in this matter. I hardly feel able to speak even semi-officially on the subject. At the same time I have consulted certain officers of the Board of Education, and I think that I am justified in saying that the Board would be prepared to give their sympathetic consideration to any proposals in the direction of the foundation of an Asiatic Museum that may be put forward when those proposals are sufficiently concrete to be laid before them.

If I may go on to speak about my own personal views—and I must ask you to take them as being my own views and not as necessarily committing the Board under which I serve—I feel very great sympathy for this project, and I would be quite prepared to go so far as to say that I do not see any insuperable objections to the transfer, on some basis to be arranged, of at any rate a large part of the Far Eastern and the Indian collections which are at present housed in the main building of the Victoria and Albert Museum and in the Indian Section, to an Asiatic Museum when it is formed. I will admit that I do see much greater difficulties when it comes to the art of the countries on this side of India. We are all of us agreed that the difficulties are obvious. I do not think that it is beyond the power of men to devise some means of dealing with them, but I find it difficult to conceive of an arrangement by which the art of the Nearer East should not be represented, and represented by masterpieces in the Victoria and Albert Museum.

There is, however, one point on which I should like to speak quite frankly and openly. As I have said, I am prepared to support any scheme for the transfer of the collections either as a whole or at any rate the greater part of the collections of the Far East and the India collections to a new museum, but I should very greatly deprecate any idea of a selection from those collections being made either as a permanent loan or transfer, with the idea that enough would then be left at the Victoria and Albert Museum for the purposes of that Museum. Such a selection would inevitably result in the masterpieces, the outstanding things, being taken for the Asiatic Museum, and I cannot agree that the needs of the craftsmen and artists and also the people who come with the very legitimate object of satisfying their æsthetic pleasure in works of art, would be adequately met, or that they ought to be put off at the Victoria and Albert Museum with what could only be described as the leavings of any part of that collection. It must, I think, be a question of a substantial transfer, so that the visitor should know that the Far Eastern works of art are to be seen in the new Asiatic Museum and not at the Victoria and Albert Museum, or else it would be very difficult indeed to arrange any *modus vivendi* between the two Museums.

I should like to suggest that the principle of division by material,

which is, as you know, the one in vogue at the Victoria and Albert Museum, has something to be said for it. I do not mean to argue that it is necessarily the best, but all these divisions for museum purposes are bound to end in inconsistencies and difficulties, anybody who has worked in a museum realizes that. I would only remind you, for example, in connexion with the particular point we are thinking about this afternoon, that it would be perfectly impossible to divorce from any collection of European ceramics the later ceramics of the Far East. The connexion is so close that it seems to me to be a case in which a division by material is actually more helpful to the student than a division by cultures. I entirely agree at the same time that the transfer of the main part of our Far Eastern collections to an Asiatic Museum need not imply that the Victoria and Albert Museum would be left without sufficient representation of later Chinese and Japanese ceramics and to a certain extent of the earlier ones.

That mention of our Department of Ceramics leads me to remind you that in the particular aspect of overcrowding to which Dr Hill has alluded, the transfer of part of our collections would, I think, be as welcome to us as it would be to him, because I cannot believe anyone could visit the Department of Ceramics at the Victoria and Albert Museum without realizing that it is at the present moment in most of its rooms quite hopelessly overcrowded.

As there are many people present whose views we are to hear, I do not think I need delay you any longer, but let me repeat what I said at the beginning. That so far as the Board of Education is concerned, I think I am justified in saying they would be prepared to give very sympathetic consideration to such a project when it can be put before them in a more organized and formal manner, and that as far as I am myself concerned, I do not see any insuperable objection so far as the Far Eastern and Indian collections are concerned to their eventual transfer almost in their entirety, if an Asiatic Museum is constituted. (Applause)

SIR AIUL CHATTERJEE (High Commissioner for India). We have listened to two extremely interesting and suggestive speeches from experts, directors of the two great Museums of the Metropolis of the British Empire. They have prefaced their remarks by stating that they were speaking quite unofficially. My own masters, the Government of India, are very far away, and you will recognize that I have no authority on the present occasion to speak on behalf of the Indian Government. I am very glad indeed to be given permission to say a few words merely as an Indian resident for the time being in London.

Personally, I am very glad indeed to welcome this idea of a Central Asiatic Museum in London. Our worthy Chairman has referred to the

various kinds of contacts between the European countries and the Asiatic countries. Times are changing, and types of contact are also changing. We from Asia would very much like the people in Europe to study our different cultures, to find out what is similar to European culture and what is dissimilar, at any rate we feel that it will enable people in Europe to understand us very much better if they study our culture, and not merely look at us from the point of view of government or trade. (Applause.)

I can say that most of us from Asiatic countries—and I can speak particularly of visitors from India—when we come to London like to be able to see for ourselves the wonderful collections, as Sir Francis has said, of art treasures from the East that you possess in London. But if a visitor is limited for time he has to rush about from one museum to another, and even there, as has been explained today by the directors of the two great Museums, the average visitor is not able to see all that you possess, and he goes back to his own country with a quite inaccurate and incomplete idea of what you possess here, and also of the kind of things which are prized in London as belonging to the East or coming from the East.

On the other hand, when we go to some of the European capitals on the Continent we find very excellent collections more or less brought together to represent Asiatic culture. A week or two back I happened to be in Amsterdam, and I saw, for Amsterdam, a small city compared with London, and for Holland, which is a very small country and has a very limited connexion with the East compared with Great Britain, a very fine museum at the Colonial Institute, containing specimens illustrating the culture as well as the economic products of the Dutch East Indies. Similar thoughts occur to us when we go to Berlin and see the collections there, or to the Oriental Museum in Paris. We do hope that this project will come to maturity, both for the benefit of Englishmen themselves and for the benefit of scholars and visitors from India and other Asiatic countries who come to study here. Distances are getting small nowadays, and Indian scholars find it impossible to pursue their own subjects without coming to London to study the materials that are available here. I am perfectly certain they would welcome an idea of this kind.

The project has been blessed by His Excellency the Viceroy of India, Lord Willingdon, and I feel confident that it will be welcomed by all Indians. (Applause.)

Mr. LAURENCE BINYON: I need hardly say how cordially I support this movement and this resolution. The idea of an Asiatic Museum, a Museum of Asiatic Art in some shape or other, has been a dream that I have cherished for very many years. I believe there are still some

misconceptions—I will not say in a gathering like this—but in the large vague mind of the public, about the nature and functions of a museum which it is very important to get cleared away, especially in the case of an Asiatic Museum.

People are inclined to think of a museum as a collection of beautiful ancient and expensive objects. They think of it as a possession, but a museum is not only this, it is, I would suggest, a kind of siler University, or let us say the complement of a University, educating through the eye instead of the ear. It is not something dead, as so many people suppose, it is alive, it radiates knowledge in a more direct fashion than through books.

From this point of view an Asiatic Museum is at the present moment of history more important than any other. The need of it is real. Here is a vast continent with ancient and great civilizations, rich in every kind of art in the past, fertile in the philosophy and religion with which that art is saturated, still living, still productive, and in recent years brought incalculably nearer to ourselves. And how little we know about those civilizations! The attitude of tolerant indifference or manly contempt which has been the common attitude of the English public towards such things is out-of-date. It is stupid. It is more than stupid it is dangerous. We have to realize the rapid contraction of the world in our time and the dangers that all those closer contacts involve to those who are unprepared for them. We all profess to love and strive for peace, but peace is not merely an avoidance of the miseries of war. It is, or should be, the field of intelligent interest and exertion, and not just a substitution of the wars of commerce for the wars of armies. And there is so much in that Eastern hemisphere to engage our interest, to enrich us. Through Art we realize this, we realize all that we have in common.

To most of us Asia must be, except so far as knowledge obtained from books is concerned, a veiled continent, but through its art it is eloquent. There is no barrier of language there, and of course in a modern museum there would be guides and lecturers to help and interpret. I remember that towards the end of the War I was invited among others, to go out to France to lecture to the troops. I chose for my subject "Chinese and Japanese Art," though I was prudent enough not to call it by such a name. (Laughter.) Men came up after my talk to tell me they had hitherto thought of the Chinese just as "Chinks" who worked in Labour Battalions and who had fantastic ceremonies and odd ways, but that after learning what Chinese civilization had produced, they would think of them with vastly more interest and respect. And visitors to the Persian Exhibition have confessed to a similar change of mind, not without a certain sense of shame. The

is an illustration of what I mean. Ignorance and contempt are, after all, though they feed our vanity, so very uninteresting. I firmly believe that for the furtherance of the world's peace, of a peace worth having, the strongest instrument is interest in, sympathy with, and respect for, other nations and other races. I believe that an Asiatic Museum, properly arranged, would be in its eloquent expressiveness of the thoughts, the feelings and the ideals of the peoples of Asia a powerful generator of that interest, sympathy and respect.

I was asked to say a word about the Far East. You may remember that Okakura in his remarkable little book "Ideals of the East" begins with the sentence "Asia is one." That may perhaps be too absolute a statement, but there is a great deal of truth in it. We are apt, I think, to conceive of China and Japan as something quite distinct and separate from India and the rest of Asia. I can only say that having begun the study of Oriental art with Japanese prints, I was led on to the older Japanese painting, and that leads one on to Chinese painting, and that leads one on to Indian art. There is a continuous thread, a continuous relation established. I would like just to mention, with regard to the collections now in the British Museum brought from Central Asia by Sir Aurel Stein, that it is a crying shame and disgrace that, while Berlin even in its impoverished condition has superbly housed and exhibited the parallel collections made by von le Coq, here in London for want of space we are able to show but one out of several hundred paintings from this wonderful collection, which illustrates so richly all those contacts of which Dr Hill has spoken, and which shows an art in which Indian, Persian, Chinese and Greek elements are all brought together. I certainly think that as far as the Far Eastern collections in London are concerned, the British public does not get its money's worth from the present arrangement, or want of arrangement, nor anything like it. (Applause)

Sir LESLIE WILSON (late Governor of Bombay) said: We have listened this afternoon to some most interesting speeches. I am not going to attempt to follow the reasons why this Museum of Asiatic Art should be established according to the views of those gentlemen who have spoken. They have given you very cogent, very urgent reasons for it. I want to approach the subject from a different point of view, although I am afraid my advocacy is not one which is going to appeal to Dr Hill after what he said.

For five years I had the opportunity of taking a keen and, I trust, intelligent interest in the work of Indian artists and art students in Bombay. I was immensely struck with the work done by the artists in the School of Arts under the very able guidance of Mr. Gladstone Solomon. During recent years these artists and art students have done

a great deal of excellent work, and have particularly excelled in mural decoration; but they all suffer in India—not only in Bombay but in every part of India—under very severe handicaps. These handicaps mainly arise from the fact that there is a lack of sufficient patronage in India. There is little opportunity in India for the work of artists and art students to be known, and, consequently, it is not properly appreciated. Remember, India has no Royal Academy, India has no Salon, India has no Royal Society. I think you may say there are no what you call here in England “eminent” artists in India. I do not mean that there are no eminent artists in India, but they are not eminent because they are not known. I believe most strongly that a museum such as is suggested will do an immense amount of good for the benefit of artists and art students, not only in India but in other parts of the Far East.

