Educational (1896) Department.

ORDINARY MS.

G.O., No. 341

Dated 8th June 1896

INDEXED.

[Despatch Abstract.]

SCHOOLS OF ART.

Communicating to the Director of Public Instruction letter from the Government of India forwarding a copy of despatches to and from the Secretary of State regarding the -- in India.

BACK PAPERS.

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FURTHER PAPERS.

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No. 2 / 113.

FROM

C. H. A. HILL, ESQ.,

Under Secretary to the Government of India,

TO

THE CHIEF SECRETARY TO THE GOVERNMENT OF MADRAS.

Home Department.
Education.

Simla, the 24 April 1896.

SIR,

WITH reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State-aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

1. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
2. Letter from the Government of Bengal, No. 98-T. G., dated the 10th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

I have the honour to be,

SIR,

Your most obedient Servant,

C. H. A. HILL,

Under Secretary to the Government of India.

G. C. Press, Simla.—No. 18 H. D.—21-4-96.—41.

India Office,
London, 6th February 1896.

Public (Educational),
No. 9.

To His Excellency the Right Honourable the Governor General of India in Council.

MY LORD,

I HAVE read with much interest your Despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a Circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his Despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State-aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling this condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in Art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will

perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each Province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian Schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

I have the honour to be,

My Lord,

Your Lordship's most obedient, humble Servant,

GEORGE HAMILTON.

G. C. Press, Simla.—No. 23 H. D.—20-4-96—2.

No. 13 of 1895.

GOVERNMENT OF INDIA.

HOME DEPARTMENT.

EDUCATION.

To the Right Honourable LORD GEORGE FRANCIS HAMILTON,
Her Majesty's Secretary of State for India.

Simla, the 23rd October 1895.

My Lord,

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, an Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The Despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab, in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of Technical Instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November

1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2-Education 224—235, dated 7th September 1894, a copy of the second Quinquennial Review on Education in India. The progress of Technical Education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance Technical Education in India, which is expressed in Lord Kimberley's Despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to Your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary Normal Schools. It will be seen that in their order No. 471-Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's Despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial

side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron-work. The number of teachers trained in the School of Art, who are now teaching drawing in High Schools, Colleges, and other places, not being Technical Schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur with the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward shew that while the School of Art is not included in the scheme of Technical Education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High Schools and Training Schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.) which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical Education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the Province to the

developing of Technical instruction; and the district Technical and Industrial Schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical Education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo School is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo School are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art." Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the Province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do not think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical Schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art knowledge requisite for certain artistic handicrafts may be considered a Technical School of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo School may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the Principalship. This conclusion removes the necessity for any action on Your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical Education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art Schools in the same mould. It appears desirable that each Province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that Your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

We have the honour to be,

MY LORD,

Your Lordship's most obedient, humble Servants,

ELGIN.

A. E. MILLER.

J. WESTLAND.

A. MACKENZIE.

LIST OF ENCLOSURES.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with Appendices).
2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.
4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

No. 1867, dated Bombay Castle, the 11th September 1894.

From—The Hon'ble W. LEE-WARNER, C.S.I., Secretary to the Government of Bombay, Educational Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, *viz.*, metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art :—

> That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a geater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students ; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to

the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued, and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

No. 574, dated Bombay, the 10th August 1894

From—JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay,

To—The Director of Public Instruction, Bombay.

IN continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement, with its covering letter, showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well known photographer, who is at present at Hyderabad, has engaged as a painter under an agreement for two years. Mr. Jagannath Ananta, an old student of the school, on a salary of British Rs. 400 per mensem, and has offered to take four more students and to pay them at the rate of British Rs. 150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each Rs. 200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment, as compared with the result of higher education, where many of the successful students have to be satisfied with clerkships on Rs. 30 and 40 per mensem.

No. 50, dated Bombay, the 22nd January 1894.

From—JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay,

To—Brigade-Surgeon-Lieutenant-Colonel HENDLEY, C.I.E., President of the Art, Conference, Lahore.

I HAVE the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference.

Sir Jamsetji Jeejeebhoy School of Art, Bombay.

The question is asked what this school has done since its establishment in Bombay? The answer to this will come under three heads:

First.—A statement of the practical work carried out by the school, that is, by the students or artizans working in the school under the direction of the masters.

Second.—The work done by the students since leaving the school.

Third.—Any other work carried out by the agency of the school and bearing on the promotion of the industrial arts.

Following this division the statement here given is divided into three parts,—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school, and who are at the present time employed in work for which this training has fitted them. With regard to this work, it is necessary to say that much of it could not have been done at all, and none of it so well but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial arts.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, Part II, and with more time we might have presented the case more effectively and in greater detail.

PART I.

Account of work done by the School.

The Sir Jamsetji Jeejeebhoy School of Art was founded to give technical instruction in the decorative arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for architectural drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw, and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular, and that several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate. In 1865 Messrs. Kipling, Griffiths, and Higgins were engaged to take charge, respectively, of practical departments in decorative sculpture, painting, and iron-work.

The Sculpture Department immediately found employment in the decoration of the many buildings then being erected in Bombay, and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomez of Bombay and Dewji Bhawan, Baroda), and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of so[illegible] carried out by the students and workmen of the school under the direction of Mr. Kipling and Mr. Griffiths; it is necessarily incomplete, as for some years no report of the work done is available:—

Before the year 1879,—Sculptured details for following buildings:

The Sailors' Home; High Court; Small Cause Court; Telegraph Office; Elphinstone High School; Hong Kong and Shanghai Bank; National Bank; Treacher Company's Buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post Office; Marble heroic head of Gaekwar; Marble figure of Justice and two angles for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal native heads for Native General Hospital; Heads of natives in University Hall; Plaster decoration of library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpits at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in pottery clay from plaster moulds, which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple;

Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph Office; Head of Queen for Telegraph Office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882-93.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High School; Government New Central Press; Presidency Magistrate's Court; extension of Telegraph Office; New Standard Life Assurance Company; New Police Courts; Poona Record Office; Trinity Church, Bombay; New Municipal Office; St. George's Hospital; Large medallion head of Queen made for Jubilee Tower at Sudra; Large medallion head of Prince of Wales for Telegraph Office; Design for Bombay Port Trust Office; Design for tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; Figure and ornamental details of Ruttonji Moolji Fountain and other works of less importance.

The Department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture Department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta Caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from Lists I and III which accompany this statement.

The Decorative Iron-work Department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins's death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This Department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots on the Sind style. Other styles of Indian design were subsequently introduced, of which the most

successful was probably that taken from the Ajanta Caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris and Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art.*

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries:—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting:—

> Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud. . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many

of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

PART II.

LIST I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record :—

No.	Name.	Present employment.	Town.
1	Madon Pandurang ...	Engraver, workman, Teacher...	Bombay.
2	Shivshunkar Narayan ...	Photographer	Do.
3	Shrirang Raghunath ...	Engraver at Printing Press ...	Do.
4	Bhewa Mahadeo ...	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer ...	Bhuj.
6	Pestonji Bomanji ...	Artist (Painter) ...	Bombay.
7	Narayan Kushaba ...	Portrait Painter ...	Do.
8	E. D'Souza	Designer for cotton prints (Graham and Company).	Do.
9	A. F. Jeyseo	Ditto ditto ...	Do.
10	J. Pereira	Ditto ditto ...	Do.
11	Shita Ram Dinkar ...	Draftsmen in Archæological Survey, working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairam Raghoba ...		
14	Hari Gopal		
15	Heerjibhoy Hormasji ...	Botanical Painter and Draftsman, working for Government	
16	Bapooji Harischandra ...	Engraver	Bombay.
17	Vithoba Narayan ...	Ditto	Do.
18	D. F. D'Mello	Painter	Do.
19	Jahangir Sorabji ...	Scene Painter	Do.
20	Govind Krishnaji ...	Engraver	Do.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai ...	Draftsman and Engraver ...	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal ...	Painter and Photographer ...	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan ...	Draftsman	Do.
26	Hurischandra Purushottam ...	Painter and Decorator ...	Do.
27	Samuel Solomon ...	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba ...	Painter from Photographs ...	Do.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Dharwar.
30	Bhaskar Mahadeo Tilak ...	Engraver, employing several men.	Bombay.
31	V. F. Fernandes ...	Engraver, working for Mr. Tilak	
32	J. Sequeira	Draftsman	Karachi.
33	Daji Mahadeo	Ditto, Public Works Office	Ahmedabad.
34	Khanderao Janardan ...	Assistant Engineer, Public Works Department.	Baroda.
35	Manji Raghunath ...	Draftsman, Public Works Department.	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra ...	Draftsman, Public Works Department.	Do.
38	V. A. Swami	Photographer	Nagpur.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Bombay.
40	Purushottam Ramchandra ...	Ditto ditto ...	Do.
41	Ganpat Venkaji ...	Draftsman, Her Majesty's Dockyard.	Do.
42	J. Misquita	Ditto ditto ...	Do.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Ahmedabad.
44	Parushuram Bhaoo Rokde ...	Head Draftsman, Port Trust Office.	Bombay.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
45	Narayan Govind Phatak ...	Draftsman, Dadabhoy Dubhash and Company.	Bombay.
46	S. B Rele	Draftsman, Great Indian Peninsula Railway.	Do.
47	W. V. Rangnekar ...	Draftsman, Gun Carriage Factory.	Do.
48	V. B. Mahadeshwar ...	Draftsman, Municipal Office...	Do.
49	W. Pires	Ditto Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza ...	Draftsman, Municipal Office ...	Do.
51	Maganlal Ramji Mhatre ...	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar ...	Ditto ditto ...	Do.
53	Martand R. Mhalas ...	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhutkhande ...	Draftsman, State Engineer's Office.	Baroda.
55	J. S. Joshi	Ditto ditto ...	Do.
56	Jacob D'Souza	Ditto ditto ...	Madras.
57	J. Lopez	Draftsman, Port Trust Office...	Bombay.
58	Luxuman L. Habbu ...	Ditto, Municipal Office ...	Do.
59	L. N. Mirkar	Ditto, in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator ...	Do.
62	J. Monteiro	Plaster Decorator ...	Do.
63	Chintoba	Maker of clay figures ...	Do.
64	Valha Heera	Carver	Bhavnagar.
65	Bheema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator... ...	Bombay.
67	Bhawani	Ditto	Do.
68	Bechar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagarh.
71	Keshao Kalyan	Contractor and Plaster Decorator.	Do.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
72	Shamji Madan	Contractor and Plaster Decorator.	Junagarh.
73	Manji Lira	Ditto ditto	Do.
74	Jiva Kuvarji	Ditto ditto	Bombay.
75	Rajaram Bapu	Ditto ditto	Do.
76	Dharmji Vithoba	Ditto ditto	Do.
77	Najir Rajat	Modeller	Indore.
78	Runmal Lira	Ditto	Bhuj.
79	Vithal Kanthad	Metal-worker (ornamental copper work).	Bhavnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deva	Do.	Mandvi.
83	Trikam Vala	Do.	Do.
84	Kalidas Narsi	Wood-carver and Carpenter ...	Patun.
85	Ramchandra Balwant ...	Draftsman	Bombay.
86	M. A. D'Mello	Ditto, Municipal Office ...	Do.
87	Dayabhai Murarji ...	Ditto, ditto Workshops	Do.
88	Ramshankar Bapuji Rele ...	Ditto	Do.
89	J. M. D'Souza	Ditto	Do.
90	I. Benjamin	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
91	B. B. Talpade	Draftsman, Bombay Defence Office.	Kolaba.
92	Jiwaji Chimnaji Shende ...	Painter and Draftsman ...	Bombay.
93	Mahadeo Kesheo Mirkar ...	Goldsmith and Drawing Teacher	Do.
94	Miss Dhunbai F. Banaji ...	Artist, studying now in England	
95	Kundanlal Amritlal ...	Artist and Draftsman ...	Udaipur.
96	V. V. Bhagwat	Draftsman	Nagpur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Bombay.
98	A. Ambosta	Draftsman, Steam Boat Office	Do.
99	V. S. Gharpure	Lithographer at Jewish Press	Do.

LIST I—*concld.*

No.	Name.	Present employment.	Town.
100	Vishwanath Damodar ...	Sub-Overseer, Public Works Department.	Ahmedabad.
101	Damji Premji	Draftsman, Public Works Department.	Bombay.
102	Keshao Mukund Rangrey ...	Working at Lithographic Printing Press.	Do.
103	Balkrishna Mahadeorao ...	Engraver	Do.
104	Gangaram Madanji ...	House Decorator ...	Do.
105	Vinayak M. Oke	Artist (Painter)	Wadwan State.
106	Waman Ganpat Rajpurkur ...	Draftsman	Bombay.
107	Khanderao Nana ...	House Decorator ...	Do.
108	Miss Gangabai	Painter and Enlarger of photographs.	Do.
109	Gajanan Atmaram ...	Ditto ditto	Do.
110	Shankar Ganesh Beudre ...	Rubber Stamp-maker ...	Do.
111	Gananath Jagannath ...	House Decorator ...	Do.
112	Pandurang Narayan Katwe ...	Picture-frame maker ...	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Ditto	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

LIST II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

GOLD AND SILVER SMITH'S WORK.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi) ...	Bombay.
2	Shamji Mulji	Ditto ...	Do.
3	Dayal Purushottam ...	Ditto ...	Do.
4	Chaggan Ghela	Ditto ...	Do.

LIST II—contd.

No.	Name.	Present employment.	Town.
5	Haridas Jaikisandas ...	Jeweller	Surat.
6	Dwarkanath Harischandra ...	Engraver	Bombay.

CARPET-WEAVING.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji ...	Opened a carpet factory ...	Nasik.
2	Krishnaji Trimbak ...		
3	Bhagwan Dajiba ...	Makes carpets	Bombay.

WOOD-CARVING.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	At Mr. Wimbridge's shop ...	Bombay.
2	Khushal Vanamali ...		
3	Harkisan Jagjiwan ...	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar ...	Ditto ditto ...	Surat.
5	Purushottam Lakia ...	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard ...	Do.
7	Luxuman Narayan ...	Ditto ...	Do.
8	Jiwan Kesheo	Ditto ...	Do.
9	Vithal Dullabh	Ditto ...	Surat.
10	Ganesh Dayal	Ditto Cotton Mill ...	Bombay.
11	Ramji Dayal	Ditto at Mr. John Roberts'.	Do.
12	Ranchor Jiwan	Ditto ditto ...	Surat.
13	Harji Purshottam ...	Ditto Dockyard	Bombay.
14	Moti Parag	Ditto ditto ...	Balsar (Surat District).
15	Dullabh Purshottam ...	Ditto Jagjiwan's shop.	Bombay.
16	Waman Sayaji	Fitter	Do.
17	Vithal Jiwan	Turner	Do.

LIST II—*concld.*

COPPER AND BRASS WORK.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu ...	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat ...	Engraver	Do.
3	Vishnu Ramchandra ...	Embossed work on copper and brass.	Bombay.
4	Kashinath Vishnu ...	Goldsmith's shop ...	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo ...	Ditto	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra ...	Jeweller	Do.
9	Anandrao Balkrishna ...	Goldsmith	Do.
10	Shitaram Raghoba ...	Jeweller.	Thana.
11	Jagannath Ramchandra ...	Coppersmith	Bombay.
12	Bala Sadhu	Embossed work on copper and brass.	Do.
13	Vishnu Keroba	Copper and Brass pot seller ...	Do.

IRON WORK.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan ...	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan ...	Ditto in a mill	Do.
5	Vallabhram Pranjiwan ...	Ditto Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji ...	Ditto in a mill	Do.
7	Jahangir Jamsetji ...	Ditto ditto	Do.

LIST III.

The following old students are now engaged in Technical Schools :—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher.	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher.	Do.

LIST III—*contd.*

No.	Name.	Present employment.	Town.
3	Ganpat Girdhar	Blacksmith, Maistry and Teacher.	Do.
4	Narayan Ramchandra ...	Coppersmith, Maistry, and Teacher.	School of Art, Bombay.
5	Ganpat Kedari	Drawing Teacher ...	Ditto.
6	Krishnarao Bhai	Ditto	Ditto.
7	Chirangilal Dhunichand ...	Ditto	Ditto.
8	Pawanji Gopal Krishna ...	Ditto	Ditto.
9	N. G. Mantri	Ditto	Ditto.
10	N. N. Desai	Ditto	Ditto.
11	S. B. Talpade	Ditto	Ditto.
12	L. K. Kirloskar	Ditto	Technical College, Bombay.
13	Dadaji Mukund Rangruy ...	Ditto	Ditto.
14	Narayan Anant Maladkar ...	Ditto	Ditto.
15	Tukaram Ram Krishna ...	Ditto	Science College, Poona.
16	S. D. Writer	Architectural Draftsman, now Drawing Teacher.	Ditto.
17	Deoji Bhawan	Sculptor, now Teacher of Modelling.	Technical College, Baroda.
18	Ramchandra Janardan Bhudwarkar.	Drawing Teacher ...	Ditto.
19	Jairam K. Kanade ...	Assistant Drawing Teacher ...	Ditto.
20	Mulji Ramnarayan Vyas ...	Ditto ditto ...	Ditto.
21	J. D. Esperence	Charge of Drawing and Industrial Class (silver and wood work).	Bhuj.
22	Balwant Anant Yadav ...	Charge of Drawing Class ...	Warrangal (Hyderabad).
23	Hanmantrao Ragoba Yadav ...	Drawing Teacher, Municipal Technical School.	Poona.
24	Narayan Shivram Mahimkar ...	Drawing Teacher, Technical School.	Sawantwadi.
25	Ramchandra Ganesh ...	Ditto ditto ...	Ratnagiri.
26	B. R. Ghatge	Ditto ditto ...	Kolhapur.
27	Y. S. Deshmukh	Ditto ditto ...	Pandharpur.

LIST IV.

To complete this part of the statement, a list is wanted of all those old students who are now engaged in teaching drawing in high schools, colleges, and other places than technical schools. But as their names are not really required, it will be sufficient to say that the number of these teachers we know cannot be less than 120, and probably they are more. Some of these teachers are fairly good painters and modellers.

PART III.

Other work carried out by the agency of the school.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the school museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purpose of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be overrated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished, and the best of the work which is being done now for the dealers who give orders to meet a foreign demand, is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained or any advance to be made; and unless such a standard is maintained, there is no probability of any continued demand for Indian art-ware. The exhibition, also, of the best examples of decorative art serves to promote and keep up a high standard of test in the community, and this again reacts on the workman. For these reasons, therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish, by this means, to promote the finer industrial arts of India, and the evidence may be seen in what has been done with very limited means in the museum of the Bombay School of Art. It may be mentioned, also, that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local museum, much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last a large and successful exhibition in 1890 were the objects for sale. Large collections have been made for other exhibitions in Bombay and Calcutta, and for the great exhibitions in London and Antwerp in 1885-86. These exhibitions, while serving to some extent the same purpose as the museum, serve also, by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workman, to the notice of the public, to whom we have to look for patronage. In this work, also, the services of an expert are indispensable, for no real benefit would be conferred on the industrial arts by the indiscriminate exhibition of anything anybody chose to send.

G. C. Press, Simla.—No. 24 H. D.—21-4-96.—140.

No. 98-T. G., dated Darjeeling, the 10th September 1894.

From—C. E. BUCKLAND, Esq., Secretary to the Government of Bengal, General Department,

To—The Secretary to the Government of India, Home Department.

WITH reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the School as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial Schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that College and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892-93, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892-93, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

No. 4513, dated Calcutta, the 20th August 1894.

From—SIR ALFRED CROFT, K.C.I.E., Director of Public Instruction, Bengal,

To—The Secretary to the Government of Bengal, General Department.

WITH reference to your letter No. 91-T.G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to the Calcutta School.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art Schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called, will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal, a grant of Rs. 50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for mining engineers, also leading to university degrees; and the classes will be opened on the arrival of two professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the college, corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their university course is finished. The class of apprentices or foremen mechanics, which is not connected with the university, continues to be popular and successful; and the practical value of their five years' course of training, which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the college are, or soon will be, fully equipped with every necessary machine and appliance, on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans, in which poor European boys or those whose education is deficient, as well as promising students, from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths, or fitters.

The chief difficulty in connexion with the college arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the college. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards, which have readily supplied the chief part of the funds required for their maintenance, though in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the head-mastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial School, which has a capital fund of over Rs. 2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the province on an adequate footing. One school of this class is managed by a District Board, and another by the local municipality. Proposals for the establishment of five other schools are now

under consideration: one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up, under trained students of the Ranchi Industrial School, at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur Workshops; and the selection of their best students for the artisan or the apprentice class of Sibpur, where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already, in many instances, provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would, in the first place, solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the histry of the school since his first connexion with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal, and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other provinces." This fact is of the first importance in considering the position of an Art School in Bengal. It is not here, as it is in the Punjab and in Madras, a question of preserving or of developing on correct lines the indigenous arts of a province, but rather that of instilling into the people rudimentary notions of an art to which they are naturally strangers. The absence of anything like a traditional taste or aptitude for art in Bengal has long been deplored as one of the chief obstacles to the progress of technical education, every branch of which requires some degree of skill in drawing for its successful prosecution. To meet these defects in some measure, and thus to clear the way for the larger introduction of technical education, the Government of Bengal have in the last three or four years taken active steps to popularise drawing by introducing it into high and middle schools. Drawing-masters have accordingly been appointed to some eight or ten Government high schools, where it is taught as an optional subject to all who wish to learn, candidates from neighbouring schools under private management being also admissible to the classes. The results at present, it must be owned, are very disappointing. Drawing has been accepted by the Calcutta University as a subject of examination for entrance, but it does not help a candidate to pass, though the fact of his having passed in that subject is noted in his certificate. Consequently, very few students are found willing to take it up. It does not enable a candidate to take a higher place in the list; it is purely optional; while, on the other hand, it interferes with his regular studies. These facts show the difficulties that have to be met in promoting the study; but, in my opinion, they are far from showing that the attempt should be abandoned. The Government

of Bengal have sanctioned the proposal that the marks obtained in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subject; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams—and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government School. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam, and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. Their extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number, which have been modelled at the school for the Imperial Institute. Photographs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kinds taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are the work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry:—

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late, and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K. C. S. I., M. D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now head-master of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

Review from 1887 to 1894, by the Superintendent.

UPON my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Bengali child has none of these advantages; as his perceptive faculties are developed, he may see a number

of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagrammatically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective, and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the Drawing Office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888-89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as cadidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889-90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling value, and be a guarantee as to the competence

of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890-91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891-92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India, and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893-94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until

March 1893 the school was held in various houses in Bow Bazar, which were in every way ill-adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R. I. M. S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already overcrowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may

be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 and 1893.

1. Binode Behari Dass	...	Drawing teacher,	Dacca Normal School.
2. Monmotho Nath Roy	...	Ditto,	Cuttack Training School.
3. Hurro Kisore Chowdhary	...	Ditto,	Chittagong Training School.
4. Ashutosh Mitter	...	Ditto,	Rangpur ditto.
5. Devendra Nath Mitter	...	Ditto,	Ranchi ditto.
6. Shirish Chunder Palit	...	Ditto,	Murshidabad Nawab's High School.
7. Prasad Das Mitter	...	Ditto,	Howrah Municipal School.
8. Dhir Lal Dass	...	Draftsman,	Medical College.
9. Shib Chunder Mundal	...	Ditto,	Indian Museum.
10. Kally Dhone Chunder	...	Ditto,	Geological Survey of India.
11. Khirode Gopal Mookerji	...	Ditto,	Barrackpore Engineer's Office.
12. Sarat Chunder Cooar	...	Ditto,	Office of Survey of India.
13. Hurry Charan Mozumdar	...	Ditto,	ditto ditto.
14. Lucky Kanta Dass	...	Ditto,	ditto ditto.
15. Jogendra Nath Dass	...	Ditto,	ditto ditto.
16. Nunda Lall Bhattacharjee	...	Ditto,	Port Commissioners' Office.
17. Monmotho Nath Chatterji	...	Ditto,	British India Steam Navigation Company's Office.
18. Upendra Nath Hazra	...	Ditto,	ditto ditto.
19. Mono Roman Dey	...	Ditto,	Office of Survey of Assam Railways.
20. Kedar Nath Sannyal	...	Ditto,	ditto ditto.
21. F. N. E. Hiens	...	Ditto,	Drawing Office, Public Works Department, Bengal.
22. F. A. Harvey	...	Ditto,	Office of Survey of India.
23. Kristo Lal Chatterjee	...	Drawing teacher,	Darjeeling High School.
24. Jotindra Nath Mookerjee	...	Draftsman,	Drawing Office, Public Works Department, Bengal.
25. Bepin Behari Nath	...	Ditto,	ditto ditto.
26. A. D. Gomes	...	Ditto,	Office of Survey of India.

Number of students on the roll from 1887.

	No.		No.
1887	152	1891 ...	... 173
1888	158	1892 ...	... 181
1889	172	1893 ...	... 198
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W. H. JOBBINS,

Superintendent, Government School of Art, Calcutta.

The 24th July 1894.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

The courses of instruction pursued in this School have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction :—

Stage I.—Elementary Linear Drawing :—

a. By aid of instruments : Elementary Practical Geometry.

b. Free-hand : Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing :—

a. Outline from the flat : Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.

b. Outline from the round : Model Drawing, Outlines of Ornament, Figure, etc., from casts.

c. Outline from Nature : Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade :—

a. From the flat : Ornament, Flowers, Foliage, Human Figure, etc., from copies.

b. From the round : Models and Solid Objects, Ornament, Figure, etc., from casts.

c. From Nature : Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing :—

a. Higher Practical Geometry; the use of Scales and other Mathematical Instruments.

b. Projection: Orthographic, Isometric, and Perspective; and the Projection of Shadows.

c. Architectural Drawing: the method of getting out block and fair plans, sections, elevations, etc., to scale; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details; and the making of working-drawings of the more important details of architectural construction.

d. Mechanical Drawing: the delineation of spur and bevil wheels, cams, and screws, etc.; the use of the odontograph in drawing the teeth of wheels; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course) :—

a. Simple tinting: the use of the brush in water-colour and tempera.

b. Painting from the flat in water-colour and tempera.

c. Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course) :—

a. Flowers, Fruit, Foliage and "Still Life."

b. Human Figure.

c. Exercise in Composition.