Let us remember when we talk of the past that, after all, art students of the present are a link between the present and the past work. The art and culture of India are not so well known in this country as they should be, nor have the arts and crafts of India had a chance of developing as they should have done, and as they did in the past, simply for lack of opportunity.

I believe, myself—and I speak from this point of view alone although there are many other points of view of which I could speak but which have been dealt with by Mr. Binyon—I believe that the museum in London would be of immense benefit to the present generation, and we have to think of the present generation as well as of the past.

For that reason amongst others, but above all for that reason, I do want to see opportunities given to the present-day artists, whether in arts or crafts, in the culture of the East, whether in painting or in any other form of art. I most strongly support this resolution, and I trust that before long this museum will become an accomplished fact (Applause.)

Dr. RUSHBROOK WILLIAMS. I must preface my remarks, as most distinguished speakers have done, by saying I speak entirely in an individual capacity, although perhaps, unlike some other speakers, I believe that I am on ground of the utmost firmness and strength.

The Indian States, for whom I have to speak this afternoon, have invariably shown themselves not merely the patrons of the indigenous arts of India as they exist from time to time, but also careful custodians even at a time when the Indian monuments of India were not well valued in British India, of such monuments as are situated inside the boundaries. Since the stimulus which Lord Curzon gave to the work of archæological preservation and research in India, the India

States have redoubled their activities. I need not mention, to members of this Society, the munificent generosity of two such Governments as Bhopal and Hyderabad to the work which has been done in regard to Sanchi and Ajanta, work which it would be absolutely impossible to undertake on that scale by any British Government inside British India.

Further, I should like you to remember that had it not been for patronage on the part of the courts of the Indian kings—and here may I most respectfully break a lance with Sir Leslie Wilson—you would not find surviving today the major portion of those indigenous arts and crafts which European sensibility is now endeavouring to appreciate, to revive and, as it were, to fill with a new sense of dignity. You have only got to go inside the Indian States to realize that in many of the small kingdoms of Rajputana there still exist these definite palace schools of craftsmanship, in which the finer elements of the crafts have been handed down unbroken from father to son for many generations, work which is not carried on on the modern commercial lines, but work in which the craftsman knows that while he does his job he is certain of his daily bread, irrespective of whether his work is going to bring in any money, or indeed whether it can be sold. I remember being shown in Rajputana a small inkstand made of the hardest known jade. This inkstand had occupied the work of father and son, two generations. The thing had not been done with any idea of commercial profit, but was turned out purely and simply in pride of craftsmanship by a family which was supported by the Raja of the State. The work was regarded as the pride of the State.

I suggest, therefore, from that point of view, that when we come to approach this project of an Oriental Museum in London, we shall be perfectly safe in reckoning upon the active support and help of the Governments and Rulers of the Indian States. They have already shown their willingness to assist in such work by loans which they have made to some of the collections inside this wonderful building of India House. When the collections come to be arranged in the new central building, and it is found gaps need to be filled, I think we shall be able without the slightest difficulty to call for the co-operation of the Governments of the Indian States, and they will do willingly everything they can.

May I, in that connexion, point out how very little known to the majority of the people of this country are some of the most characteristic products of those States—the smaller States I refer to particularly, because they are unquestionably less known than the larger ones? If one searches the whole of India, rich as it is, for wonderful craftsmanship in fabrics, I think it is impossible to discover anything more

beautiful than the textiles still woven by hand in some of the States. We all know, for example, the Benares embroideries. What many of us do not know is that, owing to the unfortunate importation into India of cheap textiles from Czechoslovakia, much of that Benares embroidery now tarnishes after a few months, at most a year or two. When you go into the older parts of India, the Indian States, you will see the craftsmen are still working under the old caste and guild restrictions, whose regulations permit nothing but the purest of gold and silver thread to be used in the fabrics which are woven, and these fabrics last literally from generation to generation. I do not know even if there are any specimens in this country, it is the old craft type and is sought by connoisseurs from all over India.

Therefore I think this project of a Central Asiatic Museum in London is likely to do good in at least two ways. In the first place, it may help India herself to realize how great her resources are in the way of craftsmanship, by bringing together from different parts of that enormous country these wonderful products of an utterly unmodern, but none the less most commendable, hereditary craft.

In the second place, it will inevitably enable us in this country to form a juster conception of Asiatic art in general and of Indian art in particular. In that respect, will you think me too presumptuous if I offer just one word of caution? In studying the correspondence which has appeared in the Press in connexion with this project of a Central Museum for Asiatic Art, I have been struck—I hope I am wrong in being struck—by some kind of underlying suggestion, not in all the correspondence by any means, but in some of it, that by studying the art of Asia in general and of India in particular at this time, we may be able, as it were, to secure some kind of subtle political or commercial advantage by gaining a key which will open doors otherwise locked to us. May I suggest that however unjustified—and I know it to be unjustified—that suspicion may be, we who are interested in the materialization of this project, should leave no stone unturned to see that that suspicion does not prevail.

If we come to analyze it, we want a central museum in London for the art of Asia for two reasons: first, because that art is great and because we want people in England to know something about it, secondly, because the peoples who have produced that art are also great, and we need to know more about them. But in the one case and in the other we want to make the general public realize that we are pursuing our study without ulterior motive, and on the highest possible plane (Applause)

Mr. A YUSUF ALI. As the author of a study of cultural co-operation between the East and the West, I welcome the suggestion to bring

together the objects of Asiatic art in London. This matter has been dealt with from many different points of view, and I have profited by the speeches of my predecessors. I am not going to repeat any of those points, although I fully endorse them. I am going to put forward a point of view from the Indian angle of vision.

I feel that, as history unfolds itself, the old civilizations of Asia are beginning to see more and more their historic and their basic unity. I think that, if we go to China or Japan now, we shall find that those peoples are beginning to look upon India, not indeed as the parent land of their art, but at least as one of the branches of a great family of cultures which has, as it were, laid the foundations of historic culture in the world. That point of view is supported by the quotation that Mr. Laurence Binyon made from Okakura's "Ideals of the East." It is most important that in the capital of the British Empire, which has such large interests in the East, there should be a centre where students can at a glance and also in deeper study realize those relationships. At present I am sorry to say that, although London possesses great specimens of works of art, it is exceedingly difficult to study them. Will you forgive me if I voice that grievance particularly as regards India. We have an Indian museum, but the Indian museum contains works which are mainly of commercial value. The big, fine works of art are scattered over other museums and classified, as has been explained to you, on other principles. That does not help us, and I do not think it helps the British people, to visualize the spirit of the culture of India. Further, I would put in a strong plea for modern Indian art. This is practically ignored in London. If you want to understand a people aright, the living present is more important than the dead past.

There are just two points I should like to mention by way of qualification. I have noticed both in the correspondence that preceded this meeting, and I think also in this meeting, references which imply that it might mainly be a collection of Far Eastern art. I could quote books to you which bear on their title page the words "Asiatic Art," and when you turn to the contents, they consist mostly of Chinese and Japanese examples and illustrations. I might also mention that in many of the museums here and on the Continent there are fine examples and collections of china and earthenware and faience, mainly from the Far East, probably due to the fact that the Far East has on the whole a better organized collection in these particular departments. Asia is mentioned, but India comes nowhere. India is probably not as great in ceramics as the Far Eastern countries, but, on the other hand, India has other things in which she is equally important and equally worth studying. I do hope that when this great centre comes into

being we shall have definitely a place for India with all her various departments of art side by side, and not obscured or in any way put into the shade by the departments of Far Eastern art.

The second qualification I should like to make might appear to you to be in derogation of our present proposal, but it is really not so. I want to see a good collection in India itself. I think if we go round the various big cities, Calcutta, Bombay, Lucknow, or Lahore, we shall realize how really provincial those museums are. Even the museum which calls itself "Indian" in Calcutta is really provincial. I hope that one reflex result of our action in London will be that there will be an equally good, if not even a more comprehensive collection of Indian art in some central place, possibly Delhi. Delhi, although a very old capital, is for British India a new capital, and new capitals often have great advantages over old capitals. Here we can build anew. Nothing that we do here should obscure the principle that the best art should, as far as possible, remain in its own country.

To my mind, one of the ideals which even the promoters of the scheme in this country should hold in view is that it should lead to a place of study and to a place of comparison in India itself so that Indian students and Indian artists may be able to develop the great faculties of which they have shown remarkable evidences in the past. Every movement concerned with art should be creative and constructive, like art itself. For these reasons I support the proposal. (Applause.)

LORD CRAWFORD. I am afraid my views are a little unfashionable, if not unorthodox. I am not yet fully convinced that a case has been made out for this Central Museum of Asiatic Art. Let me say at once I do not for a minute plead guilty to the censure which Mr. Binyon threw upon us in this country for our "contempt" of Asiatic art. I do not think that is justified. The most beautiful court at South Kensington under Mr. Maclagan's charge is that in which the Ardebil Carpet holds a place of honour. One of the most important collections of exhibited objects at the British Museum is that of Far Eastern art of which Mr. Hobson is the custodian. I could give case after case in which the collections of Asiatic art in this country exceed in importance—and not merely in importance, but in the care devoted to their cataloguing and their display—the collections in other countries in Europe and indeed in most countries in Asia itself. So we need not be blamed if the organization of our Oriental collections is not as good as it should be.

We are talking today about Asiatic art. In spite of the very paradoxical quotation of Mr. Binyon, I frankly do not know what an Asiatic race is, what an Asiatic religion is, what an Asiatic language is, what

an Asiatic culture is, least of all what an Asiatic art is. I think that was very clearly brought out in the remarks made both by Mr. Maclagan and by Dr. Hill, beginning with the elementary question of frontiers. I think everybody concedes that the western part of Asia is more connected with Europe than with any other part of Asia. The whole of the Hellenic civilization fell into Europe. I think personally Palestine is non-Asiatic. Mr. Maclagan went so far as to indicate Mesopotamia as non-Asiatic in his connotation. Egypt obviously cannot be included, although in many ways Egypt ought to be included. So it seems to me that when you have solved the frontier problem, it is far from easy—we must not call the new movement something which is inappropriate.

What makes me alarmed is the prospect of breaking up existing collections to which I have already referred, the collections which in my opinion are amongst the finest in the world. Dr. Hill has told us that the coins of the British Museum are to remain there as a unit, the printed books, the Oriental books also, so that, apart from geography, you have now got two big infractions of principle. I should be very sorry indeed if the Prints and Drawings Department of the British Museum were to surrender its best things to an Asiatic Museum. The influence of Oriental pictorial art upon European art during the last seventy to eighty years has of course been supreme. I should be sorry to see that broken up.

As regards the textiles, the whole history is bound up with the textile history of Asia. I should deplore from the point of view of our English craftsmen taking the best things from the Victoria and Albert Museum and sending them somewhere in Bloomsbury. That applies to textiles and carpets and also to ceramics. Wherever you turn you find this relation in Oriental and European art so close, so intimate, that any separation of the two, in my opinion, cannot fail to do harm to the students of Western art, although I do not think it need do any harm to Oriental art.

But what is much more serious in a way is the assumption that this new organization can be devoted to art and to art alone. We are talking merely about a Museum of Asiatic Art in London. I do not like to refer to the "red herring"—Dr. Hill spiked my gun by anticipating it—the red herring of ethnography. But it is very important. Here we are deliberately going to separate the art of the continent from the ethnography of that continent, the fictile work of their beautiful hands from the whole history and evidence of their civilization. If you do that you must abandon all hope of attaining any unity in expressing the mind and the genius of the Asiatic peoples. If we now at this stage separate the art from the culture and religion and so on, we are

going in the teeth of the whole tendency of modern scientific research, which is based on the unity of civilization.

One speaker said that India was beginning to realize the debt owed by China to India. Somebody else pointed out the relation between Persia and India itself. Those are all very interesting points of view, but to us it is fundamental that everything of ours ultimately comes from Asia. There are many parts of Asia which have had more influence upon England than parts of Asia have had upon other parts of Asia itself. I am afraid if we divide off continents into watertight compartments, we are going to interfere with this sound, this unanswerable doctrine of interdependence, from which the most fruitful research into the origins and the art of humanity can best be derived.

I am not going to oppose the resolution which you proposed, Sir Francis, I am all in favour of investigating this matter with the closest possible scrutiny, but I hope the bigger reaction will be taken into account, and that I may at least be allowed to apologize again for my unfashionable remarks. (Applause.)

Dr. HILL: I should just like to say that Lord Crawford must have misunderstood me about the Oriental books and manuscripts. I said that books and manuscripts had to be kept together, but even so, we divide the Oriental ones from the Western, and personally, I should regard the transfer of the Oriental books and the Oriental manuscripts as essential. I should regard the Oriental books and manuscripts as the linguistic foundation, the logical foundation of the whole scheme.

Secondly, I should like to say that I, at any rate, have not been thinking, whatever I may have said, of art, but all through I have been thinking of culture. I should certainly not exclude anything in the way of Asiatic cultures from this museum, even if the objects were not artistic. I think we ought all through this movement to talk of a museum illustrating Asiatic or Oriental civilization, and not merely Oriental art.

Mr. HOBSON: It is a little difficult for me to speak after one of our Trustees has taken up the attitude which Lord Crawford has. But I must confess I found his speech exceedingly stimulating, because it brought before us some of the difficulties of the situation, and also because it brought us back to considering the question of whether this museum is really needed and in what way.

There has been a good deal of discussion about what will be done when the museum is made, and how the spoils will be divided, but nothing has yet been said as to how the museum is going to be obtained, how it is going to be got, and very little has been said as to the great need that there is, from a collection point of view, for some new museum or new place to house our treasures in. Everybody knows that the British Museum has now reached almost bursting point. The Victoria

and Albert Museum is in much the same condition. The study of Eastern art and archæology is only in its infancy. Excavation has only just begun, the soil has only been scratched. In a few years' time there will be a vast quantity of material coming in from the Far East as there has been from the Near East lately. Where is that going to be put? There are already in London, apart from that, incalculable treasures in private collections which, with a little encouragement, could be induced to come to the nation, but where are they going to be placed? There is no place in either of our two museums today which would adequately house one of our fine private collections alone, something must be done to enlarge our exhibition space.

The matter was brought before the Royal Commission—as a matter of fact I had to bring it forward in my own evidence—and the Commission reported two alternatives. One was the ideal of an Asiatic Museum, and the other was an enlarged department of the British Museum. That was the second consideration, on the supposition that the first one, the ideal, was too big to be realized. But there was no doubt whatever that there was need of some new museum or department. Either of the two schemes would require a considerable amount of money. To make a new department in a museum would mean building. The Government is not the least likely to grant a large sum of money for building today. A Museum of Eastern Art will want a great deal. Why, then, do we advocate that scheme rather than the other? For the reason that it is a scheme which is big enough to appeal to the whole world (Applause.) It is only possible to obtain this end that we have in view by an appeal which will reach some of the great and wealthy benefactors of mankind. It must be an appeal which is going to touch the people in America, who have so much sympathy with Oriental art. We have been told already that it has the sympathy of the people in India, and we hope it may awake the practical sympathy of the Indian Princes. But it must be some sort of scheme which is going to appeal to the whole world, and that is our only hope of getting it realized. That reason alone is sufficient for us to proceed with this scheme that we have before us, and not to think of any secondary one for the time being. (Applause.)

Professor J. L. MYERS. I did not come here prepared to say anything, and I think I should probably have kept my seat had it not been for the friendly challenge of the opening remarks of Dr. Hill in regard to the fish-tailed mermaid-like divinity that I have the honour and privilege to serve.

I will speak, if I may, as President of the Royal Anthropological Institute, and I will only say this. Lord Crawford has put with great vigour and clearness a point which I had not intended to put myself, and Dr. Hill in his last remarks has cleared up any doubt I might

have had as to whether he was the good ethnologist I have always known him to be, because it does not take great learning to realize that ethnology is simply a roundabout way of speaking of the study of cultures.

Two things remain for me to say first, that in its evidence before the Royal Commission on National Museums and Collections, the Royal Anthropological Institute emphasized most strongly the urgent need of a great Oriental Museum, a great readjustment in the mode of display and study of the splendid national collections which we have. They insisted also, very much on the lines Dr Hill has expressed today, that such a museum ought to stand in intimate relation with the collections in Bloomsbury, and be near the British Museum. For it appeared to us that the artistic achievements of the great Asiatic cultures are best appreciated, and can only be fully appreciated, on the background supplied by their history as well as their crafts and much has been said today about the significance of the crafts in relation to the arts of the East.

The other thing which I should like to say is this. Quite recently, and in consequence of letters which appeared in the Press in the course of last winter, the Royal Anthropological Institute has taken a further step forward. There exists already a small Committee of Exploration and Enquiry, and in the course of their meetings we hope that the principal alternative and parallel schemes, which have been proposed to deal with this important question, may in a friendly and informal way be compared and their chief points adjusted to one another. Every other body which we have invited has accepted and sent its representative, and we are now, I think, only waiting for the India Society. As soon as our number is complete, I hope we may be able to get to work as I have suggested. Our chairman today suggested the formation by this meeting of some such committee, and if his proposal is adopted I am quite sure the committee which exists already will do everything it can to facilitate its task. (Applause.)

Mr. E. H. KELLING: Several speakers have pointed out that the art of certain Asiatic countries, including Turkey, Palestine, and perhaps Mesopotamia, is not really within the scope of an Asiatic Museum. May I suggest that we should substitute for the word "Asiatic" either the word "Oriental" or the word "Eastern"? Mr. Hobson mentioned that it was hoped to touch American pockets for this scheme. Therefore if it is a choice between "Asiatic" or "Eastern" or "Oriental," I prefer "Oriental." An American always speaks of "the Orient" and never of "the East."

Sir DENISON ROSS: I am afraid I cannot join in this discussion, because I have not heard the beginning, as I have been at the School

of Economics until 6 o'clock. I have been a keen and warm supporter of the idea of an Asiatic Museum, first of all because I do not think it is going to hurt existing museums at all, and secondly because you cannot study Oriental art alongside of other arts if you are a beginner. You must also have a place to study in.

Another very important point is, as Mr. Hobson said, the destination of great private collections. Quite apart from begging people to give their collections while they are alive, it is of great value to people to know what to say in their wills. I think this might be made a very strong point. I had experience of this in Teheran. There I found half a dozen private libraries of exceedingly valuable books, and I knew the destination of these books might very well be the rubbish heap, because there was no institution to leave them to. I spent a fortnight trying to persuade the Shah of Persia to build a public library so that people might have a place to which they might leave their books. The owners welcomed the suggestion, as, if they leave them to their children, the children either fight over them or destroy them. If you had this great museum you could take these great private collections for which there is no room, as Mr. Hobson so well knows and so well said, in London. (Applause)

The CHAIRMAN. Have you any views about that point, as to whether we should call it "Asiatic" or "Oriental"?

Sir DENISON ROSS. I think "Oriental" is all right, it is better understood everywhere. My school is called "The School of Oriental Studies," so I ought to support the word "Oriental."

The CHAIRMAN. We have heard a great many very interesting and valuable speeches. The time has gone, and perhaps we had better bring this meeting to a close. I will formally move the resolution with the substitution of the word "Oriental" for the word "Asiatic."

(Resolution put and carried unanimously.)

The CHAIRMAN. As a supplementary resolution, I put this—

And proposes that the two Directors of Museums present, Dr. Hill and Mr. Maclagan, and myself should, in consultation with other interested bodies, take the necessary steps for the formation of the committee.

I do not think we can form the committee at the present time. If this meeting would kindly leave it in the hands of us three, we will proceed with the formation. We will of course co-operate with the committee which Professor Myers has organized. I put that supplementary resolution

(Supplementary resolution carried unanimously.)

The CHAIRMAN. Thank you very much, ladies and gentlemen, for attending.

(The proceedings then terminated.)

ROYAL COMMISSION ON NATIONAL  
MUSEUMS AND GALLERIES*Extract from Final Report, Part I*

## FUTURE DEVELOPMENTS: AN ORIENTAL MUSEUM

THE question of an Oriental Museum has been discussed before us by several witnesses. As Mr. D. S. MacColl has observed "The British Empire is blinded in the Far East if it does not study the cultures and arts of China and Japan, of Persia and its own India" The materials for such a museum both in the British Museum and the Victoria and Albert Museum are extremely rich

Failing the establishment of a separate museum of Oriental antiquities, a project which would involve not only great cost, but a drastic displacement of collections, we incline to the view that the most efficient arrangement would be the development of a Department of Far Eastern Antiquities at the British Museum. There is ample space for the development of such a Department on the site of the Museum facing on to Montagu Street and Russell Square. We believe that, if such a department were established, it might attract various important private collections. At the same time it might be a stepping-stone to the larger scheme for a Museum of Asiatic Art and Antiquities which might be reached at a future date. If such a development took place, the collections in the Oriental section of the Prints and Drawings Department in the British Museum could be given adequate exhibition space. Moreover, essential contact with the Library and with the Department of Oriental Books and Manuscripts would be maintained. As Mr. Laurence Binyon has pointed out to us. "No visitor to the Museum Galleries would suspect how rich the material is. Not only are the collections widely scattered, but a great portion of them are hidden away for want of room. The public does not get anything like its proper value from them under the present system of arrangement. I believe everyone would be astonished if these collections could be adequately displayed in a related scheme so as to be intelligible and eloquent to the eye. It would be an event and a revelation. . . . Since the barrier of language is insurmountable, save for the very few, the creative art of these countries is the most direct approach for the western public to the understanding of Oriental history, religion, and ideals of life. This country has had a longer and closer connection with the East than any other. It seems fitting that it should take the lead in this matter." The importance of this project, from the standpoint of our national interests in the Far East, is indicated in the memorandum of Mr. W. Perceval Yetts, to which we would call special attention.