Stage VII.—Modelling :—

a. From casts : Ornament, Flowers, Foliage, Human Figure, etc, with instruction in casting and moulding.

b. From sketches, working-drawings, etc., and from nature: subjects as in previous section.

c. Exercises in Composition.

Stage VIII.—Elementary Design :—

a. The study of *conventional treatment* of natural forms; the *elements* of ornament.

b. The study of *arrangement of form* in ornamental composition; the filling of given spaces with ornamental arrangements in monochrome.

c. The study of *colour* in ornamental design: the filling of given spaces with ornamental arrangements in colour.

d. The study of the various historic styles of ornament.

Stage IX.—Technical Design :—

a. Surface: Design applied to textile fabrics, printing and weaving; glass and pottery; decorative mural-painting; mosaic-work, etc., etc.

b. Relief: Design applied to carving, chasing, jewellery, metal-work, casting, etc., etc.

Stage X.—Lithography :—

a. In pen and ink.

b. In chalk.

c. In colour: simple chromo-lithography.

Stage XI.—Wood-engraving :—

a. In monochrome (one block).

b. In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—

Stage I; Stage II (sections *a* and *b*); Stage III (sections *a* and *b*); Stage IV (sections *a*, *b* and *c*); Stage V (section *a*); and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—

Stage I; Stage IV (sections *a*, *b* and *d*); Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—

Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—

Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).

Relief design and modelled decoration: Stages I, II and VII (all sections in each); Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).

Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—

Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—

Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10-30 A.M. till 4 P.M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, *viz.*, Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of ublic Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year,* to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. JOBBINS,

Superintendent.

G. C. Press, Simla.—No. 26 H. D.—20-4-96.—150.

No. 26, dated Lahore, 1st March 1895.

From—J. SIME, Esq., Under Secretary to Government, Punjab, Home (Education) Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a Despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's Despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought of suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now, however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a "Museum and Technical Institute" at a cost Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicraftsmen, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this Province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the School is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the Province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the School was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this Province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honor understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manfacturing centres in England, in which a young man could study for a few hours, after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, *viz.*, the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of Natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government, and the question is at present under His Honor's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advan-

tageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Singh, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Singh; but that will be a matter for separate consideration.

G. C. Press, Simla.—No. 27 H. D.—21-4-96—140.

APPENDIX A.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1890	April ...	1	Muhammad Dín ...	Glass Painter in Lahore.
		2	Kishan Singh ...	Carpenter and Carver in Lahore.
		3	Aziz-ud-dín ...	Draftsman in Beluchistán.
		4	Fateh Muhammad ...	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad ...	Patoli or iláqabad.
	May ...	6	Dharm Chand ...	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
		7	Sukh Diál ...	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan ...	Drawing Master at Delhi.
		9	Firoz Dín ...	Painter (Carriage) at Railway Workshop.
		10	Karm Dín ...	Carpenter Mistri at ditto.
		11	Muhammad Hussain ...	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh ...	Draftsman at Lahore.
		13	Hari Chand ...	Watch-maker at Simla.
		14	Ghulám Muhammad ...	Working as Fitter with his father.
		15	Sharm Singh ...	Carver and Carpenter, Khawáspur.
		16	Bír Singh ...	Ditto, Ferozepore.
		17	Kesar Singh ...	Re-admitted in the School.
		18	Miráj-ud-dín ...	Does gold thread work on smoking pipes.
	November ...	19	Uttam Singh ...	Drawing Master, Railway Technical School.
		20	John David ...	Modeller in Art School.
		21	Gurdit Singh ...	Drawing Master, Art School.
		22	Ahna Singh ...	Re-admitted in the School of Art.
		23	Mubárak Ali ...	Silversmith, Lahore.
		24	Nathu ...	Blacksmith, Lahore.
		25	Fazal-ud-dín ...	Embroiderer at Amritsar.
1891	January ...	26	Ishwar Dàs ...	Draftsman at Simla.
		27	Dúni Chand ...	Do. and Painter at Poona.
	February ...	28	Rahím Bakhsh ...	Do. at Jhang.
		29	Sant Singh ...	Carpenter, Railway Workshop, Sukkur.
	March ...	30	Díwán Singh ...	Ditto ditto, Lahore.
		31	Mán Singh ...	Carver at Amritsar.
	April ...	32	Partáp Singh ...	Carpenter in the Railway Workshop.
	May ...	33	Firoz-ud-dín ...	Ditto ditto.
	June ...	34	Soram Singh ...	Carpenter and Carver at Mooltan.
		35	Natha Singh ...	Ráj Mistri at Amritsar.
	July ...	36	Ralla Rám ...	Makes cameras and stands.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—continued.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1891	October ...	37	Sohn Singh ...	Draftsman in the Public Works Department.
		38	Murád Bakhsh ...	Blacksmith, North-Western Railway Workshop.
		39	Ghulám Muhammad ...	Mochi or Shoe-maker.
		40	Siráj-ud-dín ...	Book-binder.
		41	Amar Singh ...	Carpenter and Carver, Jummoo.
	November ...	42	Karm-ud-dín ...	Draftsman, Public Works Department, Lahore.
		43	Firoz-ud-dín ...	Lithographer, Lahore Press.
		44	Vír Singh ...	Sub-Overseer, Gujrát District.
	December ...	45	Khuda Bakhsh ...	Draftsman, E. I. Railway.
		46	Kesho Rám ...	Apprentice Draftsman, Sirhind Canal.
1892	January ...	47	Baháwal Haq ...	Ditto, Municipal Office.
	March ...	48	Labh Singh ...	Carpenter and Carver, Quetta.
		49	Husain Bakhsh ...	Ráj Mistri, Siálkot.
	May ...	50	James Benjamin ...	Drawing Master, Lucknow.
		51	Sadhu Singh ...	Ditto, Mora Industrial School.
		52	Lál Singh ...	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín ...	Painter, Railway Workshop.
		54	Khuda Bakhsh ...	Ditto, ditto.
	June ...	55	Lálji Dás ...	Drawing Master, Lucknow School.
		56	Mián Muhammad ...	Ditto, Meerut.
		57	Faiz Muhammad ...	Ditto, Allahabad.
		58	Khuda Bakhsh ...	Draftsman and Mistri, Chiniot.
		59	Ladha Singh ...	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh ...	Blacksmith, Railway Workshop.
	July ...	61	Natha Singh ...	Carpenter, Gujránwála.
		62	Katha Singh ...	Apprentice Draftsman, Quetta.
		63	Muhammad Ibráhím ...	Sub-Overseer, Pindi.
	October ...	64	Hákim Singh ...	Surveyor in Quetta.
	December ...	65	Sant Singh ...	Mistri, Nágpur Workshop.
		66	Ján Muhammad ...	Sub-Overseer, Public Works Department.
1893	January ...	67	Firoz-ud-din ...	Drawing Master, Benares School.
		68	Wazír Ali ...	Private Draftsman, Lahore.
		69	Firoz-ud-dín ...	Railway Workshop Painter.
	February ...	70	Mr. Wilson ...	Fitter in the Railway Workshop.
	March ...	71	Wali Muhammad ...	Tracer in Chúnián.
		72	Jánki Prashád ...	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl ...	Embroiderer, Amritsar.
		74	Amar Singh ...	Carriage Examiner, North-Western Railway.
		75	Kesar Singh ...	Carpenter and Carver.
		76	Mír Hassan ...	Assisting his father in his shop.

List of boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—concluded.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ...	April ...	77	Vír Singh ...	Sub-Overseer, Canal Department.
		78	Jagar Singh ...	Modeller and Draftsman in Jummoo.
		79	Muhammad Azím ...	Tailor (ornamental work).
		80	Firoz-ud-dín ...	Private Draftsman.
	May ...	81	Ziá-ud-dín ...	Draftsman, Archæological Survey Department.
	June ...	82	Arúr Singh ...	Apprentice Draftsman at Siálkot.
		83	Hákim Singh ...	Carver at Amritsar.
		84	Jawála Singh ...	Watch-maker.
		85	Maula Bakhsh ...	Painter, Railway Workshop.
		86	Iswar Singh ...	Carpenter in Lahore.
		87	Ahmad Dín ...	Works with his father as Painter.
		88	Bishan Singh ...	Sub-Overseer, Municipal Office, Amritsar.
	July ...	89	Sádhu Singh ...	Works with his father as Carpenter.
		90	Sheo Kumar ...	Draftsman in Pindi.
		91	Hakím Singh ...	Carpenter at Amritsar.
		92	Abdul Rahmán ...	Blacksmith.
		93	Rahím Bakhsh ...	Potter, Lahore.
		94	Din Muhammad ...	Ditto.

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Government of Madras.

EDUCATIONAL DEPARTMENT.

MISCELLANEOUS.

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G.O., No. 341, 8th June 1896.

Schools of Art.

Communicating to the Director of Public Instruction letter from the Government of India forwarding a copy of the despatches to and from the Secretary of State regarding the — in India.

GOVERNMENT OF MADRAS.

EDUCATIONAL DEPARTMENT.

Read—the following paper:—

Letter—from C. H. A. Hill, Esq., Under Secretary to the Government of India, Home Department (Education).
To—the Chief Secretary to the Government of Madras.
Dated—Simla, the 22nd April 1896.
No.—2-Education/113.

With reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

(1) From the Government of India, No. 13 (Education), dated the 23rd October 1895.
(2) From the Secretary of State, No. 9, Public (Educational), dated the 6th February 1896.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

(1) Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
(2) Letter from the Government of Bengal, No. 98—T.G., dated the 10th September 1894, and enclosures.
(3) Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

Enclosures.

Despatch—from the Government of India, Home Department (Education).
To—Her Majesty's Secretary of State for India.
Dated—Simla, the 23rd October 1895.
No.—13.

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, and Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab,

in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of technical instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November 1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2 Education 224–235, dated 7th September 1894, a copy of the Second Quinquennial Review on Education in India. The progress of technical education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance technical education in India, which is expressed in Lord Kimberley's despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary normal schools. It will be seen that in their order No. 471, Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron work. The number of teachers trained in the School of Art, who are now teaching drawing in High schools, Colleges, and other places, not being Technical schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur wth the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward show that while the School of Art is not included in the scheme of Technical education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High schools and Training schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.), which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the province to the developing of Technical instruction; and the district Technical and Industrial schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo school is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo school are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art". Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do no think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art

knowledge requisite for certain artistic handicrafts, may be considered a Technical school of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo school may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the pincipalship. This conclusion removes the necessity for any action on your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art schools in the same mould. It appears desirable that each province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

List of enclosures.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with appendices).

2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.

3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.

4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

Despatch—from Her Majesty's Secretary of State for India.
To—His Excellency the Right Honourable the Governor-General of India in Council.
Dated—India Office, London, the 6th February 1896.
No.—9, Public (Educational).

I have read with much interest your despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling his condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian

art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

Letter—from the Hon'ble W. Lee-Warner, C.S.I., Secretary to the Government of Bombay, Educational Department.
To—the Secretary to the Government of India, Home Department.
Dated—Bombay Castle, the 11th September 1894.
No.—1867.

I am directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, viz., metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three

years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art:—

That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a greater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued, and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

Letter—from John Griffiths, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay.
To—the Director of Public Instruction, Bombay.
Dated—Bombay, the 10th August 1894.
No.—574.

In continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement, with its covering letter, showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well-known photographer, who is at present at Hyderabad, has engaged, as a painter under an agreement for two years, Mr. Jagannath Ananta, an old student of the school, on a salary of British Rs. 400 per mensem, and has offered to take four more students and to pay them at the rate of British Rs. 150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each Rs. 200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment, as compared with the result of higher education, where many of the successful students have to be satisfied with clerkships on Rs. 30 and 40 per mensem.

Letter—from John Griffiths Esq., Principal, Sir Jamestji Jeejeebhoy School of Art, Bombay.
To—the Brigade-Surgeon-Lieutenant-Colonel Hendley, C.I.E., President of the Art Conference, Lahore.
Dated—Bombay, the 22nd January 1894.
No.—50.

I have the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference:—

Sir Jamsetji Jeejeebhoy School of Art, Bombay.

The question is asked what this school has done since its establishment in Bombay? The answer to this will come under three heads:—

First.—A statement of the practical work carried out by the school, that is, by the students or artizans working in the school under the direction of the masters.

Second.—The work done by the students since leaving the school.

Third.—Any other work carried out by the agency of the school and bearing on the promotion of the industrial arts.

Following this division the statement here given is divided into three parts—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school, and who are at the present time employed in work for which this training has fitted them.

With regard to this work, it is necessary to say that much of it could not have been done at all, and none of it so well but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial arts.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, part II, and with more time we might have presented the case more effectively and in greater detail.

Part I.

Account of work done by the school.

The Sir Jamsetji Jeejeebhoy School of Art was founded to give technical instruction in the decorative arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for architectural drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw, and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular, and that several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate. In 1865 Messrs. Kipling, Griffiths, and Higgins were engaged to take charge, respectively, of practical departments in decorative sculpture, painting and iron-work.

The Sculpture department immediately found employment in the decoration of the many buildings then being erected in Bombay and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomez of Bombay and Dewji Bhawan, Baroda), and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of some of the work carried out by the students and workmen of the school under the direction of Mr. Kipling and Mr. Griffiths; it is necessarily incomplete, as for some years no report of the work done is available:—

Before the year 1879.—Sculptured details for following buildings:

The Sailor's Home; High Court; Small Cause Court; Telegraph office; Elphinstone High school; Hong Kong and Shanghai Bank; National Bank; Treacher Company's buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post office; Marble heroic head of Gaekwar; Marble figure of Justice and two angles for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal native heads for Native General hospital; Heads of natives in University Hall; Plaster decoration of library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpits at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in pottery clay from plaster moulds, which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple; Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph office; Head of Queen for Telegraph office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882-1893.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High schools; Government New Central Press; Presidency Magistrate's Court; Extension of Telegraph office; New Standard Life Assurance Company; New Police Courts; Poona Record office; Trinity Church, Bombay; New Municipal office; St. George's Hospital; Large medallion Head of Queen made for Jubilee Tower at Sudra; large medallion Head of Prince of Wales for Telegragh office; Design for Bombay Port Trust office; Design for Tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; figure and ornamental details of Ruttonji Moolji fountain and other works of less importance.

The department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from lists I and III which accompany this statement.

The Decorative Iron-work department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins' death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots of the Sind style. Other styles of Indian design were subsequently introduced, of which the most successful was probably that taken from the Ajanta caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris & Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art.*

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries:—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting :—

Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud . . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

Part II.

List I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record :—

No.	Name.	Present employment.	Town.
1	Madon Pandurang	Engraver, Workman, Teacher	Bombay.
2	Shivshunkar Narayan	Photographer	Do.
3	Shrirang Raghunath	Engraver at Printing Press	Do.
4	Bhewa Mahadeo	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer	Bhuj.
6	Pestonji Bomanji	Artist (Painter)	Bombay.
7	Narayan Kushaba	Portrait Painter	Do.
8	E. D'Souza	Designer for cotton prints (Graham & Co).	Do.
9	A. F. Joyseo	Do. do.	Do.
10	J. Pereira	Do. do.	Do.
11	Shita Ram Dinkar	Draftsmen in Archæological Survey, working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairam Raghoba		
14	Hari Gopal		
15	Heerjibhoy Hormasji	Botanical Painter and Draftsman, working for Government.	
16	Bapooji Harischandra	Engraver	Bombay.
17	Vithoba Narayan	Do.	Do.
18	D. F. D'Mello	Painter	Do.
19	Jahangir Sorabji	Scene Painter	Do.
20	Govind Krishnaji	Engraver	Do.

List I—cont.

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai	Draftsman and Engraver	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal	Painter and Photographer	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan	Draftsman	Do.
26	Hurischandra Purushottam	Painter and Decorator	Do.
27	Samuel Solomon	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba	Painter from Photographs	Dharwar.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Bombay.
30	Bhaskar Mahadeo Tilak	Engraver, employing several men	
31	V. F. Fernandes	Engraver, working for Mr. Tilak	Karachi.
32	J. Sequeira	Draftsman	Ahmedabad.
33	Daji Mahadeo	Draftsman, Public Works Office	Baroda.
34	Khanderao Janardan	Assistant Engineer, Public Works Department.	
35	Manji Raghunath	Draftsman, Public Works Department	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra	Draftsman, Public Works Department	Do.
38	V. A. Swami	Photographer	Napur.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Bombay.
40	Purushottam Ramachandra	Do. do.	Do.
41	Ganpat Venkaji	Draftsman, Her Majesty's Dockyard	Do.
42	J. Misquita	Do. do.	Do.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Ahmedabad.
44	Parushuram Bhaoo Rokde	Head Draftsman, Port Trust Office	Bombay.
45	Narayan Govind Phatak	Draftsman, Dadabhoy Dubhash and Company.	Do.
46	S. B. Rele	Draftsman, Great Indian Peninsula Railway	Do.
47	W. V. Rangnekar	Draftsman, Gun Carriage Factory	Do.
48	V. B. Mahadeshwar	Draftsman, Municipal Office	Do.
49	W. Pires	Draftsman, Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza	Draftsman, Municipal Office	Do.
51	Maganlal Ramji Mhatre	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar	Do. do.	Do.
53	Martand R. Mhalas	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhutkhande	Draftsman, State Engineer's Office	Baroda.
55	J. S. Joshi	Do. do.	Do.
56	Jacob D'Souza	Do. do.	Madras.
57	J. Lopez	Draftsman, Port Trust Office	Bombay.
58	Luxuman L. Habbu	Do. Municipal Office	Do.
59	L. N. Mirkar	Do. in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator	Do.
62	J. Monteiro	Plaster Decorator	Do.
63	Chintoba	Maker of clay figures	Do.
64	Valha Heera	Carver	Bhavnagar.
65	Bheema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator	Bombay.
67	Bhawani	Do.	Do.
68	Bechar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagarh.
71	Keshao Kalyan	Contractor and Plaster Decorator	Do.
72	Shamji Madan	Contractor and Plaster Decorator	Junagarh.
73	Manji Lira	Do. do.	Do.
74	Jiva Kuvarji	Do. do.	Bombay.
75	Rajaram Bapu	Do. do.	Do.
76	Dharmji Vithoba	Do. do.	Do.
77	Najir Rajat	Modeller	Indore.
78	Runmal Lira	Do.	Bhuj.
79	Vithal Kanthad	Metal-worker (ornamental copper work)	Bhavnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deva	Do.	Mandvi.
83	Trikam Vala	Do.	Do.
84	Kalidas Narsi	Wood-carver and Carpenter	Patun.
85	Ramchandra Balwant	Draftsman	Bombay.
86	M. A. D'Mello	Do. Municipal Office	Do.
87	Dayabhai Murarji	Do. do. Workshops	Do.
88	Ramshankar Bapuji Rele	Do.	Do.
89	J. M. D'Souza	Do.	Do.
90	I. Benjamin	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
91	B. B. Talpade	Draftsman, Bombay Defence Office	Kolaba.
92	Jiwaji Chimnaji Shende	Painter and Draftsman	Bombay.

List I—cont.

No.	Name.	Present employment.	Town.
93	Mahadeo Keshee Mirkar	Goldsmith and Drawing Teacher	Bombay.
94	Miss Dhunbai F. Banaji	Artist, studying now in England	Do.
95	Kundanlal Amritlal	Artist and Draftsman	Do.
96	V. V. Bhagwat	Draftsman	Udaipur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Nagpur.
98	A. Ambosta	Draftsman, Steam Boat Office	Bombay.
99	V. S. Gharpure	Lithographer at Jewish Press	Do.
100	Vishwanath Damodar	Sub-Overseer, Public Works Department	Do.
101	Damji Premji	Draftsman, Public Works Department	Ahmedabad.
102	Keshao Mukund Rangrey	Working at Lithographic Printing Press	Bombay.
103	Balkrishna Mahadeorao	Engraver	Do.
104	Gangaram Madanji	House Decorator	Do.
105	Vinayak M. Oke	Artist (Painter)	Do.
106	Waman Ganpat Rajpurkur	Draftsman	Wadwan State.
107	Khanderao Nana	House Decorator	Bombay.
108	Miss Gangabai	Painter and Enlarger of photographs	Do.
109	Gajanan Atmaram	Do. do.	Do.
110	Shankar Ganesh Beudre	Rubber-stamp maker	Do.
111	Gananath Jagannath	House Decorator	Do.
112	Pandurang Narayan Katwe	Picture-frame maker	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Do.	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

List II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

Gold and Silver Smith's Work.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi)	Bombay.
2	Shamji Mulji	Do.	Do.
3	Dayal Purushottam	Do.	Do.
4	Chaggan Ghela	Do.	Do.
5	Haridas Jaikisandas	Jeweller	Surat.
6	Dwarkanath Harischandra	Engraver	Bombay.

Carpet-Weaving.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji	Opened a carpet factory	Nasik.
2	Krishnaji Trimbak	Opened a carpet factory	Nasik.
3	Bhagwan Dajiba	Makes carpets	Bombay.

Wood-Carving.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	At Mr. Wimbridge's shop	Bombay.
2	Khushal Vanamali	At Mr. Wimbridge's shop	Bombay.
3	Harkisan Jagjiwan	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar	Do. do.	Surat.
5	Purushottam Lakia	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard	Do.
7	Luxuman Narayan	Do.	Do.
8	Jiwan Keshee	Do.	Do.
9	Vithal Dullabh	Do.	Do.
10	Ganesh Dayal	Carpenter, Cotton Mill	Surat.
11	Ramji Dayal	Carpenter, at Mr. John Roberts'	Bombay.
12	Ranchor Jiwan	Do. do.	Do.
13	Harji Purshottam	Carpenter, Dockyard	Surat.
14	Moti Parag	Do.	Bombay.
15	Dullabh Purshottam	Carpenter, Jagjiwan's shop	Bombay.
16	Waman Sayaji	Fitter	Balsar (Surat district).
17	Vithal Jiwan	Turner	Bombay.

List II—cont.

Copper and Brass work.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat	Engraver	Do.
3	Vishnu Ramchandra	Embossed work on copper and brass	Do.
4	Kashinath Vishnu	Goldsmith's shop	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo	Do.	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra	Jeweller	Do.
9	Anandrao Balkrishna	Goldsmith	Thana.
10	Shitaram Raghoba	Jeweller	Bombay.
11	Jagannath Ramchandra	Coppersmith	Do.
12	Bala Sadhu	Embossed work on copper and brass	Do.
13	Vishnu Keroba	Copper and Brass pot seller	

Iron work.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan	Fitter in a mill	Do.
5	Vallabhram Pranjiwan	Fitter, Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji	Fitter in a mill	Do.
7	Jahangir Jamsetji	Do.	Do.

List III.

The following old students are now engaged in Technical Schools:—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher	Do.
3	Ganpat Girdhar	Blacksmith, Maistry and Teacher	Do.
4	Narayan Ramchandra	Coppersmith, Maistry and Teacher	Do.
5	Ganpat Kedari	Drawing Teacher	Do.
6	Krishna Rao Bhai	Do.	Do.
7	Chirangilal Dhunichand	Do.	Do.
8	Pawanji Gopal Krishna	Do.	Do.
9	N. G. Mantri	Do.	Do.
10	N. N. Desai	Do.	Do.
11	S. B. Talpade	Do.	Technical College, Bombay.
12	L. K. Kirloskar	Do.	Do.
13	Dadaji Mukund Rangrup	Do.	Do.
14	Narayan Anant Maladkar	Do.	Science College, Poona.
15	Tukaram Ram Krishna	Do.	Do.
16	S. D. Writer	Architectural Draftsman, now Drawing teacher.	Technical College, Baroda.
17	Deoji Bhawan	Sculptor, now Teacher of Modelling	Do.
18	Ramchandra Janardan Bhudwarkar	Drawing teacher	Do.
19	Jairam K. Kanade	Assistant Drawing teacher	Do.
20	Mulji Ramnarayan Vyas	Do. do.	Bhuj.
21	J. D. Esperence	Charge of Drawing and Industrial Class (Silver and Wood work).	Warrangal (Hyderabad).
22	Balwant Anant Yadav	Charge of Drawing class	Poona.
23	Hanmantrao Ragoba Yadav	Drawing teacher, Municipal Technical School.	Sawantwadi.
24	Narayan Shivaram Mahimkar	Drawing teacher, Technical school	Ratnagiri.
25	Ramchandra Ganesh	Do. do.	Kolhapur.
26	B. R. Ghatge	Do. do.	Pandharpur.
27	Y. S. Deshmukh	Do. do.	

List IV.

To complete this part of the statement, a list is wanted of all those old students who are now engaged in teaching drawing in high schools, colleges and other places than technical schools. But as their names are not really required, it will be sufficient to say that the number of these teachers we know cannot be less than 120, and probably they are more. Some of these teachers are fairly good painters and modellers.

Part III.

Other work carried out by the agency of the school.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the school museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purpose of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be overrated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished, and the best of the work which is being done now for the dealers who give orders to meet a foreign demand, is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained or any advance to be made; and unless such a standard is maintained, there is no probability of any continued demand for Indian art-ware. The exhibition, also, of the best examples of decorative art serves to promote and keep up a high standard of test in the community, and this again reacts on the workman. For these reasons, therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish, by this means, to promote the finer industrial arts of India, and the evidence may be seen in what has been done with very limited means in the museum of the Bombay School of Art. It may be mentioned, also, that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local museum, much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last a large and successful exhibition in 1890 were the objects for sale. Large collections have been made for other exhibitions in Bombay and Calcutta, and for the great exhibitions in London and Antwerp in 1885–1886. These exhibitions, while serving to some extent the same purpose as the museum, serve also, by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workman, to the notice of the public to whom we have to look for patronage. In this work, also, the services of an expert are indispensable, for no real benefit would be conferred on the industrial arts by the indiscriminate exhibition of anything anybody chose to send.

Letter—from C. E. Buckland, Esq., Secretary to the Government of Bengal, General Department.
To—the Secretary to the Government of India, Home Department.
Dated—Darjeeling, the 10th September 1894.
No.—98-T.G.

With reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the school as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that college and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892–1893, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892–1893, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

Letter—from Sir Alfred Croft, K.C.I.E., Director of Public Instruction, Bengal.
To—the Secretary to the Government of Bengal, General Department.
Dated—Calcutta, the 20th August 1894.
No.—4513.

With reference to your letter No. 91-T G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to Calcutta school.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal, a grant of Rs. 50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for mining engineers, also leading to university degrees; and the classes will be opened on the arrival of two professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the college, corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their university course is finished. The class of apprentices or foremen mechanics, which is not connected with the university, continues to be popular and successful; and the practical value of their five years' course of training, which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the college are, or soon will be, fully equipped with every necessary machine and appliance, on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans, in which poor European boys or those whose education is deficient, as well as promising students, from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths, or fitters.

The chief difficulty in connexion with the college arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the college. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards, which have readily supplied the chief part of the funds required for their maintenance, though

in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the headmastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial school, which has a capital fund of over Rs. 2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the province on an adequate footing. One school of this class is managed by a District Board, and another by the local municipaility. Proposals for the establishment of five other schools are now under consideration: one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up, under trained students of the Ranchi Industrial school, at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur Workshops; and the selection of their best students for the artisan or the apprentice class of Sibpur, where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already, in many instances, provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such, then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would, in the first place, solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the history of the school since his first connection with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal, and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal-chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other provinces." This fact is of the first importance [illegible] considering the position of an Art school in Bengal. It is not here, as it is in the Punjab [illegible] r in Madras, a question of preserving or of developing on correct lines the indigenous arts of [illegible]ical province, but rather that of instilling into the people rudimentary notions of an art to which [illegible]sful they are naturally strangers. The absence of anything like a traditional taste or aptitude for [illegible]rger art in Bengal has long been deplored as one of the chief obstacles to the progress of technical [illegible] four education, every branch of which requires some degree of skill in drawing for its successful [illegible] schools. prosecution. To meet these defects in some measure, and thus to clear the way for the later [illegible]t high introduction of technical education, the Government of Bengal have in the last three or four [illegible]tes from years taken active steps to popularise drawing by introducing it into high and middle [illegible]asses. The Drawing-masters have accordingly been appointed to some eight or ten Government [illegible] accepted by schools, where it is taught as an optional subject to all who wish to learn, candidates [illegible] not help a neighbouring schools under private management being also admissible to the classes. [illegible] his certificate. results at present, it must be owned, are very disappointing. Drawing has been [illegible] not enable a the Calcutta University as a subject of examination for entrance, but it does [illegible] candidate to pass, though the fact of his having passed in that subject is noted in the other hand, it Consequently, very few students are found willing to take it up. It does [illegible]ave to be met in candidate to take a higher place in the list; it is purely optional; while, on [illegible] the attempt should be interferes with his regular studies. These facts show the difficulties that [illegible] that the marks obtained promoting the study; but, in my opinion, they are far from showing that [illegible] abandoned. The Government of Bengal have sanctioned the proposal [illegible]

in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subjects; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams — and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government school. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. There extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number which have been modelled at the school for the Imperial Institute. Photagraphs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kind taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have

been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry —

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K.C.S.I., M.D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now headmaster of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

Government School of Art, Calcutta.

Review from 1887 *to* 1894 *by the Superintendent.*

Upon my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Begali child has none of these advantages; as his perceptive faculties are developed, he may see a number of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagrammatically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every-day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the drawing office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888–89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as candidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government Schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889–90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling

value, and be a guarantee as to the competence of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890–91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891–92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893–94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until March 1893 the school was held in various houses in Bow Bazaar, which were in every way ill adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years, students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R.I.M.S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal, who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already over-crowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion, I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

Government School of Art, Calcutta.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 *and* 1893.

1. Binode Behari Dass	Drawing teacher,	Dacca Normal School.
2. Monmotho Nath Roy ..	Do.	Cuttack Training School.
3. Hurro Kisore Chowdhary ..	Do.	Chittagong Training School.
4. Ashutosh Mitter	Do.	Rangpur do.
5. Devendra Nath Mitter ..	Do.	Ranchi do.
6. Shirish Chunder Palit ..	Do.	Murshidabad Nawab's High School.
7. Prasad Das Mitter	Do.	Howrah Municipal School.
8. Dhir Lal Dass	Draftsman,	Medical College.
9. Shib Chunder Mundal ..	Do.	Indian Museum.
10. Kally Dhone Chunder ..	Do.	Geological Survey of India.
11. Khirode Gopal Mookerji ..	Do.	Barrackpore Engineer's office.

List of students who have received appointments, etc.—cont.

12. Sarat Chunder Cooar ..	..	Draftsman, Office of Survey of India.
13. Hurry Charan Mozumdar	..	Do. do.
14. Lucky Kanta Dass ..	..	Do. do.
15. Jogendra Nath Dass ..	..	Do. do.
16. Nunda Lall Bhattacharjee	..	Do. do.
17. Monmotho Nath Chatterji.	..	Do. Port Commissioners' office.
18. Upendra Nath Hazra	..	Do. British India Steam Navigation Company's office.
19. Mono Roman Dey ..	..	Do. do. do.
20. Kedar Nath Sannyal ..	..	Do. Office of Survey of Assam Railways.
21. F. N. E. Hiens ..	..	Do. do. do.
22. F. A. Harvey	..	Do. Drawing Office, Public Works Department, Bengal.
23. Kristo Lal Chatterjee	..	Do. Office of Survey of India.
24. Jotindra Nath Mookerjee	..	Drawing teacher, Darjeeling High School.
25. Bepin Behari Nath ..	..	Draftsman, Drawing Office, Public Works Department, Bengal.
26. A. D. Gomes	..	Do. do. do.

Number of students on the roll from 1887.

1887	..	..	.. 152	1891	..	 173
1888	..	..	.. 158	1892	..	 181
1889	..	..	.. 172	1893	..	 198
1890	..	..	.. 178	1894	..	 269

24th July 1894.

W. H. Jobbins,
Superintendent, Govt. School of Art, Calcutta.

Government School of Art, Calcutta.

The courses of instruction pursued in this school have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction :—

Stage I.—Elementary Linear Drawing :—
(*a*) *By aid of instruments :* Elementary Practical Geometry.
(*b*) *Free-hand :* Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing :—
(*a*) *Outline from the flat :* Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.
(*b*) *Outline from the round :* Model Drawing, Outlines of Ornament, Figure, etc., from casts.
(*c*) *Outline from Nature :* Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade :—
(*a*) *From the flat :* Ornament, Flowers, Foliage, Human Figure, etc., from copies.
(*b*) *From the round :* Models and Solid Objects, Ornament, Figure, etc., from casts.
(*c*) *From Nature :* Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing :—
(*a*) Higher Practical Geometry ; the use of Scales and other Mathematical Instruments.
(*b*) Projection : Orthographic, Isometric, and Perspective ; and the Projection of Shadows.
(*c*) Architectural Drawing : the method of getting out block and fair plans, sections, elevations, etc., to scale ; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details ; and the making of working-drawings of the more important details of architectural construction.
(*d*) Mechanical Drawing : the delineation of spur and bevil wheels, cams, and screws, etc. ; the use of the odontograph in drawing the teeth of wheels ; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course) :—
(*a*) Simple tinting : the use of the brush in water-colour and tempera.
(*b*) Painting from the flat in water-colour and tempera.
(*c*) Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course) :—
(*a*) Flowers, Fruit, Foliage and "Still Life".
(*b*) Human Figure.
(*c*) Exercise in Composition.

Stage VII.—Modelling :—
(*a*) *From casts :* Ornament, Flowers, Foliage, Human Figure, etc., with instruction in casting and moulding.
(*b*) *From sketches, working-drawings, etc., and from nature :* subjects as in previous section.
(*c*) Exercises in Composition.

Stage VIII.—Elementary Design :—
(*a*) The study of *conventional treatment* of natural forms ; the *elements* of ornament.
(*b*) The study of *arrangement of form* in ornamental composition ; the filling of given spaces with ornamental arrangements in monochrome.
(*c*) The study of *colour* in ornamental design : the filling of given spaces with ornamental arrangements in colour.
(*d*) The study of the various historic styles of ornament.

Stage IX.—Technical Design :—
(*a*) *Surface :* Design applied to textile fabrics, printing and weaving ; glass and pottery ; decorative mural-painting ; mosaic-work, etc., etc.
(*b*) *Relief :* Design applied to carving, chasing, jewellery, mental-work, casting, etc., etc.

Stage X.—Lithography :—
(*a*) In pen and ink.
(*b*) In chalk.
(*c*) In colour : simple chrome-lithography.

Stage XI.—Wood-engraving :—
(*a*) In monochrome (one block).
(*b*) In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—
Stage I ; Stage II (sections *a* and *b*) ; Stage III (sections *a* and *b*) ; Stage IV (sections *a*, *b* and *c*) ; Stage V (section *a*) ; and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—
Stage I ; Stage IV (sections *a*, *b* and *d*) ; Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—
Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—
Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).
Relief design and modelled decoration : Stages I, II and VII (all sections in each) ; Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).
Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—
Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—
Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10–30 A. M. till 4 P. M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid

beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, viz., Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of Public Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year, * to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. Jobbins,
Superintendent.

Letter—from J. Sime, Esq., Under Secretary to the Government of Punjab, Home (Education) Department.
To—the Secretary to the Government of India, Home Department.
Dated—Lahore, the 1st March 1895.
No.—26.

I am directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought fo suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now

however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8-0 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a "Museum and Technical Institute" at a cost of Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicrafts-men, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the school is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the school

was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honour understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manufacturing centres in England, in which a young man could study for a few hours after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, viz., the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government and the question is at present under His Honour's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advantageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Sing, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Sing; but that will be a matter for separate consideration.

Appendix A.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	Number.	Names.	Craft in which engaged.
1890 ..	April	1	Muhammad Dín	Glass Painter in Lahore.
		2	Kishan Singh	Carpenter and Carver in Lahore.
		3	Azíz-ud-dín	Draftsman in Beluchistán.
		4	Fateh Muhammad	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad	Patoli or iláqabad.
		6	Dharm Chand	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
	May	7	Sukh Diál	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan	Drawing Master at Delhi.
		9	Firoz Dín	Painter (Carriage) at Railway Workshop.
		10	Karm Dín	Carpenter Mistri at do.
		11	Muhammad Hussain ..	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh	Draftsman at Lahore.
		13	Hari Chand	Watch-maker at Simla.
		14	Ghulám Muhammad ..	Working as Fitter with his father.
		15	Sharm Singh	Carver and Carpenter, Khawáspur.
		16	Bír Singh	Do. Ferozepore.
		17	Kesar Singh	Re-admitted in the School.
		18	Miráj-ud-dín	Does gold thread work on smoking pipes.
	November ..	19	Uttam Singh	Drawing Master, Railway Technical School.
		20	John David	Modeller in Art School.
		21	Gurdit Singh	Drawing Master, Art School.
		22	Ahna Singh	Re-admitted in the School of Art.
		23	Mubárak Ali	Silversmith, Lahore.
		24	Nathu	Blacksmith, Lahore.
		25	Fazal-ud-dín	Embroiderer at Amritsar.
1891 ..	January ..	26	Ishwar Dás	Draftsman at Simla.
		27	Duni Chand	Do. and Painter at Poona.
	February ..	28	Rahím Bakhsh	Do. at Jhang.
		29	Sant Singh	Carpenter, Railway Workshop, Sukkur.
	March ..	30	Diwán Singh	Do. do. Lahore.
		31	Mán Singh	Carver at Amritsar.
	April	32	Partáp Singh	Carpenter in the Railway Workshop.
	May	33	Firoz-ud-dín	Do. do.
	June	34	Soram Singh	Carpenter and Carver at Mooltan.
		35	Natha Singh	Ráj Mistri at Amritsar.
	July	36	Ralla Rám	Makes cameras and stands.
	October ..	37	Sohn Singh	Draftsman in the Public Works Department.
		38	Murád Bakhsh	Blacksmith, North-Western Railway Workshop.
		39	Ghulám Muhammad ..	Mochi or Shoe-maker.
		40	Siráj-ud-dín	Book-binder.
		41	Amar Singh	Carpenter and Carver, Jummoo.
		42	Karm-ud-dín	Draftsman, Public Works Department, Lahore.
	November ..	43	Firoz-ud-dín	Lithographer, Lahore Press.
		44	Vír Singh	Sub-Overseer, Gujrát District.
		45	Khuda Bakhsh	Draftsman, E. I. Railway.
	December ..	46	Kesho Rám	Apprentice Draftsman, Sirhind Canal.
		47	Baháwal Haq	Do. Municipal Office.
1892 ..	January ..	48	Labh Singh	Carpenter and Carver, Quetta.
	March ..	49	Husain Bakhsh	Ráj Mistri, Siálkot.
		50	James Benjamin	Drawing Master, Lucknow.
	May	51	Sadhu Singh	Do. Mora Industrial School.
		52	Lál Singh	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín	Painter, Railway Workshop.
		54	Khuda Bakhsh	Do. do.
		55	Lálji Dás	Drawing Master, Lucknow School.
	June	56	Mián Muhammad	Do. Meerut.
		57	Faiz Muhammad	Do. Allahabad.
		58	Khuda Bakhsh	Draftsman and Mistri, Chiniot.
		59	Ladha Singh	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh	Blacksmith, Railway Workshop.
		61	Natha Singh	Carpenter, Gujránwála.
	July	62	Katha Singh	Apprentice Draftsman, Quetta.
		63	Muhammad Ibráhím ..	Sub-Overseer, Pindi.
	October ..	64	Hákim Singh	Surveyor in Quetta.
	December ..	65	Sant Singh	Mistri, Nagpur Workshop.
		66	Ján Muhammad	Sub-Overseer, Public Works Department.
		67	Firoz-ud-dín	Drawing Master, Benares School.
1893 ..	January ..	68	Wazír-Ali	Private Draftsman, Lahore.
		69	Firoz-ud-dín	Railway Workshop Painter.
		70	Mr. Wilson	Fitter in the Railway Workshop.
	February ..	71	Wali Muhammad	Tracer in Chúnián.
	March ..	72	Jánki Prashád	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl	Embroiderer, Amritsar.
		74	Amar Singh	Carriage Examiner, North-Western Railway.
		75	Kesar Singh	Carpenter and Carver.
		76	Mír Hassan	Assisting his father in his shop.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893—*cont.*

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ..	April ..	77	Vír Singh	Sub-Overseer, Canal Department.
		78	Jagar Singh	Modeller and Draftsman in Jummoo.
		79	Muhammad Azím	Tailor (ornamental work).
	May	80	Firoz-ud-dín	Private Draftsman.
	June	81	Ziá-ud-dín	Draftsman, Archæological Survey Department.
		82	Arúr Singh	Apprentice Draftsman at Siálkot.
		83	Hákim Singh	Carver at Amritsar.
		84	Jawála Singh	Watch-maker.
		85	Maula Bakhsh	Painter, Railway Workshop.
		86	Iswar Singh	Carpenter in Lahore.
		87	Ahmad Dín	Works with his father as Painter.
	July	88	Bishan Singh	Sub-Overseer, Municipal Office, Amritsar.
		89	Sádhu Singh	Works with his father as Carpenter.
		90	Sheo Kumar	Draftsman in Pindi.
		91	Hakím Singh	Carpenter at Amritsar.
		92	Abdul Rahmán	Blacksmith.
		93	Rahím Bakhsh	Potter, Lahore.
		94	Din Muhammad	Do.

Order—No. 341, Educational, dated 8th June 1896.

Communicated to the Director of Public Instruction.

(True Extract.)

J. F. PRICE,
Secretary to Government.

To the Director of Public Instruction.

Government of Madras.

EDUCATIONAL DEPARTMENT.

MISCELLANEOUS.

Recd. } 1908. *Enclosures*
Regd. } *Spare copies*

G.O., No. 341, 8th June 1896.

Schools of Art.

Communicating to the Director of Public Instruction letter from the Government of India forwarding a copy of the despatches to and from the Secretary of State regarding the — in India.

GOVERNMENT OF MADRAS.

EDUCATIONAL DEPARTMENT.

Read—the following paper:—

Letter—from C. H. A. Hill, Esq., Under Secretary to the Government of India, Home Department (Education).
To—the Chief Secretary to the Government of Madras.
Dated—Simla, the 22nd April 1896.
No.—2-Education/113.

With reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

(1) From the Government of India, No. 13 (Education), dated the 23rd October 1895.
(2) From the Secretary of State, No. 9, Public (Educational), dated the 6th February 1896.

(1) Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
(2) Letter from the Government of Bengal, No. 98—T.G., dated the 10th September 1894, and enclosures.
(3) Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

Enclosures.

Despatch—from the Government of India, Home Department (Education).
To—Her Majesty's Secretary of State for India.
Dated—Simla, the 23rd October 1895.
No.—13.

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, and Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab,

in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of technical instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November 1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2 Education 224–235, dated 7th September 1894, a copy of the Second Quinquennial Review on Education in India. The progress of technical education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance technical education in India, which is expressed in Lord Kimberley's despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary normal schools. It will be seen that in their order No. 471, Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron work. The number of teachers trained in the School of Art, who are now teaching drawing in High schools, Colleges, and other places, not being Technical schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur wth the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward show that while the School of Art is not included in the scheme of Technical education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High schools and Training schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.), which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the province to the developing of Technical instruction; and the district Technical and Industrial schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo school is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo school are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art". Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do no think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art knowledge requisite for certain artistic handicrafts, may be considered a Technical school of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo school may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the pincipalship. This conclusion removes the necessity for any action on your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art schools in the same mould. It appears desirable that each province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

List of enclosures.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with appendices).

2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.

3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.

4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

Despatch—from Her Majesty's Secretary of State for India.
To—His Excellency the Right Honourable the Governor-General of India in Council.
Dated—India Office, London, the 6th February 1896.
No.—9, Public (Educational).

I have read with much interest your despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling his condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian

art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

Letter—from the Hon'ble W. Lee-Warner, C.S.I., Secretary to the Government of Bombay, Educational Department.
To—the Secretary to the Government of India, Home Department.
Dated—Bombay Castle, the 11th September 1894.
No.—1867.

I am directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, viz., metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art:—

That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a greater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued, and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

Letter—from John Griffiths, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay.
To—the Director of Public Instruction, Bombay.
Dated—Bombay, the 10th August 1894.
No.—574.

In continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement, with its covering letter, showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well-known photographer, who is at present at Hyderabad, has engaged, as a painter under an agreement for two years, Mr. Jagannath Ananta, an old student of the school, on a salary of British Rs. 400 per mensem, and has offered to take four more students and to pay them at the rate of British Rs. 150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each Rs. 200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment, as compared with the result of higher education, where many of the successful students have to be satisfied with clerkships on Rs. 30 and 40 per mensem.

Letter—from John Griffiths Esq., Principal, Sir Jamestji Jeejeebhoy School of Art, Bombay.
To—the Brigade-Surgeon-Lieutenant-Colonel Hendley, C.I.E., President of the Art Conference, Lahore.
Dated—Bombay, the 22nd January 1894.
No.—50.

I have the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference:—

Sir Jamestji Jeejeebhoy School of Art, Bombay.

The question is asked what this school has done since its establishment in Bombay? The answer to this will come under three heads :—

First.—A statement of the practical work carried out by the school, that is, by the students or artizans working in the school under the direction of the masters.

Second.—The work done by the students since leaving the school.

Third.—Any other work carried out by the agency of the school and bearing on the promotion of the industrial arts.

Following this division the statement here given is divided into three parts—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school, and who are at the present time employed in work for which this training has fitted them.

With regard to this work, it is necessary to say that much of it could not have been done at all, and none of it so well but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial arts.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, part II, and with more time we might have presented the case more effectively and in greater detail.

Part I.

Account of work done by the school.

The Sir Jamsetji Jeejeebhoy School of Art was founded to give technical instruction in the decorative arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for architectural drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw, and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular, and that several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate. In 1865 Messrs. Kipling, Griffiths, and Higgins were engaged to take charge, respectively, of practical departments in decorative sculpture, painting and iron-work.

The Sculpture department immediately found employment in the decoration of the many buildings then being erected in Bombay and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomez of Bombay and Dewji Bhawan, Baroda), and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of some of the work carried out by the students and workmen of the school under the direction of Mr. Kipling and Mr. Griffiths; it is necessarily incomplete, as for some years no report of the work done is available :—

Before the year 1879.—Sculptured details for following buildings:

The Sailor's Home; High Court; Small Cause Court; Telegraph office; Elphinstone High school; Hong Kong and Shanghai Bank; National Bank; Treacher Company's buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post office; Marble heroic head of Gaekwar; Marble figure of Justice and two angles for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal native heads for Native General hospital; Heads of natives in University Hall; Plaster decoration of library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpits at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in pottery clay from plaster moulds, which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple; Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph office; Head of Queen for Telegraph office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882–1893.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High schools; Government New Central Press; Presidency Magistrate's Court; Extension of Telegraph office; New Standard Life Assurance Company; New Police Courts; Poona Record office; Trinity Church, Bombay; New Municipal office; St. George's Hospital; Large medallion Head of Queen made for Jubilee Tower at Sudra; large medallion Head of Prince of Wales for Telegragh office; Design for Bombay Port Trust office;

Design for Tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; figure and ornamental details of Ruttonji Moolji fountain and other works of less importance.

The department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from lists I and III which accompany this statement.

The Decorative Iron-work department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins' death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots of the Sind style. Other styles of Indian design were subsequently introduced, of which the most successful was probably that taken from the Ajanta caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris & Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art*.

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries :—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting :—

Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud . . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

Part II.

List I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record :—

No.	Name.	Present employment.	Town.
1	Madon Pandurang	Engraver, Workman, Teacher	Bombay.
2	Shivshunkar Narayan	Photographer	Do.
3	Shrirang Raghunath	Engraver at Printing Press	Do.
4	Bhewa Mahadeo	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer	Bhuj.
6	Pestonji Bomanji	Artist (Painter)	Bombay.
7	Narayan Kushaba	Portrait Painter	Do.
8	E. D'Souza	Designer for cotton prints (Graham & Co).	Do.
9	A. F. Jeyseo	Do. do.	Do.
10	J. Pereira	Do. do.	Do.
11	Shita Ram Dinkar	Draftsmen in Archæological Survey, working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairam Raghoba		
14	Hari Gopal		
15	Heerjibhoy Hormasji	Botanical Painter and Draftsman, working for Government.	
16	Bapooji Harischandra	Engraver	Bombay.
17	Vithoba Narayan	Do.	Do.
18	D F. D'Mello	Painter	Do.
19	Jahangir Sorabji	Scene Painter	Do.
20	Govind Krishnaji	Engraver	Do.

List I—cont.

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai	Draftsman and Engraver	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal	Painter and Photographer	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan	Draftsman	Do.
26	Hurischandra Purushottam	Painter and Decorator	Do.
27	Samuel Solomon	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba	Painter from Photographs	Dharwar.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Bombay.
30	Bhaskar Mahadeo Tilak	Engraver, employing several men	Karachi.
31	V. F. Fernandes	Engraver, working for Mr. Tilak	Ahmedabad.
32	J. Sequeira	Draftsman	Baroda.
33	Daji Mahadeo	Draftsman, Public Works Office	Do.
34	Khanderao Janardan	Assistant Engineer, Public Works Department.	Do.
35	Manji Raghunath	Draftsman, Public Works Department	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra	Draftsman, Public Works Department	Napur.
38	V. A. Swami	Photographer	Bombay.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Do.
40	Purushottam Ramachandra	Do. do.	Do.
41	Ganpat Venkaji	Draftsman, Her Majesty's Dockyard	Ahmedabad.
42	J. Misquita	Do. do.	Bombay.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Do.
44	Parushuram Bhaoo Rokde	Head Draftsman, Port Trust Office	Do.
45	Narayan Govind Phatak	Draftsman, Dadabhoy Dubhash and Company.	Do.
46	S. B. Rele	Draftsman, Great Indian Peninsula Railway	Do.
47	W. V. Rangnekar	Draftsman, Gun Carriage Factory	Do.
48	V. B. Mahadeshwar	Draftsman, Municipal Office	Do.
49	W. Pires	Draftsman, Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza	Draftsman, Municipal Office	Do.
51	Maganlal Ramji Mhatre	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar	Do. do.	Do.
53	Martand R. Mhalas	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Baroda.
54	G. B. Bhutkhande	Draftsman, State Engineer's Office	Do.
55	J. S. Joshi	Do. do.	Madras.
56	Jacob D'Souza	Do. do.	Bombay.
57	J. Lopez	Draftsman, Port Trust Office	Do.
58	Luxuman L. Habbu	Do. Municipal Office	Do.
59	L. N. Mirkar	Do. in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator	Do.
62	J. Monteiro	Plaster Decorator	Do.
63	Chintoba	Maker of clay figures	Bhavnagar.
64	Valha Heera	Carver	Morvi State.
65	Bheema Bahan	Do.	Bombay.
66	Luxuman	House Decorator	Do.
67	Bhawani	Do.	Morvi State.
68	Bechar Meghji	Carver	Do.
69	Umarsi Narsi	Do.	Junagarh.
70	Dalpat	Carpenter	Do.
71	Keshao Kalyan	Contractor and Plaster Decorator	Junagarh.
72	Shamji Madan	Contractor and Plaster Decorator	Do.
73	Manji Lira	Do. do.	Bombay.
74	Jiva Kuvarji	Do. do.	Do.
75	Rajaram Bapu	Do. do.	Do.
76	Dharmji Vithoba	Modeller	Indore.
77	Najir Rajat	Do.	Bhuj.
78	Runmal Lira	Metal-worker (ornamental copper work)	Bhavnagar.
79	Vithal Kanthad	Carver	Bhuj.
80	Sama Hira	Do.	Do.
81	Narsi Hira	Do.	Mandvi.
82	Jairam Deva	Do.	Do.
83	Trikam Vala	Wood-carver and Carpenter	Patun.
84	Kalidas Narsi	Draftsman	Bombay.
85	Ramchandra Balwant	Do. Municipal Office	Do.
86	M. A. D'Mello	Do. do. Workshops	Do.
87	Dayabhai Murarji	Do.	Do.
88	Ramshankar Bapuji Rele	Do.	Do.
89	J. M. D'Souza	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
90	I. Benjamin		
91	B. B. Talpade	Draftsman, Bombay Defence Office	Kolaba.
92	Jiwaji Chimnaji Shende	Painter and Draftsman	Bombay.