*Extract from the Volume of Oral Evidence, Memoranda and Appendices to the Final Report of the Royal Commission on National Museums and Galleries (1929), pp. 154-5*

MEMORANDUM (1) ON A MUSEUM OF FAR EASTERN ART AND ARCHÆOLOGY, (2) ON RECRUITING AND MAINTAINING MUSEUM PERSONNEL, FURNISHED AT THE INVITATION OF THE CHAIRMAN BY MR W. PERCEVAL YETTS, MEMBER OF THE GOVERNING BODY OF THE SCHOOL OF ORIENTAL STUDIES

(1) THE PROJECT OF A MUSEUM OF FAR EASTERN ART AND ARCHÆOLOGY

Need for greater specialization is one of the most urgent problems of museum organization in London. Rapid accumulation of material, largely augmented by conditional gifts, has inevitably led to confusion and overlapping. In the absence of a unifying system, the primary aims of the various institutions have become somewhat obscured.

An ideal reform would be to review the activities of these institutions with the object of deciding the main purpose which each should most usefully serve. A definite understanding concerning this fundamental principle would prevent future competition and unnecessary overlapping. At the same time all public collections should be regarded as a common fund, from which redistribution of material should be made, according to the scope assigned to each museum unit.

Such a Utopian scheme would involve so vast an upheaval and expenditure that it may hardly be put forward as practicable unless large sums be forthcoming from patriotic donors. So far as can be seen at present, realization of the ideal must come by stages. In this belief, I confine my suggestion to one unit which seems to call for special consideration and also to offer most readily an opportunity of taking a first step towards general museum reorganization.

A central Oriental Museum, completely representative of the national museum resources, is a project likely to claim universal approval in theory. The interests of India, for instance, demand a radical reform and consolidation of public collections related to that country, but here I limit myself to a cultural group with which I am more familiar, and which, as I have said, requires our immediate attention.

Beyond doubt collections in this country, both public and private, are signally rich in material from the Far East. I take the "Far East" to include cultures grouped round the major civilization of China—without attempting a more specific connotation. At any rate, the term would be understood to embrace China, Japan, Korea, and the finds of

Sir Aurel Stein in Central Asia. Our national interests are closely bound up with the Far East. Burma and the colonies of Hong Kong and Straits Settlements have large Chinese populations, and Chinese are flocking to the Malay States in increasing numbers. Our connections, both political and commercial, with China and Japan are of long standing, and the present trend of events in China calls urgently for a widening in our knowledge of that country's ancient and great civilization if we are to co-operate with sympathetic understanding in the fulfilment of her aspirations. Ancient cultural communications between India and the Far East stress the plea for fuller opportunities for Far Eastern studies, and the fact is to be noted that early inter-relations between our own Mediterranean civilization and that of China are becoming more and more apparent.

These are weighty arguments in favour of establishing a new museum unit of Far Eastern art and archæology, and the case is strengthened by the fact that public interest in this sphere is great and steadily growing. Moreover, owing to restriction of space and existing systems of arrangement, most of the material in the national collections is either withheld from view, or separated among exhibits belonging to other cultures. Especially to be regretted is the lack of means to show the Stein Collection. Thus the public is denied a comprehensive acquaintance with their rich collections manifesting Far Eastern civilization.

A further plea for the establishment of this new museum, or new department of an existing museum, is based on the belief that the project is one of manageable proportions. In other words, it might, I think, be brought about without excessive expenditure and radical dislocation of present conditions. It would pave the way to realization of the Utopian vision of a great national Oriental Museum.

#### (2) SHORTCOMINGS OF PRESENT SYSTEM OF RECRUITING AND MAINTAINING PERSONNEL.

1. Opportunities of museum service as a career not generally known.
2. Though some vacancies are, I believe, advertised, some are made on private nomination without advertisement.
3. No organized scheme for training younger men to fill future vacancies.
4. The fact that the staff of each museum is (practically) confined to service in that museum narrows both individual ambition and the choice of officials to fill particular posts. Retirements and casualties may necessitate a general readjustment of personnel—experts being moved from their own departments to others, where they take up fresh lines of study. Margin for wastage is insufficient.

5. No regulated and certain reward is given to those who through their own enterprise and industry acquire specialized knowledge—*e.g.*, languages such as Chinese and Japanese.

6. Shortage of staff precludes full opportunities of travel for purposes of visiting other museums and the countries whose cultures are the special concern of certain officials.

*Suggestions.*

A. That attention of the public be more fully drawn to the museum service, with a view to obtaining more candidates and greater competition

B. Institution of a body of museum attachés would provide a pool from which appointments on the permanent staff might be made, and temporary employment given whenever members of the regular staff are absent and outside help is needed. Attachés would be young men who, on leaving a university, are willing to spend several years as student supernumeraries of the museum staffs, or they might be undergraduates whose association with a museum would form part of their studies, if teaching bodies were to start courses designed to prepare students for museum duties. They would enjoy the advantages of close contact with the permanent officials and ready access to the resources of the museum. Some payment might be made to them for services in giving popular lectures while demonstrating museum exhibits, and for work done as emergency acting staff. Such payments would be small, and the main attractions would be prospects of a permanent appointment when a vacancy occurs, opportunities for study, and the prestige attaching to the position. A permanent salaried post being the chief objective of most young men, the limited prospects offered by the British and Victoria and Albert Museums would fail to satisfy the attachés, unless the scope of the scheme were widened to include the principal museums throughout the country (and elsewhere). Details of such an arrangement could be formulated only after local information had been gathered, but the obstacles would not seem insuperable. At any rate, it would be a step towards the unification of museums, which must be the tendency of the future.

The advantages of a general pool of museum attachés or expectant officials would be many :

1. A greater number of likely candidates would be attracted to the museum service.

2. The time spent by attachés under the observation of permanent officials would give ample opportunity for the museum authorities to make satisfactory selection. Also it would allow the attachés themselves to decide whether the calling as a permanent career suits them.

3 The presence of attachés, encouraged to specialize in accordance with an organized scheme devised to meet the future requirements of the museums, would obviate the present awkward shortage when both expected and unexpected vacancies occur.

4 Some provision, perhaps in the way of travelling scholarships, or temporary appointments to our Embassies or Legations, would enable attachés to gain that local knowledge which is so important to curators concerned with foreign cultures—an opportunity often denied permanent officials under existing conditions

5 Attachés would be able to gain direct knowledge of languages, either at schools of languages or in countries where the languages are spoken. I refer especially to those, such as Chinese and Japanese, which demand long and arduous study

6. Technical rudiments of various handicrafts, such as ceramics and metalwork, and elementary chemistry as regards the restoration of antiquities and the detection of counterfeits, might be learnt by attachés—the former at places where the crafts are practised, the latter at some laboratory such as that of the British Museum

C Individual enterprise in acquiring languages and other special knowledge, beyond the ordinary qualifications required of a museum official, should be rewarded with extra pay when such special attainments are necessary for the performance of official duties. A system of this kind would be comparable to interpreterships and other recognized grades of extra proficiency in several of the public services. It would obviate the injustice at present existing in those cases where specially qualified officials cannot, for departmental reasons, be given the promotion which their quality deserves. Indeed, the extra pay might be calculated in relation to rank and length of service, so that certain maximum rates of pay should not be exceeded. This suggested system of extra pay need not, I think, involve a large increase of expenditure, while it would undoubtedly encourage higher proficiency and enterprise.

D The question of interchange among the personnel of different museums should be explored. Prospects of interchange would offer new opportunities to the ambitious, and lessen the lethargy which the present system of comparatively small isolated units, with restricted chances of promotion, tends to foster. Interchange would help to unify the museum resources of this country by creating a common fund. An essential condition would be preservation of individual pension or superannuation rights. Such preservation should offer no great difficulty, since it has been found feasible among professors and other officials employed by independent bodies throughout the country.

W. PERCEVAL YETTS.

12th July, 1929.

## TWENTY-FIRST ANNUAL REPORT OF THE INDIA SOCIETY

THE Council submit the following Report on the Proceedings of the Society for the year ended December 31, 1930.

### EXPANSION OF ACTIVITIES

The issue of this report may serve to commemorate the twenty-first anniversary of the founding of this Society, on March 17, 1910. It is with great satisfaction that the Council are able to state that throughout these years there has been a steady expansion of the Society's activities and a constant growth of its influence; and further that the past year has added in no small measure to the many ways in which the Society serves the objects for which it was established. One of the reasons for such success may be that whilst adhering to its fundamental principles the India Society has at all times endeavoured to co-operate in the fullest and friendliest manner with the other organizations, whether in this country, in India, or abroad, which pursue similar aims. In this way not only have its influence and its usefulness steadily increased in this country, but the Society has also been able to assist in furthering the appreciation of Indian art in India, on the Continent, and in America. For the generous and cordial co-operation which has been received from individuals and Societies in all these countries, the Council here express their gratitude. They would also take this opportunity to record their thanks to the many organs of the Press both in this country and in India which have assisted their work by the publicity given to the lectures and publications of the Society.

### INDIAN APPRECIATION

It is gratifying to note that our work is much appreciated in India. Not only is this evidenced by the cordial co-operation between the Society and various Art Societies, and the Archæological Survey in British India and those in

the Indian States, but it was also expressed in generous terms by many of the Indian Delegates to the Round-Table Conference, with whom it was our great pleasure to establish or renew personal contact during their recent stay in London. It was on the occasion of the Reception given by the Society on November 14 to the Indian Delegates at India House (which was kindly placed at our disposal for this purpose by the High Commissioner), that Sir Atul Chatterjee said :

“The Society’s work has had a great influence on the appreciation of art in India. Where at one time there had been only the Society in Calcutta, there have later sprung up several Societies devoted to art in Lucknow, Benares, Bombay, and in Southern India. India owes a debt of gratitude to the India Society on that account as well as for its work in spreading knowledge of Indian art in Europe and America. He hoped that as a result of this meeting, attended by a large number of members of the Round-Table Conference, there would be a large increase in membership, and he commended the Society to them and to all who had at heart the prestige of India abroad.”