List I—cont.

No.	Name.	Present employment.	Town.
93	Mahadeo Kesheo Mirkar	Goldsmith and Drawing Teacher	Bombay.
94	Miss Dhunbai F. Banaji	Artist, studying now in England	Do.
95	Kundanlal Amritlal	Artist and Draftsman	Udaipur.
96	V. V. Bhagwat	Draftsman	Nagpur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Bombay.
98	A. Ambosta	Draftsman, Steam Boat Office	Do.
99	V. S. Gharpure	Lithographer at Jewish Press	Do.
100	Vishwanath Damodar	Sub-Overseer, Public Works Department ..	Ahmedabad.
101	Damji Premji	Draftsman, Public Works Department ..	Bombay.
102	Keshao Mukund Rangrey	Working at Lithographic Printing Press ..	Do.
103	Balkrishna Mahadeorao	Engraver	Do.
104	Gangaram Madanji	House Decorator	Do.
105	Vinayak M. Oke	Artist (Painter)	Wadwan State.
106	Waman Ganpat Rajpurkur	Draftsman	Bombay.
107	Khanderao Nana	House Decorator	Do.
108	Miss Gangabai	Painter and Enlarger of photographs ..	Do.
109	Gajanan Atmaram	Do. do. ..	Do.
110	Shankar Ganesh Beudre	Rubber-stamp maker	Do.
111	Gananath Jagannath	House Decorator	Do.
112	Pandurang Narayan Katwe	Picture-frame maker	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Do.	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

List II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

Gold and Silver Smith's Work.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi)	Bombay.
2	Shamji Mulji	Do.	Do.
3	Dayal Purushottam	Do.	Do.
4	Chaggan Ghela	Do.	Do.
5	Haridas Jaikisandas	Jeweller	Surat.
6	Dwarkanath Harischandra	Engraver	Bombay.

Carpet-Weaving.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji	} Opened a carpet factory	Nasik.
2	Krishnaji Trimbak		
3	Bhagwan Dajiba	Makes carpets	Bombay.

Wood-Carving.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	} At Mr. Wimbridge's shop	Bombay.
2	Khushal Vanamali		
3	Harkisan Jagjiwan	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar	Do. do.	Surat.
5	Purushottam Lakia	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard	Do.
7	Luxuman Narayan	Do.	Do.
8	Jiwan Kesheo	Do.	Do.
9	Vithal Dullabh	Do.	Surat.
10	Ganesh Dayal	Carpenter, Cotton Mill	Bombay.
11	Ramji Dayal	Carpenter, at Mr. John Roberts'	Do.
12	Ranchor Jiwan	Do. do.	Surat.
13	Harji Purshottam	Carpenter, Dockyard	Bombay.
14	Moti Parag	Do.	Balsar (Surat district)
15	Dullabh Purshottam	Carpenter, Jagjiwan's shop	Bombay.
16	Waman Sayaji	Fitter	Do.
17	Vithal Jiwan	Turner	Do.

List II—cont.

Copper and Brass work.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat	Engraver	Do.
3	Vishnu Ramchandra	Embossed work on copper and brass ..	Do.
4	Kashinath Vishnu	Goldsmith's shop	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo	Do.	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra	Jeweller	Do.
9	Anandrao Balkrishna	Goldsmith	Thana.
10	Shitaram Raghoba	Jeweller	Bombay.
11	Jagannath Ramchandra	Coppersmith	Do.
12	Bala Sadhu	Embossed work on copper and brass ..	Do.
13	Vishnu Keroba	Copper and Brass pot seller	

Iron work.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan	Fitter in a mill	Do.
5	Vallabhram Pranjiwan	Fitter, Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji	Fitter in a mill	Do.
7	Jahangir Jamsetji	Do.	Do.

List III.

The following old students are now engaged in Technical Schools:—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher ..	Do.
3	Ganpat Girdhar	Blacksmith, Maistry and Teacher	Do.
4	Narayan Ramchandra	Coppersmith, Maistry and Teacher	Do.
5	Ganpat Kedari	Drawing Teacher	Do.
6	Krishna Rao Bhai	Do.	Do.
7	Chirangilal Dhunichand	Do.	Do.
8	Pawanji Gopal Krishna	Do.	Do.
9	N. G. Mantri	Do.	Do.
10	N. N. Desai	Do.	Do.
11	S. B. Talpade	Do.	Technical College, Bombay.
12	L. K. Kirloskar	Do.	Do.
13	Dadaji Mukund Rangrup	Do.	Do.
14	Narayan Anant Maladkar	Do.	Science College, Poona.
15	Tukaram Ram Krishna		Do.
16	S. D. Writer	Architectural Draftsman, now Drawing teacher.	Technical College, Baroda.
17	Deoji Bhawan	Sculptor, now Teacher of Modelling ..	Do.
18	Ramchandra Janardan Bhudwarkar ..	Drawing teacher	Do.
19	Jairam K Kanade	Assistant Drawing teacher	Do.
20	Mulji Ramnarayan Vyas	Do. do.	Bhuj.
21	J. D. Esperence	Charge of Drawing and Industrial Class (Silver and Wood work).	Warrangal (Hyderabad).
22	Balwant Anant Yadav	Charge of Drawing class	Poona.
23	Hanmantrao Ragoba Yadav	Drawing teacher, Municipal Technical School.	Sawantwadi.
24	Narayan Shivaram Mahimkar	Drawing teacher, Technical school	Ratnagiri.
25	Ramchandra Ganesh	Do. do.	Kolhapur.
26	B. R. Ghatge	Do. do.	Pandharpur.
27	Y. S. Deshmukh	Do. do.	

List IV.

To complete this part of the statement, a list is wanted of all those old students who are now engaged in teaching drawing in high schools, colleges and other places than technical schools. But as their names are not really required, it will be sufficient to say that the number of these teachers we know cannot be less than 120, and probably they are more. Some of these teachers are fairly good painters and modellers.

Part III.

Other work carried out by the agency of the school.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the school museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purpose of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be overrated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished, and the best of the work which is being done now for the dealers who give orders to meet a foreign demand, is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained or any advance to be made; and unless such a standard is maintained, there is no probability of any continued demand for Indian art-ware. The exhibition, also, of the best examples of decorative art serves to promote and keep up a high standard of test in the community, and this again reacts on the workman. For these reasons, therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish, by this means, to promote the finer industrial arts of India, and the evidence may be seen in what has been done with very limited means in the museum of the Bombay School of Art. It may be mentioned, also, that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local museum, much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last a large and successful exhibition in 1890 were the objects for sale. Large collections have been made for other exhibitions in Bombay and Calcutta, and for the great exhibitions in London and Antwerp in 1885–1886. These exhibitions, while serving to some extent the same purpose as the museum, serve also, by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workman, to the notice of the public to whom we have to look for patronage. In this work, also, the services of an expert are indispensable, for no real benefit would be conferred on the industrial arts by the indiscriminate exhibition of anything anybody chose to send.

Letter—from C. E. Buckland, Esq., Secretary to the Government of Bengal, General Department.
To—the Secretary to the Government of India, Home Department.
Dated—Darjeeling, the 10th September 1894.
No.—98-T.G.

With reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the school as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that college and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892–1893, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892–1893, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

Letter—from Sir Alfred Croft, K.C.I.E., Director of Public Instruction, Bengal.
To—the Secretary to the Government of Bengal, General Department.
Dated—Calcutta, the 20th August 1894.
No.—4513.

With reference to your letter No. 91-T.G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to Calcutta school.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal, a grant of Rs. 50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for mining engineers, also leading to university degrees; and the classes will be opened on the arrival of two professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the college, corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their university course is finished. The class of apprentices or foremen mechanics, which is not connected with the university, continues to be popular and successful; and the practical value of their five years' course of training, which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the college are, or soon will be, fully equipped with every necessary machine and appliance, on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans, in which poor European boys or those whose education is deficient, as well as promising students, from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths, or fitters.

The chief difficulty in connexion with the college arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the college. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards, which have readily supplied the chief part of the funds required for their maintenance, though

in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the headmastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial school, which has a capital fund of over Rs. 2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the province on an adequate footing. One school of this class is managed by a District Board, and another by the local municipaility. Proposals for the establishment of five other schools are now under consideration: one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up, under trained students of the Ranchi Industrial school, at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur Workshops; and the selection of their best students for the artisan or the apprentice class of Sibpur, where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already, in many instances, provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such, then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would, in the first place, solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the history of the school since his first connection with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal, and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal-chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other provinces." This fact is of the first importance in considering the position of an Art school in Bengal. It is not here, as it is in the Punjab and in Madras, a question of preserving or of developing on correct lines the indigenous arts of a province, but rather that of instilling into the people rudimentary notions of an art to which they are naturally strangers. The absence of anything like a traditional taste or aptitude for art in Bengal has long been deplored as one of the chief obstacles to the progress of technical education, every branch of which requires some degree of skill in drawing for its successful prosecution. To meet these defects in some measure, and thus to clear the way for the larger introduction of technical education, the Government of Bengal have in the last three or four years taken active steps to popularise drawing by introducing it into high and middle schools. Drawing-masters have accordingly been appointed to some eight or ten Government high schools, where it is taught as an optional subject to all who wish to learn, candidates from neighbouring schools under private management being also admissible to the classes. The results at present, it must be owned, are very disappointing. Drawing has been accepted by the Calcutta University as a subject of examination for entrance, but it does not help a candidate to pass, though the fact of his having passed in that subject is noted in his certificate. Consequently, very few students are found willing to take it up. It does not enable a candidate to take a higher place in the list; it is purely optional; while, on the other hand, it interferes with his regular studies. These facts show the difficulties that have to be met in promoting the study; but, in my opinion, they are far from showing that the attempt should be abandoned. The Government of Bengal have sanctioned the proposal that the marks obtained

in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subjects; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams — and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government school. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. There extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number which have been modelled at the school for the Imperial Institute. Photagraphs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kind taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have

been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry —

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K.C.S.I., M.D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now headmaster of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

Government School of Art, Calcutta.

Review from 1887 *to* 1894 *by the Superintendent.*

Upon my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Begali child has none of these advantages; as his perceptive faculties are developed, he may see a number of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagrammatically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every-day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the drawing office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888–89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as candidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government Schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889–90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling

value, and be a guarantee as to the competence of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890–91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891–92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893–94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until March 1893 the school was held in various houses in Bow Bazaar, which were in every way ill adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years, students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R.I.M.S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal, who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already over-crowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion, I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

Government School of Art, Calcutta.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 *and* 1893.

1.	Binode Behari Dass	Drawing teacher,	Dacca Normal School.
2.	Monmotho Nath Roy ..	Do.	Cuttack Training School.
3.	Hurro Kisore Chowdhary ..	Do.	Chittagong Training School.
4.	Ashutosh Mitter	Do.	Rangpur do.
5.	Devendra Nath Mitter ..	Do.	Ranchi do.
6.	Shirish Chunder Palit ..	Do.	Murshidabad Nawab's High School.
7.	Prasad Das Mitter	Do.	Howrah Municipal School.
8.	Dhir Lal Dass	Draftsman,	Medical College.
9.	Shib Chunder Mundal ..	Do.	Indian Museum.
10.	Kally Dhone Chunder ..	Do.	Geological Survey of India.
11.	Khirode Gopal Mookerji ..	Do.	Barrackpore Engineer's office.

List of students who have received appointments, etc.—cont.

12. Sarat Chunder Cooar ..	..	Draftsman, Office of Survey of India.
13. Hurry Charan Mozumdar	..	Do. do.
14. Lucky Kanta Dass ..	..	Do. do.
15. Jogendra Nath Dass ..	..	Do. do.
16. Nunda Lall Bhattacharjee	..	Do. do.
17. Monmotho Nath Chatterji.	..	Do. Port Commissioners' office.
18. Upendra Nath Hazra	..	Do. British India Steam Navigation Company's office.
19. Mono Roman Dey ..	..	Do. do. do.
20. Kedar Nath Sannyal ..	..	Do. Office of Survey of Assam Railways.
21. F. N. E. Hiens ..	..	Do. do. do.
22. F. A. Harvey	..	Do. Drawing Office, Public Works Department, Bengal.
23. Kristo Lal Chatterjee	..	Draftsman, Office of Survey of India.
24. Jotindra Nath Mookerjee	..	Drawing teacher, Darjeeling High School.
25. Bepin Behari Nath ..	..	Do. Draftsman, Drawing Office, Public Works Department, Bengal.
26. A. D. Gomes	..	Do. do. do.

Number of students on the roll from 1887.

1887	..	..	152
1888	..	..	158
1889	..	..	172
1890	..	..	178
1891	..	..	173
1892	..	..	181
1893	..	..	198
1894	..	..	269

24th July 1894.

W. H. Jobbins,
Superintendent, Govt. School of Art, Calcutta.

Government School of Art, Calcutta.

The courses of instruction pursued in this school have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction :—

Stage I.—Elementary Linear Drawing :—
(*a*) *By aid of instruments :* Elementary Practical Geometry.
(*b*) *Free-hand :* Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing :—
(*a*) *Outline from the flat :* Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.
(*b*) *Outline from the round :* Model Drawing, Outlines of Ornament, Figure, etc., from casts.
(*c*) *Outline from Nature :* Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade :—
(*a*) *From the flat :* Ornament, Flowers, Foliage, Human Figure, etc., from copies.
(*b*) *From the round :* Models and Solid Objects, Ornament, Figure, etc., from casts.
(*c*) *From Nature :* Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing :—
(*a*) Higher Practical Geometry ; the use of Scales and other Mathematical Instruments.
(*b*) Projection : Orthographic, Isometric, and Perspective ; and the Projection of Shadows.
(*c*) Architectural Drawing : the method of getting out block and fair plans, sections, elevations, etc., to scale ; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details ; and the making of working-drawings of the more important details of architectural construction.
(*d*) Mechanical Drawing : the delineation of spur and bevil wheels, cams, and screws, etc. ; the use of the odontograph in drawing the teeth of wheels ; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course) :—
(*a*) Simple tinting : the use of the brush in water-colour and tempera.
(*b*) Painting from the flat in water-colour and tempera.
(*c*) Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course) :—
(*a*) Flowers, Fruit, Foliage and "Still Life".
(*b*) Human Figure.
(*c*) Exercise in Composition.

Stage VII.—Modelling :—
(*a*) *From casts :* Ornament, Flowers, Foliage, Human Figure, etc., with instruction in casting and moulding.
(*b*) *From sketches, working-drawings, etc., and from nature :* subjects as in previous section.
(*c*) Exercises in Composition.

Stage VIII.—Elementary Design :—
(*a*) The study of *conventional treatment* of natural forms ; the *elements* of ornament.
(*b*) The study of *arrangement of form* in ornamental composition ; the filling of given spaces with ornamental arrangements in monochrome.
(*c*) The study of *colour* in ornamental design : the filling of given spaces with ornamental arrangements in colour.
(*d*) The study of the various historic styles of ornament.

Stage IX.—Technical Design :—
(*a*) *Surface :* Design applied to textile fabrics, printing and weaving ; glass and pottery ; decorative mural-painting ; mosaic-work, etc., etc.
(*b*) *Relief :* Design applied to carving, chasing, jewellery, mental-work, casting, etc., etc.

Stage X.—Lithography :—
(*a*) In pen and ink.
(*b*) In chalk.
(*c*) In colour : simple chrome-lithography.

Stage XI.—Wood-engraving :—
(*a*) In monochrome (one block).
(*b*) In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—
Stage I ; Stage II (sections *a* and *b*) ; Stage III (sections *a* and *b*) ; Stage IV (sections *a*, *b* and *c*) ; Stage V (section *a*) ; and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—
Stage I ; Stage IV (sections *a*, *b* and *d*) ; Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—
Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—
Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).
Relief design and modelled decoration : Stages I, II and VII (all sections in each) ; Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).

Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—
Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—
Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10-30 A. M. till 4 P. M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid

beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, viz., Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of Public Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year,* to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. Jobbins,
Superintendent.

Letter—from J. Sime, Esq., Under Secretary to the Government of Punjab, Home (Education) Department.
To—the Secretary to the Government of India, Home Department.
Dated—Lahore, the 1st March 1895.
No.—26.

I am directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought fo suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now

however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8-0 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a "Museum and Technical Institute" at a cost of Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicraftsmen, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75. 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the school is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the school

was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honour understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manufacturing centres in England, in which a young man could study for a few hours after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, viz., the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government and the question is at present under His Honour's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advantageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Sing, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Sing; but that will be a matter for separate consideration.

Appendix A.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	Number.	Names.	Craft in which engaged.
1890	April	1	Muhammad Dín	Glass Painter in Lahore.
		2	Kishan Singh	Carpenter and Carver in Lahore.
		3	Aziz-ud-dín	Draftsman in Beluchistán.
		4	Fateh Muhammad	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad	Patoli or iláqabad.
	May	6	Dharm Chand	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
		7	Sukh Diál	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan	Drawing Master at Delhi.
		9	Firoz Dín	Painter (Carriage) at Railway Workshop.
		10	Karm Dín	Carpenter Mistri at do.
		11	Muhammad Hussain	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh	Draftsman at Lahore.
		13	Hari Chand	Watch-maker at Simla.
		14	Ghulám Muhammad	Working as Fitter with his father.
		15	Sharm Singh	Carver and Carpenter, Khawáspur.
		16	Bír Singh	Do. Ferozepore.
		17	Kesar Singh	Re-admitted in the School.
		18	Miráj-ud-dín	Does gold thread work on smoking pipes.
	November	19	Uttam Singh	Drawing Master, Railway Technical School.
		20	John David	Modeller in Art School.
		21	Gurdit Singh	Drawing Master, Art School.
		22	Ahna Singh	Re-admitted in the School of Art.
		23	Mubárak Ali	Silversmith, Lahore.
		24	Nathu	Blacksmith, Lahore.
		25	Fazal-ud-din	Embroiderer at Amritsar.
		26	Ishwar Dás	Draftsman at Simla.
1891	January	27	Duni Chand	Do. and Painter at Poona.
		28	Rahím Bakhsh	Do. at Jhang.
	February	29	Sant Singh	Carpenter, Railway Workshop, Sukkur.
		30	Díwán Singh	Do. do. Lahore.
	March	31	Mán Singh	Carver at Amritsar.
		32	Partáp Singh	Carpenter in the Railway Workshop.
	April	33	Firoz-ud-dín	Do. do.
	May	34	Soram Singh	Carpenter and Carver at Mooltan.
	June	35	Natha Singh	Ráj Mistri at Amritsar.
		36	Ralla Rám	Makes cameras and stands.
	July	37	Sohn Singh	Draftsman in the Public Works Department.
	October	38	Murád Bakhsh	Blacksmith, North-Western Railway Workshop.
		39	Ghulám Muhammad	Mochi or Shoe-maker.
		40	Siráj-ud-dín	Book-binder.
		41	Amar Singh	Carpenter and Carver, Jummoo.
	November	42	Karm-ud-dín	Draftsman, Public Works Department, Lahore.
		43	Firoz-ud-dín	Lithographer, Lahore Press.
		44	Vír Singh	Sub-Overseer, Gujrát District.
	December	45	Khuda Bakhsh	Draftsman, E. I. Railway.
		46	Kesho Rám	Apprentice Draftsman, Sirhind Canal.
		47	Baháwal Haq	Do. Municipal Office.
1892	January	48	Labh Singh	Carpenter and Carver, Quetta.
	March	49	Husain Bakhsh	Ráj Mistri, Siálkot.
		50	James Benjamin	Drawing Master, Lucknow.
	May	51	Sadhu Singh	Do. Mora Industrial School.
		52	Lál Singh	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín	Painter, Railway Workshop.
		54	Khuda Bakhsh	Do. do.
		55	Lálji Dás	Drawing Master, Lucknow School.
	June	56	Mián Muhammad	Do. Meerut.
		57	Faiz Muhammad	Do. Allahabad.
		58	Khuda Bakhsh	Draftsman and Mistri, Chiniot.
		59	Ladha Singh	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh	Blacksmith, Railway Workshop.
		61	Natha Singh	Carpenter, Gujránwála.
	July	62	Katha Singh	Apprentice Draftsman, Quetta.
		63	Muhammad Ibráhim	Sub-Overseer, Pindi.
		64	Hákim Singh	Surveyor in Quetta.
	October	65	Sant Singh	Mistri, Nagpur Workshop.
	December	66	Ján Muhammad	Sub-Overseer, Public Works Department.
		67	Firoz-ud-dín	Drawing Master, Benares School.
1893	January	68	Wazír-Ali	Private Draftsman, Lahore.
		69	Firoz-ud-dín	Railway Workshop Painter.
		70	Mr. Wilson	Fitter in the Railway Workshop.
	February	71	Wali Muhammad	Tracer in Chúnián.
	March	72	Jánki Prashád	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl	Embroiderer, Amritsar.
		74	Amar Singh	Carriage Examiner, North-Western Railway.
		75	Kesar Singh	Carpenter and Carver.
		76	Mir Hassan	Assisting his father in his shop.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893—*cont.*

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ..	April ..	77	Vír Singh	Sub-Overseer, Canal Department.
		78	Jagar Singh	Modeller and Draftsman in Jummoo.
		79	Muhammad Azím	Tailor (ornamental work).
	May	80	Firoz-ud-dín	Private Draftsman.
	June	81	Ziá-ud-dín	Draftsman, Archæological Survey Department.
		82	Arúr Singh	Apprentice Draftsman at Siálkot.
		83	Hákim Singh..	Carver at Amritsar.
		84	Jawála Singh..	Watch-maker.
		85	Maula Bakhsh	Painter, Railway Workshop.
		86	Iswar Singh	Carpenter in Lahore.
		87	Ahmad Dín	Works with his father as Painter.
	July	88	Bishan Singh	Sub-Overseer, Municipal Office, Amritsar.
		89	Sádhu Singh	Works with his father as Carpenter.
		90	Sheo Kumar	Draftsman in Pindi.
		91	Hakím Singh..	Carpenter at Amritsar.
		92	Abdul Rahmán	Blacksmith.
		93	Rahím Bakhsh	Potter, Lahore.
		94	Din Muhammad	Do.

Order—No. 341, Educational, dated 8th June 1896.

Communicated to the Director of Public Instruction.

(True Extract.)

J. F. PRICE,
Secretary to Government.

To the Director of Public Instruction.

EDUCATIONAL DEPARTMENT.

NOTES CONNECTED WITH G.O., No. 341, EDUCATIONAL, DATED 8TH JUNE 1896.

[SUBJECT.—*Decision not to withdraw State aid and control from the Schools of Arts in India.*]

From the Government of India, Home Department, dated 22nd April 1896, *No.* 113/2-*Education.*

The Secretary of State's withdrawal from the position taken up by his predecessor was almost a foregone conclusion. The important point in these papers is India's and the Secretary of State's decision to avoid laying down any general policy of technical education, and to leave each Province to work out its own salvation.

2. A draft order is submitted.

W. FRANCIS—18-5-96.

J. F. PRICE—28-5-96.

J. G[ROSE]—30-5-96.

H. B[LISS]—1-6-96.

A. E. H[AVELOCK]—7-6-96.

[G.O., No. 341, Educational, dated 8th June 1896.]

2 Education.

No. 113

FROM

C. H. A. HILL, ESQ.,
Under Secretary to the Government of India,

TO

THE CHIEF SECRETARY TO THE GOVERNMENT OF MADRAS.

GOVT. CHIEF SECRETARY
29 APR. 1896
GOVERNMENT OF MADRAS

Home Department.
Education.

Simla, the 22nd April 1896.

SIR,

WITH reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State-aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

1. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
2. Letter from the Government of Bengal, No. 98-T. G., dated the 10th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

I have the honour to be,

SIR,

Your most obedient Servant,

Under Secretary to the Government of India.

I have copies of letter and enclosures sent separately

No. 13 of 1895.

GOVERNMENT OF INDIA.

HOME DEPARTMENT.

EDUCATION.

To the Right Honourable LORD GEORGE FRANCIS HAMILTON,
Her Majesty's Secretary of State for India.

Simla, the 23rd October 1895.

My Lord,

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, an Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The Despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab, in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of Technical Instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November

1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2-Education 224—235, dated 7th September 1894, a copy of the second Quinquennial Review on Education in India. The progress of Technical Education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance Technical Education in India, which is expressed in Lord Kimberley's Despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to Your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary Normal Schools. It will be seen that in their order No. 471-Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's Despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial

side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron-work. The number of teachers trained in the School of Art, who are now teaching drawing in High Schools, Colleges, and other places, not being Technical Schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur with the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward shew that while the School of Art is not included in the scheme of Technical Education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High Schools and Training Schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.) which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical Education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the Province to the

developing of Technical instruction; and the district Technical and Industrial Schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical Education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo School is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo School are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art." Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the Province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do not think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical Schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art knowledge requisite for certain artistic handicrafts may be considered a Technical School of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo School may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the Principalship. This conclusion removes the necessity for any action on Your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical Education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art Schools in the same mould. It appears desirable that each Province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that Your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

We have the honour to be,

MY LORD,

Your Lordship's most obedient, humble Servants,

ELGIN.

A. E. MILLER.

J. WESTLAND.

A. MACKENZIE.

LIST OF ENCLOSURES.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with Appendices).
2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.
4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

India Office,
London, 6th February 1896.

Public (Educational),
No. 9.

To His Excellency the Right Honourable the Governor General of India in Council.

MY LORD,

I HAVE read with much interest your Despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a Circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his Despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State-aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling this condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in Art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will

perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each Province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian Schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

I have the honour to be,

My Lord,

Your Lordship's most obedient, humble Servant,

GEORGE HAMILTON.

G. C. Press, Simla.—No. 23 H. D.—20-4-96.—251

No. 1867, dated Bombay Castle, the 11th September 1894.

From—The Hon'ble W. LEE-WARNER, C.S.I., Secretary to the Government of Bombay, Educational Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, *viz.*, metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art :—

> That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a geater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students ; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to

Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph Office; Head of Queen for Telegraph Office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882-93.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High School; Government New Central Press; Presidency Magistrate's Court; extension of Telegraph Office; New Standard Life Assurance Company; New Police Courts; Poona Record Office; Trinity Church, Bombay; New Municipal Office; St. George's Hospital; Large medallion head of Queen made for Jubilee Tower at Sudra; Large medallion head of Prince of Wales for Telegraph Office; Design for Bombay Port Trust Office; Design for tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; Figure and ornamental details of Ruttonji Moolji Fountain and other works of less importance.

The Department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture Department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta Caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from Lists I and III which accompany this statement.

The Decorative Iron-work Department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins's death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This Department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots on the Sind style. Other styles of Indian design were subsequently introduced, of which the most

successful was probably that taken from the Ajanta Caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris and Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art*.

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries:—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting:—

> Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud. . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many

of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

PART II.

LIST I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record :—

No.	Name.	Present employment.	Town.
1	Madon Pandurang ...	Engraver, workman, Teacher...	Bombay.
2	Shivshunkar Narayan ...	Photographer	Do.
3	Shrirang Raghunath ...	Engraver at Printing Press ...	Do.
4	Bhewa Mahadeo ...	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer ...	Bhuj.
6	Pestonji Bomanji ...	Artist (Painter) ...	Bombay.
7	Narayan Kushaba ...	Portrait Painter ...	Do.
8	E. D'Souza	Designer for cotton prints (Graham and Company).	Do.
9	A. F. Jeyseo	Ditto ditto ...	Do.
10	J. Pereira	Ditto ditto ...	Do.
11	Shita Ram Dinkar ...	Draftsmen in Archæological Survey, working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairam Raghoba ...		
14	Hari Gopal		
15	Heerjibhoy Hormasji ...	Botanical Painter and Draftsman, working for Government	
16	Bapooji Harischandra ...	Engraver	Bombay.
17	Vithoba Narayan ...	Ditto	Do.
18	D. F. D'Mello	Painter	Do.
19	Jahangir Sorabji ...	Scene Painter	Do.
20	Govind Krishnaji ...	Engraver	Do.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai ...	Draftsman and Engraver ...	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal ...	Painter and Photographer ...	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan ...	Draftsman	Do.
26	Hurischandra Purushottam ...	Painter and Decorator ...	Do.
27	Samuel Solomon ...	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba ...	Painter from Photographs ...	Do.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Dharwar.
30	Bhaskar Mahadeo Tilak ...	Engraver, employing several men.	Bombay.
31	V. F. Fernandes ...	Engraver, working for Mr. Tilak	
32	J. Sequeira	Draftsman	Karachi.
33	Daji Mahadeo	Ditto, Public Works Office	Ahmedabad.
34	Khanderao Janardan ...	Assistant Engineer, Public Works Department.	Baroda.
35	Manji Raghunath ...	Draftsman, Public Works Department.	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra ...	Draftsman, Public Works Department.	Do.
38	V. A. Swami	Photographer	Nagpur.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Bombay.
40	Purushottam Ramchandra ...	Ditto ditto ...	Do.
41	Ganpat Venkaji ...	Draftsman, Her Majesty's Dockyard.	Do.
42	J. Misquita	Ditto ditto ...	Do.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Ahmedabad.
44	Parushuram Bhaoo Rokde ...	Head Draftsman, Port Trust Office.	Bombay.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
45	Narayan Govind Phatak ...	Draftsman, Dadabhoy Dubhash and Company.	Bombay.
46	S. B Rele	Draftsman, Great Indian Peninsula Railway.	Do.
47	W. V. Rangnekar ...	Draftsman, Gun Carriage Factory.	Do.
48	V. B. Mahadeshwar ...	Draftsman, Municipal Office...	Do.
49	W. Pires	Ditto Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza ...	Draftsman, Municipal Office ...	Do.
51	Maganlal Ramji Mhatre ...	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar ...	Ditto ditto ...	Do.
53	Martand R. Mhalas ...	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhutkhande ...	Draftsman, State Engineer's Office.	Baroda.
55	J. S. Joshi	Ditto ditto ...	Do.
56	Jacob D'Souza	Ditto ditto ...	Madras.
57	J. Lopez	Draftsman, Port Trust Office...	Bombay.
58	Luxuman L. Habbu ...	Ditto, Municipal Office ...	Do.
59	L. N. Mirkar	Ditto, in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator ...	Do.
62	J. Monteiro	Plaster Decorator ...	Do.
63	Chintoba	Maker of clay figures ...	Do.
64	Valha Heera	Carver	Bhavnagar.
65	Bheema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator... ...	Bombay.
67	Bhawani	Ditto	Do.
68	Bechar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagarh.
71	Keshao Kalyan	Contractor and Plaster Decorator.	Do.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
72	Shamji Madan	Contractor and Plaster Decorator.	Junagarh.
73	Manji Lira	Ditto ditto	Do.
74	Jiva Kuvarji	Ditto ditto	Bombay.
75	Rajaram Bapu	Ditto ditto	Do.
76	Dharmji Vithoba	Ditto ditto	Do.
77	Najir Rajat	Modeller	Indore.
78	Runmal Lira	Ditto	Bhuj.
79	Vithal Kanthad	Metal-worker (ornamental copper work).	Bhavnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deva	Do.	Mandvi.
83	Trikam Vala	Do.	Do.
84	Kalidas Narsi	Wood-carver and Carpenter ...	Patun.
85	Ramchandra Balwant ...	Draftsman	Bombay.
86	M. A. D'Mello	Ditto, Municipal Office ...	Do.
87	Dayabhai Murarji ...	Ditto, ditto Workshops	Do.
88	Ramshankar Bapuji Rele ...	Ditto	Do.
89	J. M. D'Souza	Ditto	Do.
90	I. Benjamin	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
91	B. B. Talpade	Draftsman, Bombay Defence Office.	Kolaba.
92	Jiwaji Chimnaji Shende ...	Painter and Draftsman ...	Bombay.
93	Mahadeo Kesheo Mirkar ...	Goldsmith and Drawing Teacher	Do.
94	Miss Dhunbai F. Banaji ...	Artist, studying now in England	.
95	Kundanlal Amritlal ...	Artist and Draftsman ...	Udaipur.
96	V. V. Bhagwat	Draftsman	Nagpur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Bombay.
98	A. Ambosta	Draftsman, Steam Boat Office	Do.
99	V. S. Gharpure	Lithographer at Jewish Press	Do.

LIST I—*concld.*

No.	Name.	Present employment.	Town.
100	Vishwanath Damodar ...	Sub-Overseer, Public Works Department.	Ahmedabad.
101	Damji Premji	Draftsman, Public Works Department.	Bombay.
102	Keshao Mukund Rangrey ...	Working at Lithographic Printing Press.	Do.
103	Balkrishna Mahadeorao ...	Engraver	Do.
104	Gangaram Madanji ...	House Decorator ...	Do.
105	Vinayak M. Oke	Artist (Painter)	Wadwan State.
106	Waman Ganpat Rajpurkur ...	Draftsman	Bombay.
107	Khanderao Nana ...	House Decorator ...	Do.
108	Miss Gangabai	Painter and Enlarger of photographs.	Do.
109	Gajanan Atmaram ...	Ditto ditto	Do.
110	Shankar Ganesh Beudre ...	Rubber Stamp-maker ...	Do.
111	Gananath Jagannath ...	House Decorator ...	Do.
112	Pandurang Narayan Katwe ...	Picture-frame maker ...	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Ditto	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

LIST II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

GOLD AND SILVER SMITH'S WORK.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi) ...	Bombay.
2	Shamji Mulji	Ditto ...	Do.
3	Dayal Purushottam ...	Ditto ...	Do.
4	Chaggan Ghela	Ditto ...	Do.

LIST II—contd.

No.	Name.	Present employment.	Town.
5	Haridas Jaikisandas ...	Jeweller	Surat.
6	Dwarkanath Harischandra ...	Engraver	Bombay.

CARPET-WEAVING.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji ...	Opened a carpet factory ...	Nasik.
2	Krishnaji Trimbak ...		
3	Bhagwan Dajiba ...	Makes carpets	Bombay.

WOOD-CARVING.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	At Mr. Wimbridge's shop ...	Bombay.
2	Khushal Vanamali ...		
3	Harkisan Jagjiwan ...	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar ...	Ditto ditto ...	Surat.
5	Purushottam Lakia ...	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard ...	Do.
7	Luxuman Narayan ...	Ditto ...	Do.
8	Jiwan Kesheo	Ditto ...	Do.
9	Vithal Dullabh	Ditto ...	Surat.
10	Ganesh Dayal	Ditto Cotton Mill ...	Bombay.
11	Ramji Dayal	Ditto at Mr. John Roberts'.	Do.
12	Ranchor Jiwan	Ditto ditto ...	Surat.
13	Harji Purshottam ...	Ditto Dockyard	Bombay.
14	Moti Parag	Ditto ditto ...	Balsar (Surat District).
15	Dullabh Purshottam ...	Ditto Jagjiwan's shop.	Bombay.
16	Waman Sayaji	Fitter	Do.
17	Vithal Jiwan	Turner	Do.

LIST II—*concld.*

COPPER AND BRASS WORK.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu ...	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat ...	Engraver	Do.
3	Vishnu Ramchandra ...	Embossed work on copper and brass.	Bombay.
4	Kashinath Vishnu ...	Goldsmith's shop ...	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo ...	Ditto	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra ...	Jeweller	Do.
9	Anandrao Balkrishna ...	Goldsmith	Do.
10	Shitaram Raghoba ...	Jeweller	Thana.
11	Jagannath Ramchandra ...	Coppersmith	Bombay.
12	Bala Sadhu	Embossed work on copper and brass.	Do.
13	Vishnu Keroba	Copper and Brass pot seller ...	Do.

IRON WORK.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan ...	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan ...	Ditto in a mill	Do.
5	Vallabhram Pranjiwan ...	Ditto Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji ...	Ditto in a mill	Do.
7	Jahangir Jamsetji ...	Ditto ditto	Do.

LIST III.

The following old students are now engaged in Technical Schools :—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher.	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher.	Do.

LIST III—*contd.*

No.	Name.	Present employment.	Town.
3	Ganpat Girdhar	Blacksmith, Maistry and Teacher.	Do.
4	Narayan Ramchandra ...	Coppersmith, Maistry, and Teacher.	School of Art, Bombay.
5	Ganpat Kedari	Drawing Teacher ...	Ditto.
6	Krishnarao Bhai	Ditto	Ditto.
7	Chirangilal Dhunichand ...	Ditto	Ditto.
8	Pawanji Gopal Krishna ...	Ditto	Ditto.
9	N. G. Mantri	Ditto	Ditto.
10	N. N. Desai	Ditto	Ditto.
11	S. B. Talpade	Ditto	Ditto.
12	L. K. Kirloskar	Ditto	Technical College, Bombay.
13	Dadaji Mukund Rangruy ...	Ditto	Ditto.
14	Narayan Anant Maladkar ...	Ditto	Ditto.
15	Tukaram Ram Krishna ...	Ditto	Science College, Poona.
16	S. D. Writer	Architectural Draftsman, now Drawing Teacher.	Ditto.
17	Deoji Bhawan	Sculptor, now Teacher of Modelling.	Technical College, Baroda.
18	Ramchandra Janardan Bhudwarkar.	Drawing Teacher ...	Ditto.
19	Jairam K. Kanade ...	Assistant Drawing Teacher ...	Ditto.
20	Mulji Ramnarayan Vyas ...	Ditto ditto ...	Ditto.
21	J. D. Esperence	Charge of Drawing and Industrial Class (silver and wood work).	Bhuj.
22	Balwant Anant Yadav ...	Charge of Drawing Class ...	Warrangal (Hyderabad).
23	Hanmantrao Ragoba Yadav ...	Drawing Teacher, Municipal Technical School.	Poona.
24	Narayan Shivram Mahimkar ...	Drawing Teacher, Technical School.	Sawantwadi.
25	Ramchandra Ganesh ...	Ditto ditto ...	Ratnagiri.
26	B. R. Ghatge	Ditto ditto ...	Kolhapur.
27	Y. S. Deshmukh	Ditto ditto ...	Pandharpur.

LIST IV.

To complete this part of the statement, a list is wanted of all those old students who are now engaged in teaching drawing in high schools, colleges, and other places than technical schools. But as their names are not really required, it will be sufficient to say that the number of these teachers we know cannot be less than 120, and probably they are more. Some of these teachers are fairly good painters and modellers.

PART III.

Other work carried out by the agency of the school.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the school museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purpose of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be overrated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished, and the best of the work which is being done now for the dealers who give orders to meet a foreign demand, is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained or any advance to be made; and unless such a standard is maintained, there is no probability of any continued demand for Indian art-ware. The exhibition, also, of the best examples of decorative art serves to promote and keep up a high standard of test in the community, and this again reacts on the workman. For these reasons, therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish, by this means, to promote the finer industrial arts of India, and the evidence may be seen in what has been done with very limited means in the museum of the Bombay School of Art. It may be mentioned, also, that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local museum, much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last a large and successful exhibition in 1890 were the objects for sale. Large collections have been made for other exhibitions in Bombay and Calcutta, and for the great exhibitions in London and Antwerp in 1885-86. These exhibitions, while serving to some extent the same purpose as the museum, serve also, by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workman, to the notice of the public, to whom we have to look for patronage. In this work, also, the services of an expert are indispensable, for no real benefit would be conferred on the industrial arts by the indiscriminate exhibition of anything anybody chose to send.

G. C. Press, Simla.—No. 24 H. D.—21-4-96.—140.

No. 98-T. G., dated Darjeeling, the 10th September 1894.

From—C. E. BUCKLAND, Esq., Secretary to the Government of Bengal, General Department,

To—The Secretary to the Government of India, Home Department.

WITH reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the School as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial Schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that College and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892-93, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892-93, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

No. 4513, dated Calcutta, the 20th August 1894.

From—SIR ALFRED CROFT, K.C.I.E., Director of Public Instruction, Bengal,

To—The Secretary to the Government of Bengal, General Department.

WITH reference to your letter No. 91-T.G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to the Calcutta School.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art Schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called, will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal, a grant of Rs. 50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for mining engineers, also leading to university degrees; and the classes will be opened on the arrival of two professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the college, corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their university course is finished. The class of apprentices or foremen mechanics, which is not connected with the university, continues to be popular and successful; and the practical value of their five years' course of training, which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the college are, or soon will be, fully equipped with every necessary machine and appliance, on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans, in which poor European boys or those whose education is deficient, as well as promising students, from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths, or fitters.

The chief difficulty in connexion with the college arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the college. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards, which have readily supplied the chief part of the funds required for their maintenance, though in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the head-mastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial School, which has a capital fund of over Rs. 2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the province on an adequate footing. One school of this class is managed by a District Board, and another by the local municipality. Proposals for the establishment of five other schools are now

under consideration: one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up, under trained students of the Ranchi Industrial School, at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur Workshops; and the selection of their best students for the artisan or the apprentice class of Sibpur, where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already, in many instances, provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such, then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would, in the first place, solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the histry of the school since his first connexion with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal, and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other provinces." This fact is of the first importance in considering the position of an Art School in Bengal. It is not here, as it is in the Punjab and in Madras, a question of preserving or of developing on correct lines the indigenous arts of a province, but rather that of instilling into the people rudimentary notions of an art to which they are naturally strangers. The absence of anything like a traditional taste or aptitude for art in Bengal has long been deplored as one of the chief obstacles to the progress of technical education, every branch of which requires some degree of skill in drawing for its successful prosecution. To meet these defects in some measure, and thus to clear the way for the larger introduction of technical education, the Government of Bengal have in the last three or four years taken active steps to popularise drawing by introducing it into high and middle schools. Drawing-masters have accordingly been appointed to some eight or ten Government high schools, where it is taught as an optional subject to all who wish to learn, candidates from neighbouring schools under private management being also admissible to the classes. The results at present, it must be owned, are very disappointing. Drawing has been accepted by the Calcutta University as a subject of examination for entrance, but it does not help a candidate to pass, though the fact of his having passed in that subject is noted in his certificate. Consequently, very few students are found willing to take it up. It does not enable a candidate to take a higher place in the list; it is purely optional; while, on the other hand, it interferes with his regular studies. These facts show the difficulties that have to be met in promoting the study; but, in my opinion, they are far from showing that the attempt should be abandoned. The Government

of Bengal have sanctioned the proposal that the marks obtained in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subject; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams—and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government School. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam, and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. Their extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number, which have been modelled at the school for the Imperial Institute. Photographs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kinds taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are the work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry:—

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late, and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K. C. S. I., M. D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now head-master of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

Review from 1887 to 1894, by the Superintendent.

UPON my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Bengali child has none of these advantages; as his perceptive faculties are developed, he may see a number

of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagrammatically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective, and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the Drawing Office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888-89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as cadidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889-90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling value, and be a guarantee as to the competence

of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890-91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891-92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India, and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893-94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until March 1893 the school was held in various houses in Bow Bazar, which were in every way ill adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R. I. M. S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already overcrowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may

be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 and 1893.

1. Binode Behari Dass	...	Drawing teacher, Dacca Normal School.
2. Monmotho Nath Roy	...	Ditto, Cuttack Training School.
3. Hurro Kisore Chowdhary	...	Ditto, Chittagong Training School.
4. Ashutosh Mitter	...	Ditto, Rangpur ditto.
5. Devendra Nath Mitter	...	Ditto, Ranchi ditto.
6. Shirish Chunder Palit	...	Ditto, Murshidabad Nawab's High School.
7. Prasad Das Mitter	...	Ditto, Howrah Municipal School.
8. Dhir Lal Dass	...	Draftsman, Medical College.
9. Shib Chunder Mundal	...	Ditto, Indian Museum.
10. Kally Dhone Chunder	...	Ditto, Geological Survey of India.
11. Khirode Gopal Mookerji	...	Ditto, Barrackpore Engineer's Office.
12. Sarat Chunder Cooar	...	Ditto, Office of Survey of India.
13. Hurry Charan Mozumdar	...	Ditto, ditto ditto.
14. Lucky Kanta Dass	...	Ditto, ditto ditto.
15. Jogendra Nath Dass	...	Ditto, ditto ditto.
16. Nunda Lall Bhattacharjee	...	Ditto, Port Commissioners' Office.
17. Monmotho Nath Chatterji	...	Ditto, British India Steam Navigation Company's Office.
18. Upendra Nath Hazra	...	Ditto, ditto ditto.
19. Mono Roman Dey	...	Ditto, Office of Survey of Assam Railways.
20. Kedar Nath Sannyal	...	Ditto, ditto ditto.
21. F. N. E. Hiens	...	Ditto, Drawing Office, Public Works Department, Bengal.
22. F. A. Harvey	...	Ditto, Office of Survey of India.
23. Kristo Lal Chatterjee	...	Drawing teacher, Darjeeling High School.
24. Jotindra Nath Mookerjee	...	Draftsman, Drawing Office, Public Works Department, Bengal.
25. Bepin Behari Nath	...	Ditto, ditto ditto.
26. A. D. Gomes	...	Ditto, Office of Survey of India.

Number of students on the roll from 1887.

		No.			No.
1887	...	... 152	1891	...	... 173
1888	...	... 158	1892	...	... 181
1889	...	... 172	1893	...	... 198
1890	...	... 178	1894	...	... 269

W. H. JOBBINS,

Superintendent, Government School of Art, Calcutta.

The 24th July 1894.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

The courses of instruction pursued in this School have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction:—

Stage I.—Elementary Linear Drawing:—

a. By aid of instruments: Elementary Practical Geometry.

b. Free-hand: Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing:—

a. Outline from the flat: Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.

b. Outline from the round: Model Drawing, Outline of Ornament, Figure, etc., from casts.

c. Outline from Nature: Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade:—

a. From the flat: Ornament, Flowers, Foliage, Human Figure, etc., from copies.

b. From the round: Models and Solid Objects, Ornament, Figure, etc., from casts.

c. From Nature: Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing:—

a. Higher Practical Geometry; the use of Scales and other Mathematical Instruments.

b. Projection: Orthographic, Isometric, and Perspective; and the Projection of Shadows.

c. Architectural Drawing: the method of getting out block and fair plans, sections, elevations, etc., to scale; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details; and the making of working-drawings of the more important details of architectural construction.

d. Mechanical Drawing: the delineation of spur and bevil wheels, cams, and screws, etc.; the use of the odontograph in drawing the teeth of wheels; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course):—

a. Simple tinting: the use of the brush in water-colour and tempera.

b. Painting from the flat in water-colour and tempera.

c. Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course):—

a. Flowers, Fruit, Foliage and "Still Life."

b. Human Figure.

c. Exercise in Composition.

Stage VII.—Modelling:—

a. From casts: Ornament, Flowers, Foliage, Human Figure, etc, with instruction in casting and moulding.

b. From sketches, working-drawings, etc., and from nature: subjects as in previous section.

c. Exercises in Composition.

Stage VIII.—Elementary Design :—

a. The study of *conventional treatment* of natural forms; the *elements* of ornament.

b. The study of *arrangement of form* in ornamental composition; the filling of given spaces with ornamental arrangements in monochrome.

c. The study of *colour* in ornamental design: the filling of given spaces with ornamental arrangements in colour.

d. The study of the various historic styles of ornament.

Stage IX.—Technical Design :—

a. Surface: Design applied to textile fabrics, printing and weaving; glass and pottery; decorative mural-painting; mosaic-work, etc., etc.

b. Relief: Design applied to carving, chasing, jewellery, metal-work, casting, etc., etc.

Stage X.—Lithography :—

a. In pen and ink.

b. In chalk.

c. In colour: simple chromo-lithography.

Stage XI.—Wood-engraving :—

a. In monochrome (one block).

b. In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—

Stage I; Stage II (sections *a* and *b*); Stage III (sections *a* and *b*); Stage IV (sections *a*, *b* and *c*); Stage V (section *a*); and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—

Stage I; Stage IV (sections *a*, *b* and *d*); Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—

Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—

Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).

Relief design and modelled decoration: Stages I, II and VII (all sections in each); Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).

Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—

Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—

Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10-30 A.M. till 4 P.M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, *viz.*, Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of ublic Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year,* to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. JOBBINS,
Superintendent.

G. C. Press, Simla.—No. 26 H. D.—20-4-96.—150.

1896
Educl. Dept.
Encls: 4 to
Co No. 568.

No. 26, dated Lahore, 1st March 1895.

From—J SIME, Esq., Under Secretary to Government, Punjab, Home (Education) Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a Despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's Despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought of suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now, however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a "Museum and Technical Institute" at a cost Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicraftsmen, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this Province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the School is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the Province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the School was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this Province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honor understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manfacturing centres in England, in which a young man could study for a few hours, after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, *viz.*, the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of Natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government, and the question is at present under His Honor's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advan-

tageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Singh, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Singh; but that will be a matter for separate consideration.

G. C. Press, Simla.—No. 27 H. D.—21-4-96—140.

APPENDIX A.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1890	April ...	1	Muhammad Dín ...	Glass Painter in Lahore.
		2	Kishan Singh ...	Carpenter and Carver in Lahore.
		3	Aziz-ud-dín ...	Draftsman in Beluchistán.
		4	Fateh Muhammad ...	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad ...	Patoli or iláqabad.
	May ...	6	Dharm Chand ...	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
		7	Sukh Diál ...	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan ...	Drawing Master at Delhi.
		9	Firoz Dín ...	Painter (Carriage) at Railway Workshop.
		10	Karm Dín ...	Carpenter Mistri at ditto.
		11	Muhammad Hussain ...	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh ...	Draftsman at Lahore.
		13	Hari Chand ...	Watch-maker at Simla.
		14	Ghulám Muhammad ...	Working as Fitter with his father.
		15	Sharm Singh ...	Carver and Carpenter, Khawáspur.
		16	Bír Singh ...	Ditto, Ferozepore.
		17	Kesar Singh ...	Re-admitted in the School.
		18	Miráj-ud-dín ...	Does gold thread work on smoking pipes.
	November ...	19	Uttam Singh ...	Drawing Master, Railway Technical School.
		20	John David ...	Modeller in Art School.
		21	Gurdit Singh ...	Drawing Master, Art School.
		22	Ahna Singh ...	Re-admitted in the School of Art.
		23	Mubárak Ali ...	Silversmith, Lahore.
		24	Nathu ...	Blacksmith, Lahore.
		25	Fazal-ud-dín ...	Embroiderer at Amritsar.
1891	January ...	26	Ishwar Dàs ...	Draftsman at Simla.
		27	Duni Chand ...	Do. and Painter at Poona.
	February ...	28	Rahím Bakhsh ...	Do. at Jhang.
		29	Sant Singh ...	Carpenter, Railway Workshop, Sukkur.
	March ...	30	Díwán Singh ...	Ditto ditto, Lahore.
		31	Mán Singh ...	Carver at Amritsar.
	April ...	32	Partáp Singh ...	Carpenter in the Railway Workshop.
	May ...	33	Firoz-ud-dín ...	Ditto ditto.
	June ...	34	Soram Singh ...	Carpenter and Carver at Mooltan.
		35	Natha Singh ...	Ráj Mistri at Amritsar.
	July ...	36	Ralla Rám ...	Makes cameras and stands.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—continued.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1891	October ...	37	Sohn Singh ...	Draftsman in the Public Works Department.
		38	Murád Bakhsh ...	Blacksmith, North-Western Railway Workshop.
		39	Ghulám Muhammad ...	Mochi or Shoe-maker.
		40	Siráj-ud-dín ...	Book-binder.
		41	Amar Singh ...	Carpenter and Carver, Jummoo.
	November ...	42	Karm-ud-dín ...	Draftsman, Public Works Department, Lahore.
		43	Firoz-ud-dín ...	Lithographer, Lahore Press.
		44	Vír Singh ...	Sub-Overseer, Gujrát District.
	December ...	45	Khuda Bakhsh ...	Draftsman, E. I. Railway.
		46	Kesho Rám ...	Apprentice Draftsman, Sirhind Canal.
1892	January ...	47	Baháwal Haq ...	Ditto, Municipal Office.
	March ...	48	Labh Singh ...	Carpenter and Carver, Quetta.
		49	Husain Bakhsh ...	Ráj Mistri, Siálkot.
	May ...	50	James Benjamin ...	Drawing Master, Lucknow.
		51	Sadhu Singh ...	Ditto, Mora Industrial School.
		52	Lál Singh ...	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín ...	Painter, Railway Workshop.
		54	Khuda Bakhsh ...	Ditto, ditto.
	June ...	55	Láliji Dás ...	Drawing Master, Lucknow School.
		56	Mián Muhammad ...	Ditto, Meerut.
		57	Faiz Muhammad ...	Ditto, Allahabad.
		58	Khuda Bakhsh ...	Draftsman and Mistri, Chiniot.
		59	Ladha Singh ...	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh ...	Blacksmith, Railway Workshop.
	July ...	61	Natha Singh ...	Carpenter, Gujránwála.
		62	Katha Singh ...	Apprentice Draftsman, Quetta.
		*63	Muhammad Ibráhím ...	Sub-Overseer, Pindi.
	October ...	64	Hákim Singh ...	Surveyor in Quetta.
	December ...	65	Sant Singh ...	Mistri, Nágpur Workshop.
		66	Ján Muhammad ...	Sub-Overseer, Public Works Department.
1893	January ...	67	Firoz-ud-din ...	Drawing Master, Benares School.
		68	Wazír Ali ...	Private Draftsman, Lahore.
		69	Firoz-ud-dín ...	Railway Workshop Painter.
	February ...	70	Mr. Wilson ...	Fitter in the Railway Workshop.
	March ...	71	Wali Muhammad ...	Tracer in Chúnián.
		72	Jánki Prashád ...	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl ...	Embroiderer, Amritsar.
		74	Amar Singh ...	Carriage Examiner, North-Western Railway.
		75	Kesar Singh ...	Carpenter and Carver.
		76	Mír Hassan ...	Assisting his father in his shop.