On another occasion, voicing the views held in the Indian States, Colonel Kailas Narain Haksar stated :

“There has been a great awakening in the Indian States in regard to archæological matters. The interest aroused by Lord Curzon, and after him by Sir John Marshall, led to the establishment of Archæological Departments in many States and a very considerable work has been done in the preservation of monuments and the excavation of sites. This movement has been given a great impetus by the visit of your indefatigable Secretary, who brought the India Society into direct contact with the States. Not merely did he secure the co-operation of the Archæological Departments of the States, but he established personal relations and made arrangements to secure numerous photographs of interesting work and artistic monuments in the States. This is a line of work from which both the India Society and the States may hope to derive great profit.”

The kind support already given or promised by the Governments of several of the States, and the adherence to the Society of several new members from among the Delegates, are practical evidence of appreciation of our work in the past and of approval regarding our plans for the future. A survey of the Society's work during the past twenty-one years was given by the President, the Marquess of Zetland, on the occasion of the Reception to the Indian Delegates at India House on November 14, 1930. This was fully reported in *Indian Art and Letters*

### GENERAL POLICY

In planning the work of the Society in recent years the Council have interpreted their duties as being concerned not only with the various arts of India itself, but also with the influences of Indian art beyond the borders of India. In this connection further steps were taken during the past year to co-operate with Societies specializing in the study of the art of Asiatic countries, and lectures were again organized bearing on the connection of the art of those countries with Indian art. The Council believe that it is only through studying the art and culture of Asiatic countries as a whole that an adequate appreciation can be gained of the essentials and the value of Asiatic culture generally and of Indian culture in particular, and of the significant contributions to world civilization made by India and other Asiatic countries.

The Council have accordingly given their active support to the suggestion made in the Report of the Royal Commission on the National Museums that there should be in London a Central Museum of Asiatic Art, to furnish material for the comprehensive study of Asiatic culture. Some of the views which have thus far been publicly expressed regarding this project will be found in the correspondence reprinted herewith. It will be seen that the prospect of reaching practical decisions in the near future is encouraging. Further progress will be reported from time to time in the Society's Journal.

Another principle of the Society's policy is that atten-

tion should not be limited to the arts of the past. It has aimed at making better known and appreciated the work of living artists and craftsmen. It has, for example, welcomed the opportunity of seeing in London during the past year some of the paintings and drawings by students of the Bombay School of Art. The Society will use its best endeavours to further any movement which will enable modern Indian art to be exhibited in London, as well as on the Continent.

The Society will, so far as its resources allow, include within its scope all the various branches of the arts—architecture, sculpture, painting, music, and literature—as well as the artistic crafts.

#### ARCHÆOLOGICAL SURVEY OF INDIA

The high appreciation of the Society for the work done by the Archæological Survey of India, and the feeling that it is not so widely known as it deserves, perhaps because of the inevitable expense of producing its publications, have impelled the Council to enter into an arrangement with the Survey by which the Society's *Journal Indian Art and Letters* may in future periodically publish selected photographs and articles from the publications of the Survey, and thus keep members of the Society in closer touch with the progress of Indian archæology.

In addition, the Council are glad to report that, as the result of their suggestion, the photographs of the Archæological Department will again be regularly sent to London, and made available for art students in this country. They will be kept on file at India House.

The increase of the Society's activities in India in these and other ways points to the importance of establishing in India a centralized Advisory Committee. This proposal, which was favourably received by several members of the Round-Table Conference with whom it was discussed, is receiving consideration.

#### OTHER ARCHÆOLOGICAL SURVEYS

It may here be added that the Society has also made arrangements for the periodical reception and publication

of information concerning the work of the Archæological Departments in French Indo-China, the Netherlands East Indies, Siam, and several of the Indian States.

#### LECTURES AND FUNCTIONS

The following lectures and social functions took place during 1930 :

*February 26.*—"The Indian Craftsman and his Environment," by H. V. Lanchester. Sir Francis Younghusband in the Chair. (At 21, Cromwell Road.)

*March 27.*—The Annual Meeting, with Sir Francis Younghusband in the Chair. (At Caxton Hall.)

*June 4*—"Indian Music and Rabindranath Tagore," by Dr. A. Bake. Sir Francis Younghusband in the Chair. On this occasion a number of the poet's paintings were on view. (At the British Indian Union)

*June 27*—A reception was held to meet H R.H Prince Damrong Rajanubhab of Siam at which a collection of Siamese fabrics graciously lent by H R H. were exhibited. These fabrics, and those which H.R.H. had previously presented to the Society, drew a great deal of attention both in this country and on the Continent. At the request of the Director of the Prins Hendrik Museum of Rotterdam they were lent to that museum for exhibition. (At the British Indian Union.)

*July 2*—"Temples of Sambor Prei Kuk and their Relation to Indian Art of the Gupta Period," by M. Victor Goloubeff, H.E the French Ambassador presiding. (At the Institut Français)

*October 8.*—"Sculpture in Siam," by Mr Reginald Le May. Sir Francis Younghusband in the Chair (At the Siamese Legation, by courtesy of H S H. Prince Varnvardya.)

*November 14*—A reception was held to meet members of the Round-Table Conference, the Marquess and Marchioness of Zetland receiving the guests. (At India House, by courtesy of the High Commissioner for India.)

*November 26.*—"The Inter-relations between Indian and Persian Art," by Mr. J. V S. Wilkinson Sir Francis Younghusband in the Chair. (At the Rubens Hotel.)

The papers read at the Society's meetings, and the accounts of their other functions, are from time to time published in *Indian Art and Letters*.

#### THE MAHARAJA GAEKWAR LECTURE FUND

One of the difficulties of the Society in securing lectures by foreign experts has been that of expense. The Council are happy to report that through the generous support of H.H. the Maharaja Gaekwar of Baroda it is hoped that in future three or four foreign scholars may every year be invited to lecture to the Society in London on subjects connected with Asiatic art, especially Java, Siam, and Indo-China. The Council desire here publicly to thank His Highness again for his active interest in and generous support of the Society's activities.

#### PUBLICATIONS

In the course of the year under review the two half-yearly volumes of *Indian Art and Letters* were issued. Members will have observed that since its inception the journal has been considerably expanded, in regard to both text and illustrations. Further additions to the features of the journal could usefully be made and in certain directions are considered most desirable, but this development must await the provision of the necessary funds. Meanwhile it may already be claimed that *Indian Art and Letters* is the leading periodical on its subject outside India.

In regard to the books published by the Society, technical requirements, and delays in communicating with some of the authors who were in India or America, have caused the publications for 1929 and 1930 to be delayed. By the time the present report is issued both these publications—namely, N. C. Mehta's work on *Gujerati Painting* and T. G. Aravamuthan's *Portrait Sculpture in South India*—will have reached those members who are entitled to the publications for the years in question. For the information of members, a list of past publications is appended to this report.

Towards the end of the year special attention was

given to preparing the publication for the year 1931—an illustrated work on a fifteenth-century MS. of Firdausi's *Shah-Namah*, described by J. V. S. Wilkinson, with an introduction by Laurence Binyon. Its appearance was arranged to coincide with the International Exhibition of Persian Art in London in January and February, 1931, at which the manuscript in question was to be exhibited. It forms an interesting contribution to the history of the inter-relations between the arts of Persia and India.

#### INTERNATIONAL EXHIBITION OF PERSIAN ART IN LONDON

The India Society similarly gave its most cordial support to the objects of the Persian Exhibition. In addition to the service given by the Vice-Chairman and Mr. J. A. Milne as members of the Exhibition Committee, the Hon. Secretary drew up an extensive scheme of lectures on various aspects of Persian art, and organized lectures accordingly in all parts of the country. In addition to issuing the illustrated volume on the *Shah-Namah* of Firdausi, the Council organized two lectures on Persian art during the Exhibition.

#### FUTURE INDIAN EXHIBITION

The interest in Eastern art generally which has been stimulated by the beauty and the success of the Persian Exhibition finds reflection in the proposals which have reached the Council for the organizing of an exhibition of Indian art in London on the same scale. These proposals are being carefully examined.

#### ARRANGEMENTS WITH FOREIGN SOCIETIES

The arrangements under which members of the India Society may benefit in Paris by the hospitality extended to them at the Association Française des Amis de l'Orient (domiciled at the Musée Guimet) has been much appreciated, and the corresponding facilities afforded by the India Society to members of the said Association have also been utilized. The close relations between our Society and this and other French bodies caused the Council to feel the

need for an Advisory Committee in Paris, and the Council reports with pleasure that such an Advisory Committee has been formed, consisting of :

H.H. the Princess Achille Murat, Présidente; with Messieurs Victor Goloubeff, of the Ecole Française d'Extrême Orient; René Grousset, of the Musée Guimet; Jean Buhot, of the Association Française des Amis de l'Orient; and Philippe Stern, also of the Musée Guimet, as members.

The Council further have pleasure in announcing that similar arrangements for reciprocity have been concluded with the American Oriental Society of Philadelphia and the Association des Amis de l'Orient of Brussels.

Members desiring to avail themselves of opportunities of assistance from these foreign societies should provide themselves with a letter of introduction from the Hon. Secretary.

#### PATRONS

In the course of the year Colonel H.H Pangeran Adīpatī Ario Mangkoe Nagoro, of Surakarta (Java), and Colonel H.H. Pangeran Adīpatī Ario Pakoe Alam, of Jogjakarta (Java), became Patrons of the Society.

#### COUNCIL

At the Annual Meeting last year we had to record the death of Sir Herbert Holmwood, who was our Vice-Chairman; we have also suffered loss through the deaths of Dr. Robert Bridges, who was a Vice-President, and Sir Thomas Walker Arnold, who was one of the original members of the Society and of the Committee. Sir Thomas Arnold's wide knowledge and helpful sympathy for all who were interested in the study of Eastern art will be greatly missed by those to whom they were so freely extended.

In the course of the year Mr. Percy Brown left for India and Mr. Lionel Heath who had recently returned from there was co-opted to the Council.

## FINANCE

The Council submit herewith the audited accounts for the year ended December 31, 1930. It will be seen that the greatly enhanced activities of the Society during the past year have entailed larger expenditure. The increase in the cost of lectures and functions is fully justified by the Society's greater activities in this direction. It is very desirable that we should not curtail this part of our work in the future. In this connection the generous donation from H.H. the Maharaja Gackwar of Baroda, to which reference has been made above, affords most welcome assistance. The item of £197 8s. 10d. for "General Expenses" includes a special grant to the Hon. Secretary of £50 towards the expenses of his recent trip to India, which, as previously mentioned, resulted in securing the valuable co-operation of several of the Indian States. The Society benefited this year by a special gift from the Indian Princes Publication Fund of £150 in addition to receiving the interest on that Fund. The other items in the Income and Expenditure Account call for no special comment beyond pointing out that the excess of Income over Expenditure amounted to £18 6s. 10d.

The Society's capital increased from £852 19s. 8d. at December 31, 1929, to £938 6s. 6d. at the close of last year. There was no change in the list of the Society's investments, but their valuation increased by £67. The valuation of the Society's stock of books—*viz.*, £445 7s.—is based on the conservative estimates of firms which are experts in the book trade.