List of boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—concluded.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ...	April ...	77	Vír Singh ...	Sub-Overseer, Canal Department.
		78	Jagar Singh ...	Modeller and Draftsman in Jummoo.
		79	Muhammad Azím ...	Tailor (ornamental work).
	May ...	80	Firoz-ud-dín ...	Private Draftsman.
	June ...	81	Ziá-ud-dín ...	Draftsman, Archæological Survey Department.
		82	Arúr Singh ...	Apprentice Draftsman at Siálkot.
		83	Hákim Singh ...	Carver at Amritsar.
		84	Jawála Singh ...	Watch-maker.
		85	Maula Bakhsh ...	Painter, Railway Workshop.
		86	Iswar Singh ...	Carpenter in Lahore.
		87	Ahmad Dín ...	Works with his father as Painter.
	July ...	88	Bishan Singh ...	Sub-Overseer, Municipal Office, Amritsar.
		89	Sádhu Singh ...	Works with his father as Carpenter.
		90	Sheo Kumar ...	Draftsman in Pindi.
		91	Hakím Singh ...	Carpenter at Amritsar.
		92	Abdul Rahmán ...	Blacksmith.
		93	Rahím Bakhsh ...	Potter, Lahore.
		94	Din Muhammad ...	Ditto.

G. C. Press, Simla.—No. 27 H. D.—21-4-96.—140.

1896

[illegible] Dept.

Cuils: 5 to

Ce No. 568.

Educl. (1896) Dept.

471/2: 7-6-95 SC

From

The Government of India

Home Dept.

475-2-7-6-95 S.C.

Dated 22nd April 1896.
Recd. 29th April 1896.
Regd. 1st May "

No. 2 Education
113.

Circular 5.

Subject.

Forwarding a copy of the Despatches noted within to and from the Secretary of State in regard to the withdrawal of State aid and control from the Schools of Arb in India.

24 P

H.M. & circ.

No. 341 & 8-6-96.

Order
mis

1/6/96

30/5/96

A.E.H. 7.6.96

Communicated to the D.P.I.

28/5/96

1 P

7R
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185.96.

Note

The S. of S.'s withdrawal from the position ~~he had~~ taken up by his predecessor was almost a foregone conclusion. — The important point in these papers is India's & the S. of S.'s decision to avoid laying down any general policy of techn. education, & to leave each Province to work out its own salvation.

15.5.96

All previous papers are in the School of Arts reorganisation file now in circulation. —

To

The D.P.I. SC
with two SC.

Despd
13/6/96

Back Paper, No. of 18

Further Paper, No. of 189

DO: 342 & 7.7.96
DO 474/96.

Read again Order of Government, dated 189 , No. , Miscellaneous.

Enclosures.

Current No.

Statement with ditto.

Order of Government .. .. .. A A

Letter of Government.

Statement with ditto.

Papers not filed up, being meant for despatch in original (not paged).

N.B.—
A = Copy in full.
B = Not to be copied.
P = Copy abstract only.
Q = Copy heading only.

[G. / 11]
2,600—12-2-96.

ORDINARY, MS.

Edl. DEPARTMENT.
G.O., DATED 8-6-96
No. 341.

INDEXED.

When given for copying. 1/6

[Despatch Abstract.]

Comm.s to the D.P.I letter from the G of I forwarding a copy of despatches to and from the Secy of State re: the Schools of Art in India.

20.6.05.

This G.O. should be printed on release.
29-4-08

Press
Please show proof
10.7.08

Government of Madras.

EDUCATIONAL DEPARTMENT.

MISCELLANEOUS.

Recd.	1908.	*Enclosures*
Regd.		*Spare copies*

G.O., No. 341, 8th June 1896.

Schools of Art.

Communicating to the Director of Public Instruction letter from the Government of India forwarding a copy of the despatches to and from the Secretary of State regarding the — in India.

GOVERNMENT OF MADRAS.

EDUCATIONAL DEPARTMENT.

Read—the following paper:—

Letter—from C. H. A. Hill, Esq., Under Secretary to the Government of India, Home Department (Education).
To—the Chief Secretary to the Government of Madras.
Dated—Simla, the 22nd April 1896.
No.—2-Education/113.

With reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

(1) From the Government of India, No. 13 (Education), dated the 23rd October 1895.
(2) From the Secretary of State, No. 9, Public (Educational), dated the 6th February 1896.

(1) Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
(2) Letter from the Government of Bengal, No. 98—T.G., dated the 10th September 1894, and enclosures.
(3) Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

Enclosures.

Despatch—from the Government of India, Home Department (Education).
To—Her Majesty's Secretary of State for India.
Dated—Simla, the 23rd October 1895.
No.—13.

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, and Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab,

in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of technical instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November 1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2 Education 224–235, dated 7th September 1894, a copy of the Second Quinquennial Review on Education in India. The progress of technical education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance technical education in India, which is expressed in Lord Kimberley's despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary normal schools. It will be seen that in their order No. 471, Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron work. The number of teachers trained in the School of Art, who are now teaching drawing in High schools, Colleges, and other places, not being Technical schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur wth the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward show that while the School of Art is not included in the scheme of Technical education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High schools and Training schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.), which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the province to the developing of Technical instruction; and the district Technical and Industrial schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo school is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo school are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art". Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do no think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art

knowledge requisite for certain artistic handicrafts, may be considered a Technical school of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo school may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the pincipalship. This conclusion removes the necessity for any action on your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art schools in the same mould. It appears desirable that each province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

List of enclosures.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with appendices).
2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.
4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

Despatch—from Her Majesty's Secretary of State for India.
To—His Excellency the Right Honourable the Governor-General of India in Council.
Dated—India Office, London, the 6th February 1896.
No.—9, Public (Educational).

I have read with much interest your despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling his condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian

art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

Letter—from the Hon'ble W. Lee-Warner, c.s.i., Secretary to the Government of Bombay, Educational Department.
To—the Secretary to the Government of India, Home Department.
Dated—Bombay Castle, the 11th September 1894.
No.—1867.

I am directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, viz., metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art:—

That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a greater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued, and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

Letter—from John Griffiths, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay.
To—the Director of Public Instruction, Bombay.
Dated—Bombay, the 10th August 1894.
No.—574.

In continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement, with its covering letter, showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well-known photographer, who is at present at Hyderabad, has engaged, as a painter under an agreement for two years, Mr. Jagannath Ananta, an old student of the school, on a salary of British Rs. 400 per mensem, and has offered to take four more students and to pay them at the rate of British Rs. 150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each Rs. 200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment, as compared with the result of higher education, where many of the successful students have to be satisfied with clerkships on Rs. 30 and 40 per mensem.

Letter—from John Griffiths Esq., Principal, Sir Jamestji Jeejeebhoy School of Art, Bombay.
To—the Brigade-Surgeon-Lieutenant-Colonel Hendley, c.i.e., President of the Art Conference, Lahore.
Dated—Bombay, the 22nd January 1894.
No.—50.

I have the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference:—

Sir Jamestji Jeejeebhoy School of Art, Bombay.

The question is asked what this school has done since its establishment in Bombay? The answer to this will come under three heads:—

First.—A statement of the practical work carried out by the school, that is, by the students or artizans working in the school under the direction of the masters.

Second.—The work done by the students since leaving the school.

Third.—Any other work carried out by the agency of the school and bearing on the promotion of the industrial arts.

Following this division the statement here given is divided into three parts—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school, and who are at the present time employed in work for which this training has fitted them.

With regard to this work, it is necessary to say that much of it could not have been done at all, and none of it so well but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial arts.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, part II, and with more time we might have presented the case more effectively and in greater detail.

Part I.

Account of work done by the school.

The Sir Jamsetji Jeejeebhoy School of Art was founded to give technical instruction in the decorative arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for architectural drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw, and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular, and that several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate. In 1865 Messrs. Kipling, Griffiths, and Higgins were engaged to take charge, respectively, of practical departments in decorative sculpture, painting and iron-work.

The Sculpture department immediately found employment in the decoration of the many buildings then being erected in Bombay and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomez of Bombay and Dewji Bhawan, Baroda), and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of some of the work carried out by the students and workmen of the school under the direction of Mr. Kipling and Mr. Griffiths; it is necessarily incomplete, as for some years no report of the work done is available:—

Before the year 1879.—Sculptured details for following buildings:

The Sailor's Home; High Court; Small Cause Court; Telegraph office; Elphinstone High school; Hong Kong and Shanghai Bank; National Bank; Treacher Company's buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post office; Marble heroic head of Gaekwar; Marble figure of Justice and two angles for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal native heads for Native General hospital; Heads of natives in University Hall; Plaster decoration of library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpits at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in pottery clay from plaster moulds, which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple; Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph office; Head of Queen for Telegraph office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882–1893.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High schools; Government New Central Press; Presidency Magistrate's Court; Extension of Telegraph office; New Standard Life Assurance Company; New Police Courts; Poona Record office; Trinity Church, Bombay; New Municipal office; St. George's Hospital; Large medallion Head of Queen made for Jubilee Tower at Sudra; large medallion Head of Prince of Wales for Telegragh office; Design for Bombay Port Trust office; Design for Tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; figure and ornamental details of Ruttonji Moolji fountain and other works of less importance.

The department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from lists I and III which accompany this statement.

The Decorative Iron-work department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins' death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots of the Sind style. Other styles of Indian design were subsequently introduced, of which the most successful was probably that taken from the Ajanta caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris & Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art.*

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries:—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting:—

Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud . . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

Part II.

List I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record:—

No.	Name.	Present employment.	Town.
1	Madon Pandurang	Engraver, Workman, Teacher	Bombay.
2	Shivshunkar Narayan	Photographer	Do.
3	Shrirang Raghunath	Engraver at Printing Press	Do.
4	Bhewa Mahadeo	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer	Do.
6	Pestonji Bomanji	Artist (Painter)	Bhuj.
7	Narayan Kushaba	Portrait Painter	Bombay.
8	E. D'Souza	Designer for cotton prints (Graham & Co).	Do.
9	A. F. Joyseo	Do. do.	Do.
10	J. Pereira	Do. do.	Do.
11	Shita Ram Dinkar	Draftsmen in Archæological Survey, working with Mr. Cousens.	Do.
12	S. J. Pacheco		
13	Jairam Raghoba		
14	Hari Gopal		
15	Heerjibhoy Hormasji	Botanical Painter and Draftsman, working for Government.	
16	Bapooji Harischandra	Engraver	
17	Vithoba Narayan	Do.	Bombay.
18	D. F. D'Mello	Painter	Do.
19	Jahangir Sorabji	Scene Painter	Do.
20	Govind Krishnaji	Engraver	Do.

List I—cont.

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai	Draftsman and Engraver	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal	Painter and Photographer	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan	Draftsman	Do.
26	Hurischandra Purushottam	Painter and Decorator	Do.
27	Samuel Solomon	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba	Painter from Photographs	Dharwar.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Bombay.
30	Bhaskar Mahadeo Tilak	Engraver, employing several men	
31	V. F. Fernandes	Engraver, working for Mr. Tilak	Karachi.
32	J. Sequeira	Draftsman	Ahmedabad.
33	Daji Mahadeo	Draftsman, Public Works Office	Baroda.
34	Khanderao Janardan	Assistant Engineer, Public Works Department.	Do.
35	Manji Raghunath	Draftsman, Public Works Department	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra	Draftsman, Public Works Department	Napur.
38	V. A. Swami	Photographer	Bombay.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Do.
40	Purushottam Ramachandra	Do. do.	Do.
41	Ganpat Venkaji	Draftsman, Her Majesty's Dockyard	Ahmedabad.
42	J. Misquita	Do. do.	Bombay.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Do.
44	Parushuram Bhaoo Rokde	Head Draftsman, Port Trust Office	Do.
45	Narayan Govind Phatak	Draftsman, Dadabhoy Dubhash and Company.	Do.
46	S. B. Rele	Draftsman, Great Indian Peninsula Railway	Do.
47	W. V. Rangnekar	Draftsman, Gun Carriage Factory	Do.
48	V. B. Mahadeshwar	Draftsman, Municipal Office	Do.
49	W. Pires	Draftsman, Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza	Draftsman, Municipal Office	Do.
51	Maganlal Ramji Mhatre	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar	Do. do.	Do.
53	Martand R. Mhalas	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhutkhande	Draftsman, State Engineer's Office	Baroda.
55	J. S. Joshi	Do. do.	Do.
56	Jacob D'Souza	Do. do.	Madras.
57	J. Lopez	Draftsman, Port Trust Office	Bombay.
58	Luxuman L. Habbu	Do. Municipal Office	Do.
59	L. N. Mirkar	Do. in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator	Do.
62	J. Monteiro	Plaster Decorator	Do.
63	Chintoba	Maker of clay figures	Do.
64	Valha Heera	Carver	Bhavnagar.
65	Bheema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator	Bombay.
67	Bhawani	Do.	Do.
68	Bechar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagarh.
71	Keshao Kalyan	Contractor and Plaster Decorator	Do.
72	Shamji Madan	Contractor and Plaster Decorator	Junagarh.
73	Manji Lira	Do. do.	Do.
74	Jiva Kuvarji	Do. do.	Bombay.
75	Rajaram Bapu	Do. do.	Do.
76	Dharmji Vithoba	Do. do.	Do.
77	Najir Rajat	Modeller	Indore.
78	Runmal Lira	Do.	Bhuj.
79	Vithal Kanthad	Metal-worker (ornamental copper work)	Bhavnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deva	Do.	Mandvi.
83	Trikam Vala	Do.	Do.
84	Kalidas Narsi	Wood-carver and Carpenter	Patun.
85	Ramchandra Balwant	Draftsman	Bombay.
86	M. A. D'Mello	Do. Municipal Office	Do.
87	Dayabhai Murarji	Do. do. Workshops	Do.
88	Ramshankar Bapuji Rele	Do.	Do.
89	J. M. D'Souza	Do.	Do.
90	I. Benjamin	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
91	B. B. Talpade	Draftsman, Bombay Defence Office	Kolaba.
92	Jiwaji Chimnaji Shende	Painter and Draftsman	Bombay.

List I—cont.

No.	Name.	Present employment.	Town.
93	Mahadeo Kesheo Mirkar	Goldsmith and Drawing Teacher	Bombay.
94	Miss Dhunbai F. Banaji	Artist, studying now in England	Do.
95	Kundanlal Amritlal	Artist and Draftsman	Udaipur.
96	V. V. Bhagwat	Draftsman	Nagpur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Bombay.
98	A. Ambosta	Draftsman, Steam Boat Office	Do.
99	V. S. Gharpure	Lithographer at Jewish Press	Do.
100	Vishwanath Damodar	Sub-Overseer, Public Works Department	Ahmedabad.
101	Damji Premji	Draftsman, Public Works Department	Bombay.
102	Keshao Mukund Rangrey	Working at Lithographic Printing Press	Do.
103	Balkrishna Mahadeorao	Engraver	Do.
104	Gangaram Madanji	House Decorator	Do.
105	Vinayak M. Oke	Artist (Painter)	Wadwan State.
106	Waman Ganpat Rajpurkur	Draftsman	Bombay.
107	Khanderao Nana	House Decorator	Do.
108	Miss Gangabai	Painter and Enlarger of photographs	Do.
109	Gajanan Atmaram	Do. do.	Do.
110	Shankar Ganesh Beudre	Rubber-stamp maker	Do.
111	Gananath Jagannath	House Decorator	Do.
112	Pandurang Narayan Katwe	Picture-frame maker	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Do.	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

List II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

Gold and Silver Smith's Work.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi)	Bombay.
2	Shamji Mulji	Do.	Do.
3	Dayal Purushottam	Do.	Do.
4	Chaggan Ghela	Do.	Do.
5	Haridas Jaikisandas	Jeweller	Surat.
6	Dwarkanath Harischandra	Engraver	Bombay.

Carpet-Weaving.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji	Opened a carpet factory	Nasik.
2	Krishnaji Trimbak	Opened a carpet factory	Nasik.
3	Bhagwan Dajiba	Makes carpets	Bombay.

Wood-Carving.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	At Mr. Wimbridge's shop	Bombay.
2	Khushal Vanamali	At Mr. Wimbridge's shop	Bombay.
3	Harkisan Jagjiwan	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar	Do. do.	Surat.
5	Purushottam Lakia	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard	Do.
7	Luxuman Narayan	Do.	Do.
8	Jiwan Kesheo	Do.	Do.
9	Vithal Dullabh	Do.	Surat.
10	Ganesh Dayal	Carpenter, Cotton Mill	Bombay.
11	Ramji Dayal	Carpenter, at Mr. John Roberts'	Do.
12	Ranchor Jiwan	Do. do.	Surat.
13	Harji Purshottam	Carpenter, Dockyard	Bombay.
14	Moti Parag	Do.	Balsar (Surat district)
15	Dullabh Purshottam	Carpenter, Jagjiwan's shop	Bombay.
16	Waman Sayaji	Fitter	Do.
17	Vithal Jiwan	Turner	Do.

List II—cont.

Copper and Brass work.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat	Engraver	Do.
3	Vishnu Ramchandra	Embossed work on copper and brass	Do.
4	Kashinath Vishnu	Goldsmith's shop	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo	Do.	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra	Jeweller	Do.
9	Anandrao Balkrishna	Goldsmith	Thana.
10	Shitaram Raghoba	Jeweller	Bombay.
11	Jagannath Ramchandra	Coppersmith	Do.
12	Bala Sadhu	Embossed work on copper and brass	Do.
13	Vishnu Keroba	Copper and Brass pot seller	Do.

Iron work.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan	Fitter in a mill	Do.
5	Vallabhram Pranjiwan	Fitter, Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji	Fitter in a mill	Do.
7	Jahangir Jamsetji	Do.	Do.

List III.

The following old students are now engaged in Technical Schools:—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher	Do.
3	Ganpat Girdhar	Blacksmith, Maistry and Teacher	Do.
4	Narayan Ramchandra	Coppersmith, Maistry and Teacher	Do.
5	Ganpat Kedari	Drawing Teacher	Do.
6	Krishna Rao Bhai	Do.	Do.
7	Chirangilal Dhunichand	Do.	Do.
8	Pawanji Gopal Krishna	Do.	Do.
9	N. G. Mantri	Do.	Do.
10	N. N. Desai	Do.	Do.
11	S. B. Talpade	Do.	Do.
12	L. K. Kirloskar	Do.	Technical College, Bombay.
13	Dadaji Mukund Rangrup	Do.	Do.
14	Narayan Anant Maladkar	Do.	Do.
15	Tukaram Ram Krishna	Do.	Science College, Poona.
16	S. D. Writer	Architectural Draftsman, now Drawing teacher.	Do.
17	Deoji Bhawan	Sculptor, now Teacher of Modelling	Technical College, Baroda.
18	Ramchandra Janardan Bhudwarkar	Drawing teacher	Do.
19	Jairam K Kanade	Assistant Drawing teacher	Do.
20	Mulji Ramnarayan Vyas	Do. do.	Do.
21	J. D. Esperence	Charge of Drawing and Industrial Class (Silver and Wood work).	Bhuj.
22	Balwant Anant Yadav	Charge of Drawing class	Warrangal (Hyderabad).
23	Hanmantrao Ragoba Yadav	Drawing teacher, Municipal Technical School.	Poona.
24	Narayan Shivaram Mahimkar	Drawing teacher, Technical school	Sawantwadi.
25	Ramchandra Ganesh	Do. do.	Ratnagiri.
26	B. R. Ghatge	Do. do.	Kolhapur.
27	Y. S. Deshmukh	Do. do.	Pandharpur.

List IV.

To complete this part of the statement, a list is wanted of all those old students who are now engaged in teaching drawing in high schools, colleges and other places than technical schools. But as their names are not really required, it will be sufficient to say that the number of these teachers we know cannot be less than 120, and probably they are more. Some of these teachers are fairly good painters and modellers.

Part III.

Other work carried out by the agency of the school.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the school museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purpose of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be overrated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished, and the best of the work which is being done now for the dealers who give orders to meet a foreign demand, is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained or any advance to be made; and unless such a standard is maintained, there is no probability of any continued demand for Indian art-ware. The exhibition, also, of the best examples of decorative art serves to promote and keep up a high standard of test in the community, and this again reacts on the workman. For these reasons, therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish, by this means, to promote the finer industrial arts of India, and the evidence may be seen in what has been done with very limited means in the museum of the Bombay School of Art. It may be mentioned, also, that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local museum, much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last a large and successful exhibition in 1890 were the objects for sale. Large collections have been made for other exhibitions in Bombay and Calcutta, and for the great exhibitions in London and Antwerp in 1885–1886. These exhibitions, while serving to some extent the same purpose as the museum, serve also, by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workman, to the notice of the public to whom we have to look for patronage. In this work, also, the services of an expert are indispensable, for no real benefit would be conferred on the industrial arts by the indiscriminate exhibition of anything anybody chose to send.

Letter—from C. E. Buckland, Esq., Secretary to the Government of Bengal, General Department.
To—the Secretary to the Government of India, Home Department.
Dated—Darjeeling, the 10th September 1894.
No.—98-T.G.

With reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the school as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that college and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892–1893, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892–1893, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

Letter—from Sir Alfred Croft, K.C.I.E., Director of Public Instruction, Bengal.
To—the Secretary to the Government of Bengal, General Department.
Dated—Calcutta, the 20th August 1894.
No.—4513.

With reference to your letter No. 91-T G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to Calcutta school.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal, a grant of Rs. 50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for mining engineers, also leading to university degrees; and the classes will be opened on the arrival of two professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the college, corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their university course is finished. The class of apprentices or foremen mechanics, which is not connected with the university, continues to be popular and successful; and the practical value of their five years' course of training, which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the college are, or soon will be, fully equipped with every necessary machine and appliance, on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans, in which poor European boys or those whose education is deficient, as well as promising students, from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths, or fitters.

The chief difficulty in connexion with the college arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the college. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards, which have readily supplied the chief part of the funds required for their maintenance, though

in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the headmastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial school, which has a capital fund of over Rs. 2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the province on an adequate footing. One school of this class is managed by a District Board, and another by the local municipaility. Proposals for the establishment of five other schools are now under consideration: one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up, under trained students of the Ranchi Industrial school, at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur Workshops; and the selection of their best students for the artisan or the apprentice class of Sibpur, where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already, in many instances, provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such, then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would, in the first place, solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the history of the school since his first connection with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal, and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal-chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other provinces." This fact is of the first importance in considering the position of an Art school in Bengal. It is not here, as it is in the Punjab and in Madras, a question of preserving or of developing on correct lines the indigenous arts of a province, but rather that of instilling into the people rudimentary notions of an art to which they are naturally strangers. The absence of anything like a traditional taste or aptitude for art in Bengal has long been deplored as one of the chief obstacles to the progress of technical education, every branch of which requires some degree of skill in drawing for its successful prosecution. To meet these defects in some measure, and thus to clear the way for the larger introduction of technical education, the Government of Bengal have in the last three or four years taken active steps to popularise drawing by introducing it into high and middle schools. Drawing-masters have accordingly been appointed to some eight or ten Government high schools, where it is taught as an optional subject to all who wish to learn, candidates from neighbouring schools under private management being also admissible to the classes. The results at present, it must be owned, are very disappointing. Drawing has been accepted by the Calcutta University as a subject of examination for entrance, but it does not help a candidate to pass, though the fact of his having passed in that subject is noted in his certificate. Consequently, very few students are found willing to take it up. It does not enable a candidate to take a higher place in the list; it is purely optional; while, on the other hand, it interferes with his regular studies. These facts show the difficulties that have to be met in promoting the study; but, in my opinion, they are far from showing that the attempt should be abandoned. The Government of Bengal have sanctioned the proposal that the marks obtained

in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subjects; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams — and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government school. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. There extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number which have been modelled at the school for the Imperial Institute. Photagraphs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kind taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have

been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry —

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K.C.S.I., M.D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now headmaster of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

Government School of Art, Calcutta.