In conclusion, the Council desire to record that a study of the Society's accounts over a number of years shows that much has been achieved in spite of slender means.

FRANCIS YOUNGHUSBAND,  
*Chairman.*

JOHN DE LA VALETTE,  
*Vice-Chairman.*

## ANNUAL MEETING

THE twenty-first annual meeting of the India Society was held on April 1, 1931, at 21, Cromwell Road, London, S W. 7. Sir Francis Younghusband presided.

The Chairman moved the adoption of the Annual Report, which was seconded by Mrs. Rhys Davids and carried unanimously.

The accounts were examined, and their adoption was moved by the Chairman and seconded by Mr. F. H. Andrews. The motion was carried unanimously.

On the motion of Sir Denison Ross, seconded by Mr. M. L. Chandra, the following were elected office-bearers of the Society :—

*President* The Marquess of Zetland.

*Vice-Presidents* Sir John Marshall.

Dr. Rabindranath Tagore

Mr. Abanindranath Tagore.

Jonkheer R. de Marées Van Swinderen.

Mrs Rhys Davids.

The High Commissioner for India

The Persian Minister.

Dr. Ananda K Coomaraswamy.

Dr. Denman W. Ross.

Mr Eric Maclagan.

The French Ambassador.

The Japanese Ambassador

The Director of the École d'Extrême Orient.

Dr. G. F. Hill.

*Hon Treasurer* Mr. W. A. J. Osborne.

*Hon Secretary* Mr. F. J. P. Richter.

Under Rule IV the following Members of Council who retired by rotation were unanimously re-elected.

Mr. E. B Havell

Sir William Rothenstein.

Mr. John de La Valette.

Professor F. W. Thomas.

Mr. Laurence Binyon.

Mr. Harold Speed.

Sir William Foster.

Mr. W. F Westbrook.

Mr. Lionel Heath (who had been co-opted during the year), Mr A. D. J Campbell and Mr. L. F. Rushbrook Williams were unanimously elected Members of the Council.

BALANCE-SHEET

(AS AT DECEMBER 31, 1930)

LIABILITIES	£ s d.	£ s d.	ASSETS	£ s. d.	£ s. d.
<i>Life Subscriptions.</i>			Cash at Bankers' .. .. .	...	250 16 11
Balance as at January 1, 1930 .. ..	712 19 0		Investments (per Bank Valuation at December 31, 1930)	...	
Add Receipts to December 31, 1930 ..	63 0 0	775 19 0	£400 4 per cent Canadian Northern Railway Stock .. .. .	360 0 0	
<i>Capital Account.</i>			£600 3½ per cent Conversion Loan	480 0 0	
Surplus as at January 1, 1930 .. ..	852 19 8		£80 National Savings Certificate .	115 0 0	955 0 0
Add Excess Income over expenditure for the year ...	£18 6 10		Stock of Books .. .. .	..	445 7 0
Add Increase in Valuation of Investments as at December 31 .. .. .	67 0 0	85 6 10	Accounts Unpaid ... .. .	...	63 1 7
					<u>£1,714 5 6</u>
		<u>638 6 6</u>			<u>£1,714 5 6</u>

We have examined the books of account of the above Society, and the vouchers in connection therewith. It has not been possible for us to ascertain the proportion of Life Subscriptions which have lapsed during the year. Subject to this remark, we are of the opinion that the above Balance-sheet exhibits the true financial position of the Society as at December 31, 1930. We have also verified, through the Society's bankers, the Schedule of Investments, the values of which have been adjusted so as to appear at present quotation prices. The Society have valued the stock of books at the figure as shown in the above Balance-sheet. The majority of such stock is held by the Society's agents, and letters certifying the numbers so held have been produced and inspected by us.

(Signed) CORFIELD AND CRIPWELL,  
Accountants and Auditors.

(Signed) FRANCIS YOUNGHUSBAND, Chairman of the Council.  
W. A. J. OSBORNE, Hon. Treasurer.

March 26, 1931.

## INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED DECEMBER 31, 1930.

RECEIPTS		EXPENDITURE.		Annual Accounts	
	£ s d.		£ s d.	£ s d.	£ s d.
By Annual Subscriptions ... ..	321 19 8	To Decrease of Stock of Books as at December 31, 1930 .. ..	.. ..	.. ..	22 8 0
" Sale of Books... ..	71 3 9	" General Expenses .. ..	.. ..	.. ..	197 8 10
" Less Outstanding Accounts, 1929	47 17 6	" Printing and Postage .. ..	.. ..	.. ..	216 13 0
	<hr/>	" Lectures Expenses .. ..	.. ..	.. ..	
Add Outstanding Accounts, 1930 .. ..	63 1 7	" Conversazione .. ..	39 6 7		
	<hr/>	" Lectures .. ..	100 8 11		
" Dividends on Investments (less Income Tax)	.. ..	" Accountancy Charges .. ..	.. ..	139 15 6	
" Gift from Indian Princes Publications Fund	.. ..	" Balance being Excess of Income over Expenditure ..	.. ..	5 5 0	
" Dividend on Investment (less Income Tax)	12 10 11			18 6 10	
" Special Gift from Indian Princes Publications Fund ..	150 0 0				
	<hr/>				
	£599 17 2				£599 17 2

# THE RULES OF THE INDIA SOCIETY

## I

THE title of the Society shall be " THE INDIA SOCIETY "

## II

The object of the Society shall be to promote the study and appreciation of Indian art, music, and literature, ancient and modern, by means of publications, by lectures and conferences, by exhibitions, by correspondence with kindred societies and with Museums of Indian Art, by the obtaining of artistic or literary records relating to any branch of Indian culture, or by such other means, not being contrary to the Rules, as the Society or its Council shall from time to time determine.

## III

The Officers of the Society shall be a President, Vice-Presidents, an Honorary Secretary, and an Honorary Treasurer.

## IV

The affairs of the Society shall be managed and its funds controlled by a Council consisting of not less than twelve and not more than thirty members, who shall be elected for three years at the Annual General Meetings, and of whom one-third shall vacate their seats each year in rotation. Members vacating their seats shall be eligible for re-election to the Council. Candidates who have not been proposed by the Council shall be proposed and seconded by members of the Society, notice being given in writing by the proposer and seconder to the Hon. Secretary at least a fortnight before the date of the forthcoming Annual General Meeting. The President, the Hon. Secretary, and the Hon. Treasurer shall be ex-officio members of the Council, but they shall not be counted in calculating either the maximum or minimum number of members of the Council. The Council shall have power to co-opt not more than three additional members, and to fill by co-optation any vacancies that may occur in their number, and shall so fill any vacancies whenever the number of members of the Council shall fall below the minimum of twelve. Members so co-opted shall come up for election at the first Annual General Meeting after their co-optation, their rotation for resigning being settled by the Council. Five members of the Council shall form a quorum. Members of

Council who leave the United Kingdom for more than nine months, or who, being in the United Kingdom, fail to attend six successive meetings, shall, unless the Council decide not to enforce the rule, cease to be members of the Council

The Council shall from time to time appoint a Chairman, and the Hon Secretary shall be the Secretary of the Council. The Council shall have power to appoint Sub-Committees for finance or for other objects connected with the Society's work, and shall appoint an Executive Committee (hereinafter called the Committee) of not less than eight nor more than twelve members from among the members of the Council, to which shall be delegated all executive powers not specifically reserved to the Council. The Chairman of the Committee shall be appointed by the Council. Three members of the Committee shall form a quorum. The Chairman of the Council, the Hon Secretary, and the Hon Treasurer shall be ex-officio members of the Committee, but shall not be counted in respect of the maximum or minimum number of members of the Committee. The Chairman of the Committee and the Hon Secretary shall be ex-officio members of all Sub-Committees. The Chairman of the Council shall, whenever present, preside at the meetings of the Committee.

## V

The election of members of the Society shall be in the hands of the Committee, but no candidate shall be elected except by the unanimous vote of those present and voting. The election of any member who has not paid his subscription within one month of his receiving notification of the fact of his election shall, in the absence of special reasons for the delay, become void.

## VI

A General Meeting of Members of the Society shall be held each year on some convenient date to be fixed by the Committee between the first day of February and the last day of April. Notice of this meeting, with a statement of the agenda, shall be posted to each member seven clear days before the date fixed. At this meeting the Council shall present a Report of the work of the Society for the past year and an audited statement of account showing the financial position of the Society on the previous 31st day of December. The meeting shall then elect by vote, in such manner as the Chairman shall prescribe, the Officers for the ensuing year and such members of the Council as shall fill the vacated seats, with such additional number, if any, as the meeting shall decide, but so that the number of members of the Council shall not exceed the total laid down in Rule IV. No

other business shall be transacted at the Annual General Meeting unless it has been notified to the Hon. Secretary in the form of a resolution, with the names of proposer and seconder, a fortnight before the meeting. Such notices shall be placed on the agenda of the meeting. The President of the Society shall take the chair at the meeting, or in his absence any other member whom the meeting shall elect for that purpose. At all general meetings of the Society seven members shall form a quorum

#### VII

The Executive Committee may at any time summon an Extraordinary General Meeting; and the Hon. Secretary shall do so if required in writing by not less than ten members. The objects of the meeting shall be placed on the agenda in the form of a resolution with the names of proposer and seconder, and notice of the meeting, with the agenda, shall be posted to each member of the Society seven clear days before the date fixed for the meeting. No other business than that on the agenda accompanying the notice, or amendments thereto, shall be transacted at the meeting

#### VIII

Subject to the provision for the election of new members under Rule V, all matters coming before any meeting of the Society or of the Council or of the Executive Committee shall be decided by a majority of votes of those present and voting. The Chairman shall have a casting vote in addition to his ordinary vote

#### IX

The subscription of an ordinary member shall be One and a Half Guineas per annum, due on the first day of January in each year. \* Life members shall pay a single subscription of Twelve Guineas. Each member, life or ordinary, shall be entitled to receive all the free publications of the Society issued during the year in which he or she may join, but no free publications shall be issued to any member whose subscription for the current year has not been paid.

#### X

The Committee shall have power to elect Honorary Members on account of distinguished services to the objects for which the Society is formed, but the total number of such Honorary Members shall not

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\* Members who joined before January 1, 1929, continue to pay the original subscription of one guinea.

exceed 5 per cent. of the total ordinary and life membership of the Society at the time. Honorary Members shall receive the free publications of the Society, but shall not be entitled to vote at its business meetings nor be eligible for membership of the Council. The Council is also empowered to approach Ruling Princes of the Indian States, and Rulers and high officials of countries outside the Indian borders, with a view to their becoming Patrons of the Society, also to invite individuals and scientific, public, or commercial bodies to become Benefactors

#### XI

Members who have not resigned in writing before the last day of December shall be liable for their subscription for the following year.