Review from 1887 *to* 1894 *by the Superintendent.*

Upon my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Begali child has none of these advantages; as his perceptive faculties are developed, he may see a number of mytholo-gical pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagram-matically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every-day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, pers-pective and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen com-petitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the drawing office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888–89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as candidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government Schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889–90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time draw-ing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher exami-nation was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling

value, and be a guarantee as to the competence of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890–91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891–92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893–94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until March 1893 the school was held in various houses in Bow Bazaar, which were in every way ill adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years, students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R.I.M.S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal, who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already over-crowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion, I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

Government School of Art, Calcutta.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 *and* 1893.

1. Binode Behari Dass	Drawing teacher,	Dacca Normal School.
2. Monmotho Nath Roy ..	Do.	Cuttack Training School.
3. Hurro Kisore Chowdhary ..	Do.	Chittagong Training School.
4. Ashutosh Mitter	Do.	Rangpur do.
5. Devendra Nath Mitter ..	Do.	Ranchi do.
6. Shirish Chunder Palit ..	Do.	Murshidabad Nawab's High School.
7. Prasad Das Mitter	Do.	Howrah Municipal School.
8. Dhir Lal Dass	Draftsman,	Medical College.
9. Shib Chunder Mundal ..	Do.	Indian Museum.
10. Kally Dhone Chunder ..	Do.	Geological Survey of India.
11. Khirode Gopal Mookerji ..	Do.	Barrackpore Engineer's office.

List of students who have received appointments, etc.—cont.

12. Sarat Chunder Cooar	Draftsman, Office of Survey of India.	
13. Hurry Charan Mozumdar ..	Do.	do.
14. Lucky Kanta Dass	Do.	do.
15. Jogendra Nath Dass	Do.	Port Commissioners' office.
16. Nunda Lall Bhattacharjee ..	Do.	British India Steam Navigation Company's office.
17. Monmotho Nath Chatterji. ..	Do.	do.
18. Upendra Nath Hazra ..	Do.	Office of Survey of Assam Railways.
19. Mono Roman Dey	Do.	do.
20. Kedar Nath Sannyal	Do.	do.
21. F. N. E. Hiens	Do.	Drawing Office, Public Works Department, Bengal.
22. F. A. Harvey	Do.	Office of Survey of India.
23. Kristo Lal Chatterjee ..	Drawing teacher, Darjeeling High School.	
24. Jotindra Nath Mookerjee ..	Draftsman, Drawing Office, Public Works Department, Bengal.	
25. Bepin Behari Nath	Do.	do.
26. A. D. Gomes	Do.	Office of Survey of India.

Number of students on the roll from 1887.

1887	152	1891	173
1888	158	1892	181
1889	172	1893	198
1890	178	1894	269

W. H. Jobbins,
Superintendent, Govt. School of Art, Calcutta.

24th July 1894.

Government School of Art, Calcutta.

The courses of instruction pursued in this school have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction :—

Stage I.—Elementary Linear Drawing :—
(*a*) *By aid of instruments :* Elementary Practical Geometry.
(*b*) *Free-hand :* Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing :—
(*a*) *Outline from the flat :* Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.
(*b*) *Outline from the round :* Model Drawing, Outlines of Ornament, Figure, etc., from casts.
(*c*) *Outline from Nature :* Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade :—
(*a*) *From the flat :* Ornament, Flowers, Foliage, Human Figure, etc., from copies.
(*b*) *From the round :* Models and Solid Objects, Ornament, Figure, etc., from casts.
(*c*) *From Nature :* Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing :—
(*a*) Higher Practical Geometry ; the use of Scales and other Mathematical Instruments.
(*b*) Projection : Orthographic, Isometric, and Perspective ; and the Projection of Shadows.
(*c*) Architectural Drawing : the method of getting out block and fair plans, sections, elevations, etc., to scale ; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details ; and the making of working-drawings of the more important details of architectural construction.
(*d*) Mechanical Drawing : the delineation of spur and bevil wheels, cams, and screws, etc. ; the use of the odontograph in drawing the teeth of wheels ; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course) :—
(*a*) Simple tinting : the use of the brush in water-colour and tempera.
(*b*) Painting from the flat in water-colour and tempera.
(*c*) Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course) :—
(*a*) Flowers, Fruit, Foliage and "Still Life".
(*b*) Human Figure.
(*c*) Exercise in Composition.

Stage VII.—Modelling :—
(*a*) *From casts :* Ornament, Flowers, Foliage, Human Figure, etc., with instruction in casting and moulding.
(*b*) *From sketches, working-drawings, etc., and from nature :* subjects as in previous section.
(*c*) Exercises in Composition.

Stage VIII.—Elementary Design :—
(*a*) The study of *conventional treatment* of natural forms ; the *elements* of ornament.
(*b*) The study of *arrangement of form* in ornamental composition ; the filling of given spaces with ornamental arrangements in monochrome.
(*c*) The study of *colour* in ornamental design : the filling of given spaces with ornamental arrangements in colour.
(*d*) The study of the various historic styles of ornament.

Stage IX.—Technical Design :—
(*a*) *Surface :* Design applied to textile fabrics, printing and weaving ; glass and pottery ; decorative mural-painting ; mosaic-work, etc., etc.
(*b*) *Relief :* Design applied to carving, chasing, jewellery, mental-work, casting, etc., etc.

Stage X.—Lithography :—
(*a*) In pen and ink.
(*b*) In chalk.
(*c*) In colour : simple chrome-lithography.

Stage XI.—Wood-engraving :—
(*a*) In monochrome (one block).
(*b*) In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—
Stage I ; Stage II (sections *a* and *b*) ; Stage III (sections *a* and *b*) ; Stage IV (sections *a*, *b* and *c*) ; Stage V (section *a*) ; and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—
Stage I ; Stage IV (sections *a*, *b* and *d*) ; Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—
Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—
Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).
Relief design and modelled decoration : Stages I, II and VII (all sections in each) ; Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).
Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—
Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—
Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10–30 A. M. till 4 P. M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid

beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, viz., Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of Public Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year, * to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. Jobbins,
Superintendent.

Letter—from J. Sime, Esq., Under Secretary to the Government of Punjab, Home (Education) Department.
To—the Secretary to the Government of India, Home Department.
Dated—Lahore, the 1st March 1895.
No.—26.

I am directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought fo suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now

however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8-0 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a "Museum and Technical Institute" at a cost of Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicrafts-men, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the school is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the school

was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honour understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manufacturing centres in England, in which a young man could study for a few hours after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, viz., the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government and the question is at present under His Honour's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advantageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Sing, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Sing; but that will be a matter for separate consideration.

Appendix A.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	Number.	Names.	Craft in which engaged.
1890	April	1	Muhammad Dín	Glass Painter in Lahore.
		2	Kishan Singh	Carpenter and Carver in Lahore.
		3	Azíz-ud-dín	Draftsman in Beluchistán.
		4	Fateh Muhammad	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad	Patoli or iláqabad.
		6	Dharm Chand	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
	May	7	Sukh Diál	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan	Drawing Master at Delhi.
		9	Firoz Dín	Painter (Carriage) at Railway Workshop.
		10	Karm Dín	Carpenter Mistri at do.
		11	Muhammad Hussain	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh	Draftsman at Lahore.
		13	Hari Chand	Watch-maker at Simla.
		14	Ghulám Muhammad	Working as Fitter with his father.
		15	Sharm Singh	Carver and Carpenter, Khawáspur.
		16	Bír Singh	Do. Ferozepore.
		17	Kesar Singh	Re-admitted in the School.
		18	Miráj-ud-dín	Does gold thread work on smoking pipes.
		19	Uttam Singh	Drawing Master, Railway Technical School.
	November	20	John David	Modeller in Art School.
		21	Gurdit Singh	Drawing Master, Art School.
		22	Ahna Singh	Re-admitted in the School of Art.
		23	Mubárak Ali	Silversmith, Lahore.
		24	Nathu	Blacksmith, Lahore.
		25	Fazal-ud-dín	Embroiderer at Amritsar.
		26	Ishwar Dás	Draftsman at Simla.
		27	Duni Chand	Do. and Painter at Poona.
1891	January	28	Rahím Bakhsh	Do. at Jhang.
		29	Sant Singh	Carpenter, Railway Workshop, Sukkur.
	February	30	Diwán Singh	Do. do. Lahore.
		31	Mán Singh	Carver at Amritsar.
	March	32	Partáp Singh	Carpenter in the Railway Workshop.
		33	Firoz-ud-dín	Do. do.
	April	34	Soram Singh	Carpenter and Carver at Mooltan.
	May	35	Natha Singh	Ráj Mistri at Amritsar.
	June	36	Ralla Rám	Makes cameras and stands.
		37	Sohn Singh	Draftsman in the Public Works Department.
	July	38	Murád Bakhsh	Blacksmith, North-Western Railway Workshop.
	October	39	Ghulám Muhammad	Mochi or Shoe-maker.
		40	Siráj-ud-dín	Book-binder.
		41	Amar Singh	Carpenter and Carver, Jummoo.
		42	Karm-ud-dín	Draftsman, Public Works Department, Lahore.
	November	43	Firoz-ud-dín	Lithographer, Lahore Press.
		44	Vír Singh	Sub-Overseer, Gujrát District.
		45	Khuda Bakhsh	Draftsman, E. I. Railway.
	December	46	Kesho Rám	Apprentice Draftsman, Sirhind Canal.
		47	Bahawal Haq	Do. Municipal Office.
1892	January	48	Labh Singh	Carpenter and Carver, Quetta.
	March	49	Husain Bakhsh	Ráj Mistri, Siálkot.
		50	James Benjamin	Drawing Master, Lucknow.
	May	51	Sadhu Singh	Do. Mora Industrial School.
		52	Lál Singh	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín	Painter, Railway Workshop.
		54	Khuda Bakhsh	Do. do.
		55	Lálji Dás	Drawing Master, Lucknow School.
	June	56	Mián Muhammad	Do. Meerut.
		57	Faiz Muhammad	Do. Allahabad.
		58	Khuda Bakhsh	Draftsman and Mistri, Chiniot.
		59	Ladha Singh	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh	Blacksmith, Railway Workshop.
		61	Natha Singh	Carpenter, Gujránwála.
	July	62	Katha Singh	Apprentice Draftsman, Quetta.
		63	Muhammad Ibráhím	Sub-Overseer, Pindi.
		64	Hákim Singh	Surveyor in Quetta.
	October	65	Sant Singh	Mistri, Nagpur Workshop.
	December	66	Ján Muhammad	Sub-Overseer, Public Works Department.
		67	Firoz-ud-dín	Drawing Master, Benares School.
1893	January	68	Wazír-Ali	Private Draftsman, Lahore.
		69	Firoz-ud-dín	Railway Workshop Painter.
		70	Mr. Wilson	Fitter in the Railway Workshop.
	February	71	Wali Muhammad	Tracer in Chúnián.
	March	72	Jánki Prashád	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl	Embroiderer, Amritsar.
		74	Amar Singh	Carriage Examiner, North-Western Railway.
		75	Kesar Singh	Carpenter and Carver.
		76	Mír Hassan	Assisting his father in his shop.

List of boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893—*cont.*

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ..	April ..	77	Vír Singh	Sub-Overseer, Canal Department.
		78	Jagar Singh	Modeller and Draftsman in Jummoo.
		79	Muhammad Azim	Tailor (ornamental work).
	May	80	Firoz-ud-dín	Private Draftsman.
	June	81	Ziá-ud-dín	Draftsman, Archæological Survey Department.
		82	Arúr Singh	Apprentice Draftsman at Siálkot.
		83	Hákim Singh..	Carver at Amritsar.
		84	Jawála Singh..	Watch-maker.
		85	Maula Bakhsh	Painter, Railway Workshop.
		86	Iswar Singh	Carpenter in Lahore.
		87	Ahmad Dín	Works with his father as Painter.
	July	88	Bishan Singh	Sub-Overseer, Municipal Office, Amritsar.
		89	Sádhu Singh	Works with his father as Carpenter.
		90	Sheo Kumar	Draftsman in Pindi.
		91	Hakím Singh..	Carpenter at Amritsar.
		92	Abdul Rahmán	Blacksmith.
		93	Rahím Bakhsh	Potter, Lahore.
		94	Din Muhammad	Do.

Order—No. 341, Educational, dated 8th June 1896.

Communicated to the Director of Public Instruction.

(True Extract.)

J. F. Price,
Secretary to Government.

To the Director of Public Instruction.

NOTES CONNECTED WITH G.O., No. 341, EDUCATIONAL, DATED 8th JUNE 1896.

[Subject.—*Decision not to withdraw State aid and control from the Schools of Arts in India.*]

From the Government of India, Home Department, dated 22nd April 1896, *No.* 113/2-*Education.*

The Secretary of State's withdrawal from the position taken up by his predecessor was almost a foregone conclusion. The important point in these papers is India's and the Secretary of State's decision to avoid laying down any general policy of technical education, and to leave each Province to work out its own salvation.

2. A draft order is submitted.

W. Francis—18-5-96.

J. F. Price—28-5-96.

J. G[rose]—30-5-96.

H. B[liss]—1-6-96.

A. E. H[avelock]—7-6-96.

[G.O., No. 341, Educational, dated 8th June 1896.]

[G. / 11]
1909—12-3-9

Copy

ORDINARY, MS.

Edl DEPARTMENT.

G.O., DATED 8th June 1896

No. 341

When given for copying.

[Despatch Abstract.]

Schools of Art

Comm.g to the D.P.I. letter
from the Govt of India forwarding
a copy of despatches to & from
the Secy of State re: ——
in India—

BACK PAPER, No. of 18

FURTHER PAPER, No. of 189

READ AGAIN ORDER OF GOVERNMENT, DATED
189 , No. , MISCELLANEOUS.

ENCLOSURES.

CURRENT No.

STATEMENT WITH DITTO.

ORDER OF GOVERNMENT .. .. .. A A

LETTER OF GOVERNMENT.

STATEMENT WITH DITTO.

PAPERS NOT FILED UP, BEING MEANT FOR DESPATCH IN ORIGINAL (not paged).

N.B.—
A — Copy in full.
B — Not to be copied.

No. 20.
113

FROM

C. H. A. HILL, ESQ.,
Under Secretary to the Government of India,

TO

THE CHIEF SECRETARY TO THE GOVERNMENT OF MADRAS.

Home Department.
Education.

Simla, the 23 April 1896.

SIR,

WITH reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward for the information of the Madras Government a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State-aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of the Art Schools in other Provinces.

1. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
2. Letter from the Government of Bengal, No. 98-T. G., dated the 10th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

I have the honour to be,

SIR,

Your most obedient Servant,

C. H. A. HILL,

Under Secretary to the Government of India.

G. C. Press, Simla.—No. 18 H. D.—21-4-96.—41.

India Office,
London, 6th February 1896.

Public (Educational),
No. 9.

To His Excellency the Right Honourable the Governor General of India in Council.

MY LORD,

I HAVE read with much interest your Despatch, No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a Circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his Despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State-aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling this condition, it may be hoped that the renewed attention given to the subject may be leading to better result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits, a system of State education should develop the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in Art should develop the special artistic tendencies of the people with whom it deals, and Indian art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that trained artists are scarce, and that the ordinary Indian workman, being employed in reproducing ancient examples for the trade, is not proof against degenerating influences, and is apt to fall into bad and careless work, Schools of Art will

perform an important duty if they insist on fine, accurate, and finished workmanship, to which half the charm of works of art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each Province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinction between the School of Art and the Technical School proper. But inasmuch as Indian art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or industrial art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian Schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

I have the honour to be,

My Lord,

Your Lordship's most obedient, humble Servant,

GEORGE HAMILTON.

G. C. Press, Simla.—No. 23 H. D.—20-4-96.—251

No. 13 of 1895.

GOVERNMENT OF INDIA.

HOME DEPARTMENT.

EDUCATION.

To the Right Honourable LORD GEORGE FRANCIS HAMILTON,
Her Majesty's Secretary of State for India.

Simla, the 23rd October 1895.

My Lord,

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, an Art Conference presided over by Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay, as well as the States of Rajputana and certain other Native States, were represented. The Despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab, in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of Technical Instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November

1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2-Education 224—235, dated 7th September 1894, a copy of the second Quinquennial Review on Education in India. The progress of Technical Education in its various branches was dealt with at length in paragraphs 14 *seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4, Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance Technical Education in India, which is expressed in Lord Kimberley's Despatch: and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to Your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary Normal Schools. It will be seen that in their order No. 471-Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's Despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial

side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde, but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, which is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art Workshops attached to the school instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving, and ornamental copper, brass and iron-work. The number of teachers trained in the School of Art, who are now teaching drawing in High Schools, Colleges, and other places, not being Technical Schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 (Education), dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England: and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur with the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward shew that while the School of Art is not included in the scheme of Technical Education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. All the teachers of drawing who have been appointed in High Schools and Training Schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map-drawing, etc.) which are mentioned in the Director's letter and its enclosure: and it appears that there is no lack of employment in the province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to Technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical Education which is provided for by other institutions. Much attention has been paid by the Educational authorities of the Province to the

developing of Technical instruction; and the district Technical and Industrial Schools, which are rapidly increasing in numbers, are or will be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical Education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo School is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo School are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art." Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the Province. The buildings were erected exclusively from the Mayo Memorial Fund: and a building for a "Museum and Technical Institute" costing Rs. 1,58,336 has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being Rs. 1,28,336. We do not think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor; and, without entirely concurring with him that there is extremely little opening for Technical Schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art knowledge requisite for certain artistic handicrafts may be considered a Technical School of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo School may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the Principalship. This conclusion removes the necessity for any action on Your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical Education, it would be a mistaken policy to insist on casting all the principal arrangements regarding Technical or Art Schools in the same mould. It appears desirable that each Province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art: and we trust that Your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

We have the honour to be,

MY LORD,

Your Lordship's most obedient, humble Servants,

ELGIN.

A. E. MILLER.

J. WESTLAND.

A. MACKENZIE.

LIST OF ENCLOSURES.

1. Proceedings of the Art Conference held at Lahore in January 1894 (with Appendices).
2. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
3. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.
4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

No. 1867, dated Bombay Castle, the 11th September 1894.

From—The Hon'ble W. LEE-WARNER, C.S.I., Secretary to the Government of Bombay, Educational Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India, No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government, Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists, the necessary impulse is given to the accommodation and improvement of Indian methods, so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report, that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling, are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art, and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde, but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference, I am to observe that Sir Jamestji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers, and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, *viz.*, metal-work (including enamelling), carpet-making, wood-carving, and pottery. To encourage the admission of students to the workshops, stipends are paid to them, while to ensure full and sufficient training, each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other Provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried in the Presidency by pupils of the School of Art :—

> That it is important that these students should have an opportunity of comparing their work is evident, when I tell you that a geater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students ; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamestji Jeejeebhoy School of Art, No. 574, dated 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to

the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued, and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

No. 574, dated Bombay, the 10th August 1894

From—JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay,

To—The Director of Public Instruction, Bombay.

IN continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement, with its covering letter, showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well known photographer, who is at present at Hyderabad, has engaged as a painter under an agreement for two years. Mr. Jagannath Ananta, an old student of the school, on a salary of British Rs. 400 per mensem, and has offered to take four more students and to pay them at the rate of British Rs. 150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each Rs. 200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment, as compared with the result of higher education, where many of the successful students have to be satisfied with clerkships on Rs. 30 and 40 per mensem.

No. 50, dated Bombay, the 22nd January 1894.

From—JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay,

To—Brigade-Surgeon-Lieutenant-Colonel HENDLEY, C.I.E., President of the Art, Conference, Lahore.

I HAVE the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference.

Sir Jamsetji Jeejeebhoy School of Art, Bombay.

The question is asked what this school has done since its establishment in Bombay? The answer to this will come under three heads:

First.—A statement of the practical work carried out by the school, that is, by the students or artizans working in the school under the direction of the masters.

Second.—The work done by the students since leaving the school.

Third.—Any other work carried out by the agency of the school and bearing on the promotion of the industrial arts.

Following this division the statement here given is divided into three parts,—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school, and who are at the present time employed in work for which this training has fitted them. With regard to this work, it is necessary to say that much of it could not have been done at all, and none of it so well but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial arts.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, Part II, and with more time we might have presented the case more effectively and in greater detail.

PART I.

Account of work done by the School.

The Sir Jamsetji Jeejeebhoy School of Art was founded to give technical instruction in the decorative arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for architectural drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw, and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular, and that several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate. In 1865 Messrs. Kipling, Griffiths, and Higgins were engaged to take charge, respectively, of practical departments in decorative sculpture, painting, and iron-work.

The Sculpture Department immediately found employment in the decoration of the many buildings then being erected in Bombay, and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomez of Bombay and Dewji Bhawan, Baroda), and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of some of the work carried out by the students and workmen of the school under the direction of Mr. Kipling and Mr. Griffiths; it is necessarily incomplete, as for some years no report of the work done is available:—

Before the year 1879.—Sculptured details for following buildings:

The Sailors' Home; High Court; Small Cause Court; Telegraph Office; Elphinstone High School; Hong Kong and Shanghai Bank; National Bank; Treacher Company's Buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post Office; Marble heroic head of Gaekwar; Marble figure of Justice and two angles for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal native heads for Native General Hospital; Heads of natives in University Hall; Plaster decoration of library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpits at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in pottery clay from plaster moulds, which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple;

Colossal head of David Sassoon at Sassoon Institute; Marble work of Fountain, Nassik; Fountain at Crawford Market; Tympana, with designs of native figures, over entrances to Crawford Market; Monuments at Sewree; Figure of Indian girl on Telegraph Office; Head of Queen for Telegraph Office; Sculpture for fountains erected by Keshao Naik in Bombay, and other works of less importance.

From 1882-93.—Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High School; Government New Central Press; Presidency Magistrate's Court; extension of Telegraph Office; New Standard Life Assurance Company; New Police Courts; Poona Record Office; Trinity Church, Bombay; New Municipal Office; St. George's Hospital; Large medallion head of Queen made for Jubilee Tower at Sudra; Large medallion head of Prince of Wales for Telegraph Office; Design for Bombay Port Trust Office; Design for tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; of Sir Cowasji Jehangir Ready-Money for Elphinstone College, and of Sir D. M. Petit for hospital; Figure and ornamental details of Ruttonji Moolji Fountain and other works of less importance.

The Department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture Department. But a number of students have been soundly instructed in drawing and painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta Caves.

These frescoes, apart from their value as an unique record of life in India one thousand two hundred years ago, give in abounding variety the forms of the finest painted decoration in India, and constitute, in fact, a perfect school of decorative art and design; and to have received all this from the decay and obliteration, which is fast obscuring it, is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji, who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasions such as the designing of heraldic banners for the Delhi Assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators, and such work many of them have obtained, as will be seen from Lists I and III which accompany this statement.

The Decorative Iron-work Department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins's death in 1869, the work was carried on by Mr. Burjorji Navroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887.

Some excellent work was turned out of workshops, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This Department has since been revived in connection with the new workshops, and the practical work is carried on by a capable maistry who was trained in the old workshops.

Subsequent to the establishment of this practical decorative department, a class for wood-engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884, when it was given up. Although the work was not of a high character, it supplied a want in Bombay. A fair amount of work was steadily turned out for some time. Many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sind pottery. Students were placed under the head potter to learn to decorate pots on the Sind style. Other styles of Indian design were subsequently introduced, of which the most

successful was probably that taken from the Ajanta Caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well-known dealers in England as Messrs. Morris and Co. and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many workpeople—potters and painters—were kept employed. Mr. Terry retired from the school in 1882, and since then has carried on the pottery as a private business.

The present Architectural Class was started in 1879, and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in the class has enabled many students to obtain employment as draftsmen, and some of them have done very well, as Mr. Fritchley, of Messrs. Gostling and Morris, Parashram Bhaw Rokde, Head Draftsmen, Port Trust, S. D. Writer, J. M. Gonsalves, and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the *Journal of Indian Art*.

In connection with this branch of the school work, special mention may be made of the draftsmen trained in the school, who have for a number of years carried on the work of the Architectural Survey Department first under Dr. Burgess, and afterwards under Mr. Cousens. In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour, and year by year students were sent out on this work; and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.—These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries:—

Gold and silver work.	Wood-carving.
Enamelling.	Ornamental copper and brass work.
Carpet-weaving.	Ornamental iron-work.

Each workshop is in charge of a maistry, the best that could be found capable of practically teaching his special craft. Each maistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business.

He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80, and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of the statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops, written for *Times of India* by J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject, and may be worth quoting:—

Although their (metal-work students') productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school but the city of Bombay may be justly proud. . . . No one can visit the Reay Art Workshops without wishing them a hearty success and long career of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense in building, from which so many

of our useful institutions suffer; and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a constant and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India.

PART II.

List I.

The following is a list of some of the old students of the Bombay School of Art who are now working as decorators, designers, engravers, painters, sculptors, modellers, carvers, assistants, and draftsmen in architects' and engineers' offices, and in other ways (other than teaching), for which their training in the school has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record :—

No.	Name.	Present employment.	Town.
1	Madon Pandurang ...	Engraver, workman, Teacher...	Bombay.
2	Shivshunkar Narayan ...	Photographer	Do.
3	Shrirang Raghunath ...	Engraver at Printing Press ...	Do.
4	Bhewa Mahadeo ...	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer ...	Bhuj.
6	Pestonji Bomanji ...	Artist (Painter) ...	Bombay.
7	Narayan Kushaba ...	Portrait Painter ...	Do.
8	E. D'Souza	Designer for cotton prints (Graham and Company).	Do.
		Ditto ditto ...	Do.
9	A. F. Jeyseo	Ditto ditto ...	Do.
10	J. Pereira		
11	Shita Ram Dinkar ...	Draftsmen in Archæological Survey, working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairam Raghoba ...		
14	Hari Gopal		
15	Heerjibhoy Hormasji ...	Botanical Painter and Draftsman, working for Government	
16	Bapooji Harischandra ...	Engraver	Bombay.
17	Vithoba Narayan ...	Ditto	Do.
18	D. F. D'Mello	Painter	Do.
19	Jahangir Sorabji ...	Scene Painter	Do.
20	Govind Krishnaji ...	Engraver	Do.