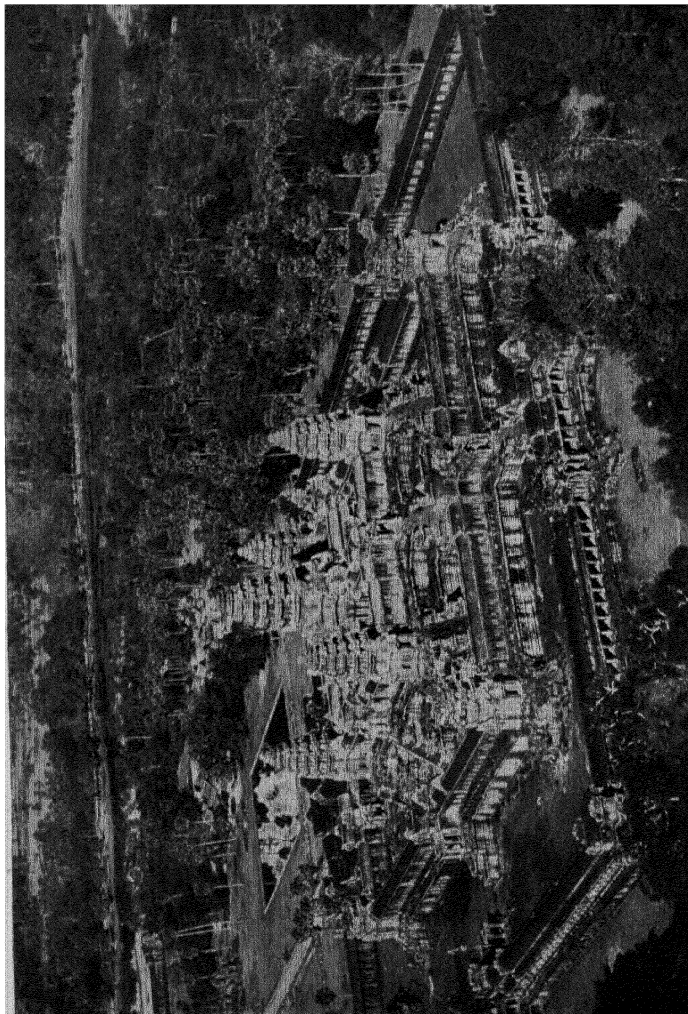
#### XII

Any ordinary member whose subscription is more than six months in arrear, and to whom three notices requesting payment have been sent, shall cease to be a member, but his or her liability for the current year's subscription shall not thereby be cancelled

#### XIII

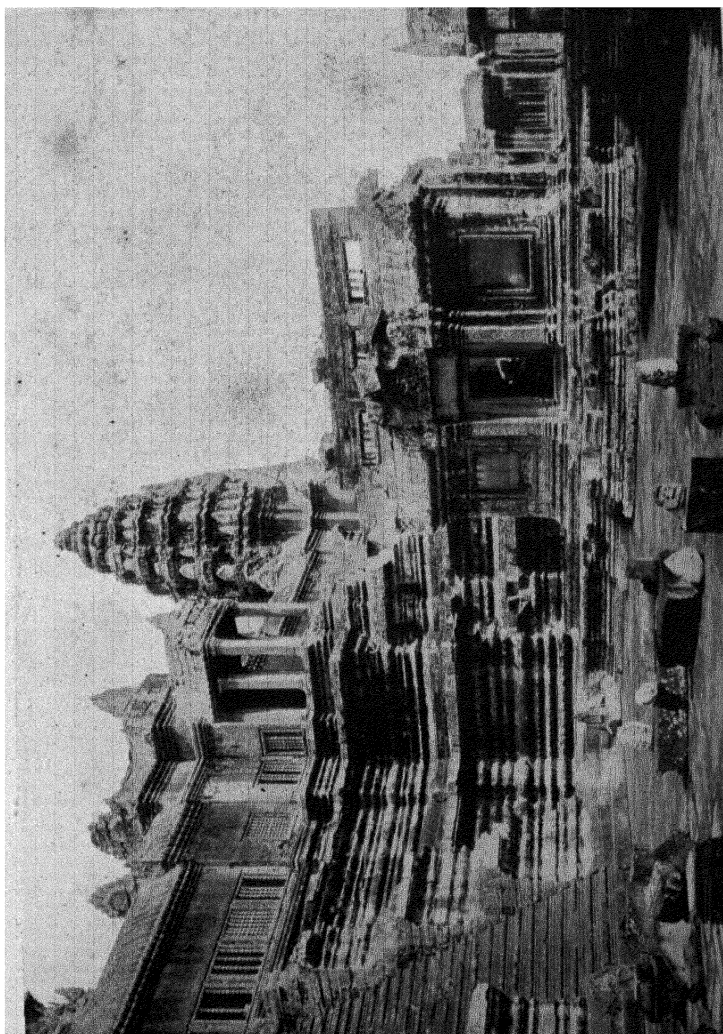
These Rules shall not be added to or altered except at a General Meeting of the Society duly convened under Rule VI or VII

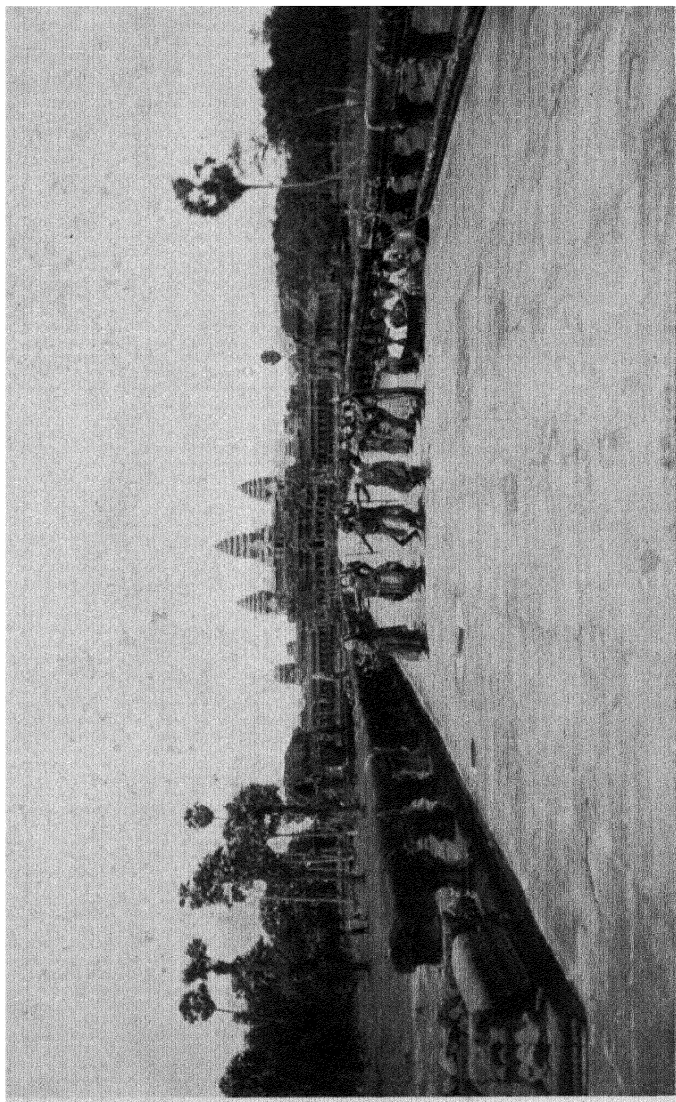
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VOL. V. No. 1. NEW SERIES.



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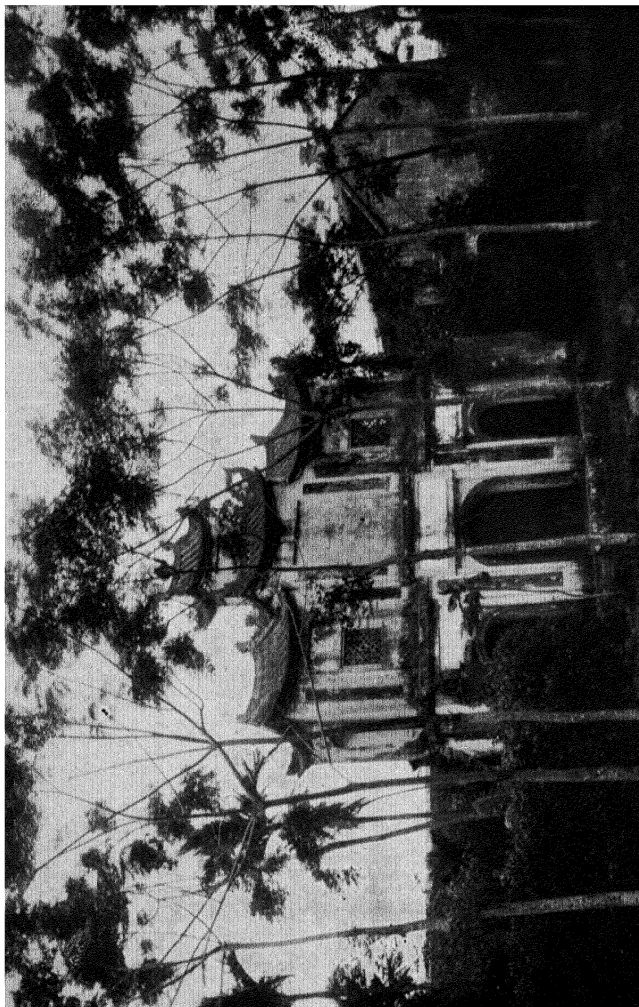


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A CARYATID, MATHURA SCHOOL (SECOND CENTURY A.D.)

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A PANEL OF MOGHUL CALLIGRAPHY (CIRCA 1550 A.D.).

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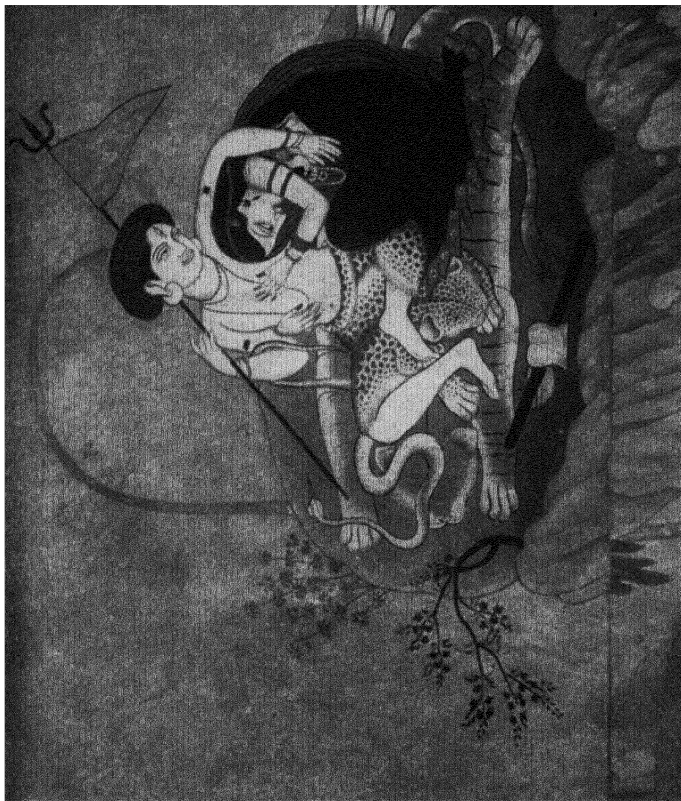
THE LOVL LETTER KANGRA SCHOOL (18TH CENTURY).

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GIRL IN A STORM KANGRA SCHOOL (18TH CENTURY).

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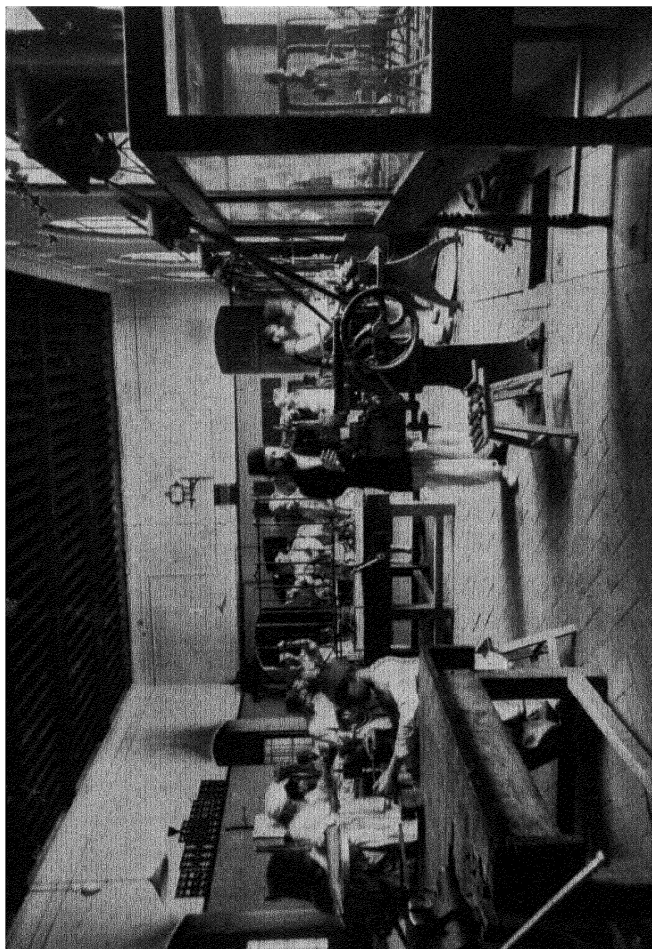


BIRTH OF GANGĀ : KANGRA SCHOOL (18TH CENTURY).



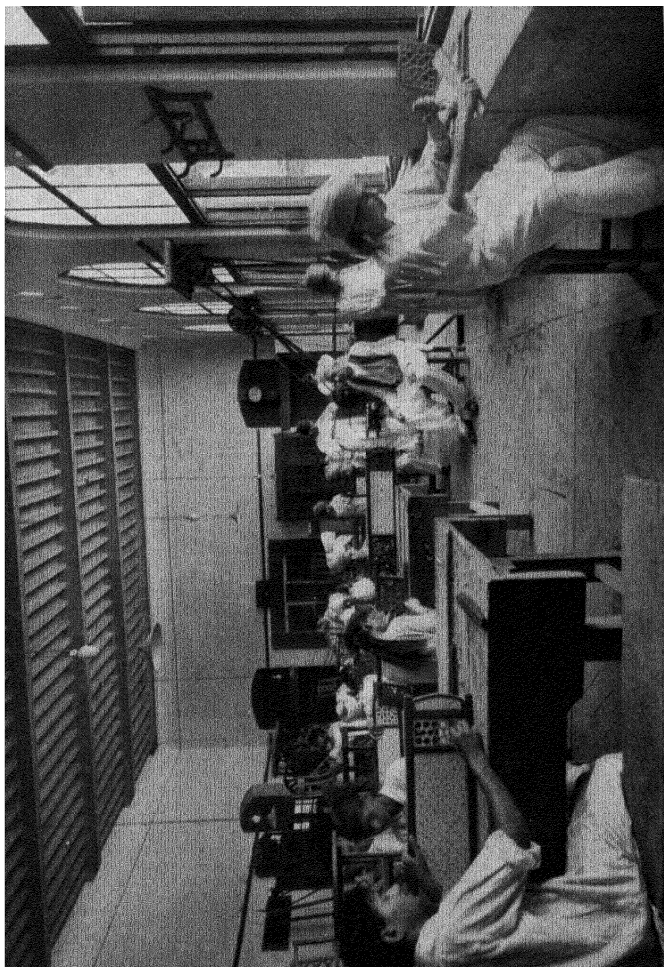
THE BANISHED YAKSA,  
By S N Dey (Modern School)

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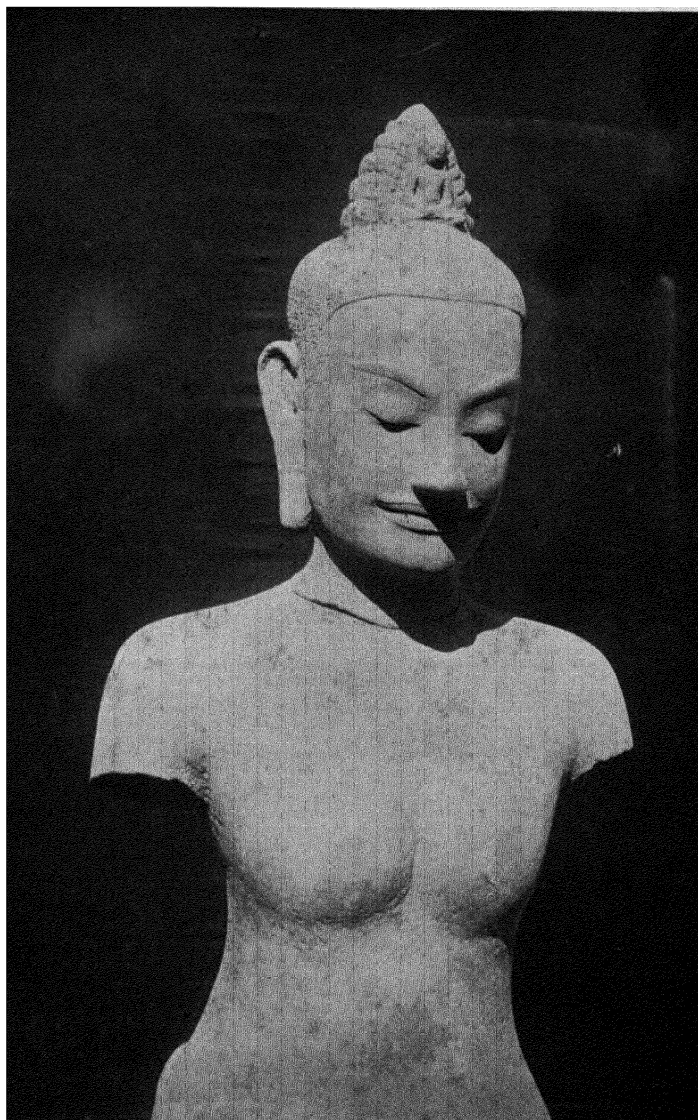
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STATUE OF A FEMALE DEITY.

Discovered by M. Victor Goloubeff at Prah Khan (near Angkor), and is described in an article by him in the Bibliography of the Koen Institute. Details of the publication will be found opposite

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# INDIA SOCIETY

## NOTICE TO MEMBERS

### Annual Bibliography of Indian Archaeology for the Year 1929

THE fourth issue of the "Annual Bibliography of Indian Archaeology," published by the Kern Institute, Leyden, is now ready for the Press and will appear very shortly. Its general arrangement will be similar to that of previous volumes. The Bibliography proper will contain full information regarding all books and articles, which have appeared in 1929, dealing with the archaeology, architecture, sculpture, painting, numismatics, epigraphy, numismatics, ancient history and geography of Greater India, and adjoining territories.

The following extracts from the Foreword will give a general idea of its varied contents —

"We have been singularly fortunate in obtaining the assistance of some competent scholars who have favored us with valuable contributions for our Introduction. In the first place we wish to express our cordial thanks to that veteran French Indologist, M. SYLVAIN LÉVI, for his fascinating account of the great discovery made by him in the course of his visit to the Barabudur in 1928. We are equally indebted to Dr. VICTOR GORODNEV for his lucid description of the excavations of Prah Khan (Angkor) and Tra Kieu (Annam), conducted by him in co-operation with M. HENRI MACHEL and M. J.-J. CLAEYS respectively.

"A novel feature in our Introduction is the sketch of the archaeological explorations carried out in Ceylon which we owe to the courtesy of Dr. JOSEPH PEARSON, Officiating Archaeological Commissioner. While tendering our sincere thanks for this welcome contribution, we wish to express our hopes that future issues of this Bibliography will regularly contain similar notes on the ancient remains of Taprobane.

"The circumstance that the three articles in question have been written by archaeologists closely associated with the various works described by them will add not a little to their interest.

"The two remaining chapters of the Introduction dealing with Mr. HARGREAVES' researches in Baluchistan and Professor HELZOLD'S discoveries in Kurdistan and Luristan have been composed by Dr. FAHRT with the aid of the published reports.

"As regards the bibliography proper, the general arrangement has remained the same as in the volumes previously published. The present issue contains 731 items. The number of periodicals cited amounts to 110.

"It is a matter of special gratification that Mr. W. PERCEVAL YELLS, Lecturer in Chinese Art and Archaeology, School of Oriental Studies, London, has offered us his valuable assistance and has allowed us to include his name among the honorary editors of the Annual Bibliography. The welcome co-operation of so good an authority will no doubt greatly benefit the Far Eastern Section, especially in future issues.

"In addition to the scholars mentioned above we wish to record our greatest acknowledgement to M. GEORGES CÔDES, Director of the Ecole Française d'Extrême-Orient, for very kindly supplying us with materials in the form of reprints and numerous photographs which M. GORODNEV has utilized for his contribution. Dr. PEARSON has likewise enabled us to illustrate his article with six excellent photographs which are reproduced in plates VI—VIII."

It will be illustrated by means of eight pages of plates and ten figure illustrations. The price of the volume is ten shillings.

By a special arrangement with the Kern Institute, the India Society is able to supply members with copies at five shillings and ninepence, to include postage. Orders to be sent to the Honorary Secretary, India Society, 3, Victoria Street, London, S.W. 1, together with a remittance of five shillings and ninepence.

The Council of the India Society hope that as many members as possible will subscribe to this volume.