List I—*contd.*

No.	Name.	Present employment.	Town.
21	Shri Krishna Bhai ...	Draftsman and Engraver ...	Bombay.
22	Onkurlal Shivlal	Draftsman, Great Indian Peninsula Railway.	Do.
23	Ramchandra Gopal ...	Painter and Photographer ...	Indore.
24	Mokund Govind	Goldsmith	Bombay.
25	Purushottam Narayan ...	Draftsman	Do.
26	Hurischandra Purushottam ...	Painter and Decorator ...	Do.
27	Samuel Solomon ...	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moroba ...	Painter from Photographs ...	Do.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Dharwar.
30	Bhaskar Mahadeo Tilak ...	Engraver, employing several men.	Bombay.
31	V. F. Fernandes ...	Engraver, working for Mr. Tilak	
32	J. Sequeira	Draftsman	Karachi.
33	Daji Mahadeo	Ditto, Public Works Office	Ahmedabad.
34	Khanderao Janardan ...	Assistant Engineer, Public Works Department.	Baroda.
35	Manji Raghunath ...	Draftsman, Public Works Department.	Do.
36	Bhawan Toolsi	Modeller and Carver, Public Works Department.	Do.
37	Ganpat Harischandra ...	Draftsman, Public Works Department.	Do.
38	V. A. Swami	Photographer	Nagpur.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Bombay.
40	Purushottam Ramchandra ...	Ditto ditto ...	Do.
41	Ganpat Venkaji ...	Draftsman, Her Majesty's Dockyard.	Do.
42	J. Misquita	Ditto ditto ...	Do.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Ahmedabad.
44	Parushuram Bhaoo Rokde ...	Head Draftsman, Port Trust Office.	Bombay.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
45	Narayan Govind Phatak ...	Draftsman, Dadabhoy Dubhash and Company.	Bombay.
46	S. B Rele	Draftsman, Great Indian Peninsula Railway.	Do.
47	W. V. Rangnekar ...	Draftsman, Gun Carriage Factory.	Do.
48	V. B. Mahadeshwar ...	Draftsman, Municipal Office...	Do.
49	W. Pires	Ditto Executive Engineer, Presidency Office, Public Works Department.	Do.
50	Manuel D'Souza ...	Draftsman, Municipal Office ...	Do.
51	Maganlal Ramji Mhatre ...	Draftsman in Architect's (Mr. Steven's) Office.	Do.
52	Pandharinath Gangadhar ...	Ditto ditto ...	Do.
53	Martand R. Mhalas ...	Draftsman in Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhutkhande ...	Draftsman, State Engineer's Office.	Baroda.
55	J. S. Joshi	Ditto ditto ...	Do.
56	Jacob D'Souza	Ditto ditto ...	Madras.
57	J. Lopez	Draftsman, Port Trust Office...	Bombay.
58	Luxuman L. Habbu ...	Ditto, Municipal Office ...	Do.
59	L. N. Mirkar	Ditto, in Engineer's (Mr. Gokhale's) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris' Architects.	Do.
61	M. P. Mendoza	House Decorator ...	Do.
62	J. Monteiro	Plaster Decorator ...	Do.
63	Chintoba	Maker of clay figures ...	Do.
64	Valha Heera	Carver	Bhavnagar.
65	Bheema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator... ...	Bombay.
67	Bhawani	Ditto	Do.
68	Bechar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagarh.
71	Keshao Kalyan	Contractor and Plaster Decorator.	Do.

LIST I—*contd.*

No.	Name.	Present employment.	Town.
72	Shamji Madan	Contractor and Plaster Decorator.	Junagarh.
73	Manji Lira	Ditto ditto	Do.
74	Jiva Kuvarji	Ditto ditto	Bombay.
75	Rajaram Bapu	Ditto ditto	Do.
76	Dharmji Vithoba	Ditto ditto	Do.
77	Najir Rajat	Modeller	Indore.
78	Runmal Lira	Ditto	Bhuj.
79	Vithal Kanthad	Metal-worker (ornamental copper work).	Bhavnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deva	Do.	Mandvi.
83	Trikam Vala	Do.	Do.
84	Kalidas Narsi	Wood-carver and Carpenter ...	Patun.
85	Ramchandra Balwant ...	Draftsman	Bombay.
86	M. A. D'Mello	Ditto, Municipal Office ...	Do.
87	Dayabhai Murarji ...	Ditto, ditto Workshops	Do.
88	Ramshankar Bapuji Rele ...	Ditto	Do.
89	J. M. D'Souza	Ditto	Do.
90	I. Benjamin	Designer and maker of art furniture. Has a very good business, employing many men.	Do.
91	B. B. Talpade	Draftsman, Bombay Defence Office.	Kolaba.
92	Jiwaji Chimnaji Shende ...	Painter and Draftsman ...	Bombay.
93	Mahadeo Kesheo Mirkar ...	Goldsmith and Drawing Teacher	Do.
94	Miss Dhunbai F. Banaji ...	Artist, studying now in England	
95	Kundanlal Amritlal ...	Artist and Draftsman ...	Udaipur.
96	V. V. Bhagwat	Draftsman	Nagpur.
97	Kalidass Nathu	Photographic Retoucher with Mr. Bhedwar.	Bombay.
98	A. Ambosta	Draftsman, Steam F[illegible]t Office	Do.
99	V. S. Gharpure	Lithographer at Jev[illegible]h Press	Do.

LIST I—*concld.*

No.	Name.	Present employment.	Town.
100	Vishwanath Damodar ...	Sub-Overseer, Public Works Department.	Ahmedabad.
101	Damji Premji	Draftsman, Public Works Department.	Bombay.
102	Keshao Mukund Rangrey ...	Working at Lithographic Printing Press.	Do.
103	Balkrishna Mahadeorao ...	Engraver	Do.
104	Gangaram Madanji ...	House Decorator ...	Do.
105	Vinayak M. Oke	Artist (Painter)	Wadwan State.
106	Waman Ganpat Rajpurkur ...	Draftsman	Bombay.
107	Khanderao Nana ...	House Decorator ...	Do.
108	Miss Gangabai	Painter and Enlarger of photographs.	Do.
109	Gajanan Atmaram ...	Ditto ditto	Do.
110	Shankar Ganesh Beudre ...	Rubber Stamp-maker ...	Do.
111	Gananath Jagannath ...	House Decorator ...	Do.
112	Pandurang Narayan Katwe ...	Picture-frame maker ...	Do.
113	S. B. Vaidya	Engraver	Do.
114	R. B. Vaidya	Ditto	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

LIST II.

Boys taught in the new Workshops who have left and obtained employment elsewhere.

[The workshops were opened in 1891.]

GOLD AND SILVER SMITH'S WORK.

No.	Name.	Present employment.	Town.
1	Madhavji Mulji	Silver work (Cutchi) ...	Bombay.
2	Shamji Mulji	Ditto ...	Do.
3	Dayal Purushottam ...	Ditto ...	Do.
4	Chaggan Ghela	Ditto ...	Do.

LIST II—contd.

No.	Name.	Present employment.	Town.
5	Haridas Jaikisandas ...	Jeweller	Surat.
6	Dwarkanath Harischandra ...	Engraver	Bombay.

CARPET-WEAVING.

No.	Name.	Present employment.	Town.
1	Ramchandra Daji ...	Opened a carpet factory ...	Nasik.
2	Krishnaji Trimbak ...		
3	Bhagwan Dajiba ...	Makes carpets	Bombay.

WOOD-CARVING.

No.	Name.	Present employment.	Town.
1	Bhagwan Chuba	At Mr. Wimbridge's shop ...	Bombay.
2	Khushal Vanamali ...		
3	Harkisan Jagjiwan ...	Carpenter, Great Indian Peninsula Railway.	Byculla.
4	Narayan Shankar ...	Ditto ditto ...	Surat.
5	Purushottam Lakia ...	Carpenter at Messrs. Watson & Co.	Bombay.
6	Ramji Harjiwan	Carpenter, Dockyard ...	Do.
7	Luxuman Narayan ...	Ditto ...	Do.
8	Jiwan Kesheo	Ditto ...	Do.
9	Vithal Dullabh	Ditto ...	Surat.
10	Ganesh Dayal	Ditto Cotton Mill ...	Bombay.
11	Ramji Dayal	Ditto at Mr. John Roberts'.	Do.
12	Ranchor Jiwan	Ditto ditto ...	Surat.
13	Harji Purshottam ...	Ditto Dockyard	Bombay.
14	Moti Parag	Ditto ditto ...	Balsar (Surat District).
15	Dullabh Purshottam ...	Ditto Jagjiwan's shop.	Bombay.
16	Waman Sayaji	Fitter	Do.
17	Vithal Jiwan	Turner	Do.

LIST II—*concld.*

COPPER AND BRASS WORK.

No.	Name.	Present employment.	Town.
1	Sakharam Dhondu ...	Fitter and Instrument-maker	Bombay.
2	Moreshwar Ganpat ...	Engraver	Do.
3	Vishnu Ramchandra ...	Embossed work on copper and brass.	Bombay.
4	Kashinath Vishnu ...	Goldsmith's shop ...	Do.
5	Gopal Sakharam	Jeweller	Do.
6	Ganpat Mahadeo ...	Ditto	Do.
7	Bhuskar Dajiba	Engraver	Do.
8	Janardan Ramchandra ...	Jeweller	Do.
9	Anandrao Balkrishna ...	Goldsmith	Do.
10	Shitaram Raghoba ...	Jeweller	Thana.
11	Jagannath Ramchandra ...	Coppersmith	Bombay.
12	Bala Sadhu	Embossed work on copper and brass.	Do.
13	Vishnu Keroba	Copper and Brass pot seller ...	Do.

IRON WORK.

No.	Name.	Present employment.	Town.
1	Harkisan Jagjiwan ...	Fitter in a mill	Surat.
2	Hari Tribhuwan	Goldsmith	Do.
3	Kesheo Vithal	Fitter	Bombay.
4	Amburam Hargowan ...	Ditto in a mill	Do.
5	Vallabhram Pranjiwan ...	Ditto Gun Carriage Factory	Do.
6	Nadirshaw Jamsetji ...	Ditto in a mill	Do.
7	Jahangir Jamsetji ...	Ditto ditto	Do.

LIST III.

The following old students are now engaged in Technical Schools :—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer, and Teacher.	School of Art, Bombay.
2	Jetha Meghji	Stone-carver, Workman, and Teacher.	Do.

No. 98-T. G., dated Darjeeling, the 10th September 1894.

From—C. E. BUCKLAND, Esq., Secretary to the Government of Bengal, General Department,

To—The Secretary to the Government of India, Home Department.

WITH reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report † by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the School as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment, other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial Schools, which are rapidly multiplying in Bengal, should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that College and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost, in 1892-93, Rs. 1,62,442, or Rs. 320 a head. The Dacca College, with 213 pupils, cost Rs. 46,156, or Rs. 173 a head. The Patna College, with 230 youths on its rolls, cost Rs. 51,583, or Rs. 184 a head. The cost of the Calcutta School of Art, in 1892-93, was Rs. 29,992, with 189 students, and the estimated cost for the current year is Rs. 28,000 for 269 students, or Rs. 104 per head. Against this expenditure the fees paid by the students are about Rs. 5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

No. 4513, dated Calcutta, the 20th August 1894.

From—SIR ALFRED CROFT, K.C.I.E., Director of Public Instruction, Bengal,

To—The Secretary to the Government of Bengal, General Department.

WITH reference to your letter No. 91-T.G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to the Calcutta School.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and, secondly, the absorption or conversion of Government Art Schools, if such institutions are to be maintained at all, into centres of technical education, in which art instruction, properly so called, will occupy only a subordinate place.

of Bengal have sanctioned the proposal that the marks obtained in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing-masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subject; no candidate can obtain a teacher's certificate unless he passes in drawing; and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships, as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing, when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government, in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster; and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records will, I believe, speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind, and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that, so far as the progress of science depends on illustrative diagrams—and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government School. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam, and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. Their extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number, which have been modelled at the school for the Imperial Institute. Photographs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr. Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work, of the various kinds taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are the work of men who were engaged for the purpose independently, after having left the School of Art in order to set up in this business on their own account. Sometimes several of them form a partnership; examples of this kind of association are the well-known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns, having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it develops, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded; and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school, and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry:—

I. Annals of the Royal Botanic Garden, Calcutta;

(1) *Anonaceæ* of British India, Vol. IV of the Annals, the previous volumes having been illustrated by the same agency.

(2) Fertilisation of *Ficus Roxburghii*.

II. Illustrations of the Zoology of the 'Investigator'; Part I, and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late, and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II, *Ficus*), for the Technical Art Series, for a horticulturist's catalogue, and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K. C. S. I., M. D. (London, 1872), were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student, and now head-master of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils, I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institution." The work is well known, both in India and in England, and I have not thought it necessary to submit a copy.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

Review from 1887 to 1894, by the Superintendent.

UPON my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling-houses, Nos. 163, 164 and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical pains-taking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy-books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Bengali child has none of these advantages; as his perceptive faculties are developed, he may see a number

of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a later age express himself diagrammatically in the crudest manner, and when he commences his art studies he has, in an artistic sense, to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective, and geometry. There was also instituted at this period a special course for those who decided to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the Drawing Office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in-Chief, Sind-Pishin Railway.

1888-89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as cadidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointment as teachers in Government schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this, "free-hand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class-room, so that each student could see at once his position in the class.

1889-90.

The examinations for the third-grade art certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works sixteen candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed, and received appointments at the Hare School, Dacca Collegiate School and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling value, and be a guarantee as to the competence

of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliott's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890-91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883, and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free students received, along with those who paid fees, instruction in free-hand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the exhibition held under the auspices of the Calcutta Art Society was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891-92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey and private firms.

The classes in wood-engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India, and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893-94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until

March 1893 the school was held in various houses in Bow Bazar, which were in every way ill-adapted for school of art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing-office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R. I. M. S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus, and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already overcrowded. It is to the Government School of Art that those of this class who have an aptitude for art work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draftsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may

be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draftsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 and 1893.

1. Binode Behari Dass	...	Drawing teacher, Dacca Normal School.
2. Monmotho Nath Roy	...	Ditto, Cuttack Training School.
3. Hurro Kisore Chowdhary	...	Ditto, Chittagong Training School.
4. Ashutosh Mitter	...	Ditto, Rangpur ditto.
5. Devendra Nath Mitter	...	Ditto, Ranchi ditto.
6. Shirish Chunder Palit	...	Ditto, Murshidabad Nawab's High School.
7. Prasad Das Mitter	...	Ditto, Howrah Municipal School.
8. Dhir Lal Dass	...	Draftsman, Medical College.
9. Shib Chunder Mundal	...	Ditto, Indian Museum.
10. Kally Dhone Chunder	...	Ditto, Geological Survey of India.
11. Khirode Gopal Mookerji	...	Ditto, Barrackpore Engineer's Office.
12. Sarat Chunder Cooar	...	Ditto, Office of Survey of India.
13. Hurry Charan Mozumdar	...	Ditto, ditto ditto.
14. Lucky Kanta Dass	...	Ditto, ditto ditto.
15. Jogendra Nath Dass	...	Ditto, ditto ditto.
16. Nunda Lall Bhattacharjee	...	Ditto, Port Commissioners' Office.
17. Monmotho Nath Chatterji	...	Ditto, British India Steam Navigation Company's Office.
18. Upendra Nath Hazra	...	Ditto, ditto ditto.
19. Mono Roman Dey	...	Ditto, Office of Survey of Assam Railways.
20. Kedar Nath Sannyal	...	Ditto, ditto ditto.
21. F. N. E. Hiens	...	Ditto, Drawing Office, Public Works Department, Bengal.
22. F. A. Harvey	...	Ditto, Office of Survey of India.
23. Kristo Lal Chatterjee	...	Drawing teacher, Darjeeling High School.
24. Jotindra Nath Mookerjee	...	Draftsman, Drawing Office, Public Works Department, Bengal.
25. Bepin Behari Nath	...	Ditto, ditto ditto.
26. A. D. Gomes	...	Ditto, Office of Survey of India.

Number of students on the roll from 1887.

	No.		No.
1887	152	1891	173
1888	158	1892	181
1889	172	1893	198
1890	178	1894	269

W. H. JOBBINS,

Superintendent, Government School of Art, Calcutta.

The 24th July 1894.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

The courses of instruction pursued in this School have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects, Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction :—

Stage I.—Elementary Linear Drawing :—

a. By aid of instruments : Elementary Practical Geometry.

b. Free-hand : Outlines of simple rigid forms from "the flat" (*i.e.*, from copies or flat examples).

Stage II.—Higher Free-hand Drawing :—

a. Outline from the flat : Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.

b. Outline from the round : Model Drawing, Outlines of Ornament, Figure, etc., from casts.

c. Outline from Nature : Flowers, Foliage, etc.

Stage III.—Free-hand drawing in Light and Shade :—

a. From the flat : Ornament, Flowers, Foliage, Human Figure, etc., from copies.

b. From the round : Models and Solid Objects, Ornament, Figure, etc., from casts.

c. From Nature : Flowers, Fruits, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing :—

a. Higher Practical Geometry; the use of Scales and other Mathematical Instruments.

b. Projection: Orthographic, Isometric, and Perspective; and the Projection of Shadows.

c. Architectural Drawing: the method of getting out block and fair plans, sections, elevations, etc., to scale; the study of the orders and chief styles of architecture, the forms of mouldings and other decorative details; and the making of working-drawings of the more important details of architectural construction.

d. Mechanical Drawing: the delineation of spur and bevil wheels, cams, and screws, etc.; the use of the odontograph in drawing the teeth of wheels; and the practice of making working-drawings of the ordinary kinds of machinery.

Stage V.—Painting—(Elementary Course) :—

a. Simple tinting: the use of the brush in water-colour and tempera.

b. Painting from the flat in water-colour and tempera.

c. Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course) :—

a. Flowers, Fruit, Foliage and "Still Life."

b. Human Figure.

c. Exercise in Composition.

Stage VII.—Modelling :—

a. From casts : Ornament, Flowers, Foliage, Human Figure, etc, with instruction in casting and moulding.

b. From sketches, working-drawings, etc., and from nature: subjects as in previous section.

c. Exercises in Composition.

Stage VIII.—Elementary Design :—

a. The study of *conventional treatment* of natural forms; the *elements* of ornament.

b. The study of *arrangement of form* in ornamental composition; the filling of given spaces with ornamental arrangements in monochrome.

c. The study of *colour* in ornamental design: the filling of given spaces with ornamental arrangements in colour.

d. The study of the various historic styles of ornament.

Stage IX.—Technical Design :—

a. Surface: Design applied to textile fabrics, printing and weaving; glass and pottery; decorative mural-painting; mosaic-work, etc., etc.

b. Relief: Design applied to carving, chasing, jewellery, metal-work, casting, etc., etc.

Stage X.—Lithography :—

a. In pen and ink.

b. In chalk.

c. In colour: simple chromo-lithography.

Stage XI.—Wood-engraving :—

a. In monochrome (one block).

b. In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows :—

Course for Architects :—

Stage I; Stage II (sections *a* and *b*); Stage III (sections *a* and *b*); Stage IV (sections *a*, *b* and *c*); Stage V (section *a*); and Stage VII (sections *a* and *b*). Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen :—

Stage I; Stage IV (sections *a*, *b* and *d*); Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen :—

Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers :—

Surface design and decorative painting :—Stages I, II, III, V, VI, and VIII (all sections in each) and Stage IX (section *a*).

Relief design and modelled decoration: Stages I, II and VII (all sections in each); Stages VIII (sections *a*, *b* and *d*) and IX (section *b*).

Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers :—

Stages I, II, III, and X (all sections in each). Time required for this course, from 3 to 4 years.

Course for Wood-engravers :—

Stages I, II, III, and XI (all sections in each). Time required for this course, from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II and III. The classes are held every day (except Saturdays and Sundays) from 10-30 A.M. till 4 P.M.

Fees.—Three rupees per month. Entrance-fee, three rupees. All fees must be paid in advance. They are due on the first day of each month. Any student whose fees remain unpaid beyond the fifth day of the month for which they are due will be considered to have left the school. In order to be re-admitted, he must again send a form of application, pay a fresh entrance-fee, and, if the school be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the school between the hours of eleven and four. When filled up, these forms must be delivered to the school clerk, together with the entrance-fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Free-hand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, *viz.*, Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages Certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of ublic Works for a year's practical training. During this year allowances are made them by Government of Rs. 15 per month for the first half-year and Rs. 20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is Rs. 25 rising to Rs. 120 per mensem.

It is proposed to start a class in surveying at the end of the year,* to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. JOBBINS,

Superintendent.

G. C. Press, Simla.—No. 26 H. D.—20-4-96.—150.

No. 26, dated Lahore, 1st March 1895.

From—J SIME, Esq., Under Secretary to Government, Punjab, Home (Education) Department,

To—The Secretary to the Government of India, Home Department.

I AM directed to acknowledge the receipt of your letter No. 27 (Education), dated the 13th January 1894, forwarding copy of a Despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honor the Lieutenant-Governor on the points raised in the Secretary of State's Despatch and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab ; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he not unnaturally accepted it without question as an institution to be permanently maintained on the lines on which it had been established ; and, when Mr. Kipling retired, he never thought of suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now, however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for, by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of Rs. 65,951-8 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The school has, since its foundation in 1875, been maintained from Provincial Revenues ; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided in connection with the School of Art for the purpose of a " Museum and Technical Institute " at a cost Rs. 1,58,336, of which Rs. 1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is, so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect, of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an æsthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a school, look mainly to is its direct effect in raising the level of our artistic handicraftsmen, by teaching them to produce more artistic wood-carving, koftgari work, plaster mouldings, carpets, and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are drawing masters, for the most part employed beyond the limits of the Punjab; 26 are employed as draftsmen, overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of drawing masters is, no doubt, a proper function of such a school; and it would be a very important function in this Province, if it is resolved, as probably it shall be whenever funds admit, to introduce drawing as a compulsory subject in our elementary schools; but it is obvious that to turn out drawing masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class would be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction, and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in architectural drawing at the School is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhái Rám Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the Province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhái Rám Singh could be counted on to carry on the work if the School was made a branch of some institution, embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this Province, it is necessary, in the first place, to state what His Honor understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with elementary drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honor understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools, like those established at many manfacturing centres in England, in which a young man could study for a few hours, after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a technical school of a particular sort; and there can, accordingly, be no question of converting it into a technical school. The only question, as it seems to the Lieutenant-Governor, is, whether a school of that sort might not be brought into somewhat closer connection with other technical schools in which drawing forms a portion of the course. But for other technical schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is in connection with mechanical engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water-works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a technical school could to some extent assist. It was with a view to rendering such assistance that the only technical school, besides the Mayo School, worth mentioning in the Punjab was established, *viz.*, the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of Natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government, and the question is at present under His Honor's consideration. It may be that, as mechanical drawing would form an important element in the course of instruction in such a school, it would be found advan-

tageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question; and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art being carried on by Mr. Andrews and Bhái Rám Singh, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhái Rám Singh; but that will be a matter for separate consideration.

G. C. Press, Simla.—No. 27 H. D.—21-4-96—140.

APPENDIX A.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1890	April ...	1	Muhammad Dín ...	Glass Painter in Lahore.
		2	Kishan Singh ...	Carpenter and Carver in Lahore.
		3	Aziz-ud-dín ...	Draftsman in Beluchistán.
		4	Fateh Muhammad ...	Ráj Mistri at Quetta and a Modeller.
		5	Ali Muhammad ...	Patoli or iláqabad.
	May ...	6	Dharm Chand ...	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
		7	Sukh Diál ...	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan ...	Drawing Master at Delhi.
		9	Firoz Dín ...	Painter (Carriage) at Railway Workshop.
		10	Karm Dín ...	Carpenter Mistri at ditto.
		11	Muhammad Hussain ...	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh ...	Draftsman at Lahore.
		13	Hari Chand ...	Watch-maker at Simla.
		14	Ghulám Muhammad ...	Working as Fitter with his father.
		15	Sharm Singh ...	Carver and Carpenter, Khawáspur.
		16	Bír Singh ...	Ditto, Ferozepore.
		17	Kesar Singh ...	Re-admitted in the School.
		18	Miráj-ud-dín ...	Does gold thread work on smoking pipes.
	November ...	19	Uttam Singh ...	Drawing Master, Railway Technical School.
		20	John David ...	Modeller in Art School.
		21	Gurdit Singh ...	Drawing Master, Art School.
		22	Ahna Singh ...	Re-admitted in the School of Art.
		23	Mubárak Ali ...	Silversmith, Lahore.
		24	Nathu ...	Blacksmith, Lahore.
		25	Fazal-ud-dín ...	Embroiderer at Amritsar.
1891	January ...	26	Ishwar Dàs ...	Draftsman at Simla.
		27	Duni Chand ...	Do. and Painter at Poona.
	February ...	28	Rahím Bakhsh ...	Do. at Jhang.
		29	Sant Singh ...	Carpenter, Railway Workshop, Sukkur.
	March ...	30	Díwán Singh ...	Ditto ditto, Lahore.
		31	Mán Singh ...	Carver at Amritsar.
	April ...	32	Partáp Singh ...	Carpenter in the Railway Workshop.
	May ...	33	Firoz-ud-dín ...	Ditto ditto.
	June ...	34	Soram Singh ...	Carpenter and Carver at Mooltan.
		35	Natha Singh ...	Ráj Mistri at Amritsar.
	July ...	36	Ralla Rám ...	Makes cameras and stands.

List of Boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—continued.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1891	October ...	37	Sohn Singh ...	Draftsman in the Public Works Department.
		38	Murád Bakhsh ...	Blacksmith, North-Western Railway Workshop.
		39	Ghulám Muhammad ...	Mochi or Shoe-maker.
		40	Siráj-ud-dín ...	Book-binder.
		41	Amar Singh ...	Carpenter and Carver, Jummoo.
	November ...	42	Karm-ud-dín ...	Draftsman, Public Works Department, Lahore.
		43	Firoz-ud-dín ...	Lithographer, Lahore Press.
		44	Vír Singh ...	Sub-Overseer, Gujrát District.
	December ...	45	Khuda Bakhsh ...	Draftsman, E. I. Railway.
		46	Kesho Rám ...	Apprentice Draftsman, Sirhind Canal.
1892	January ...	47	Baháwal Haq ...	Ditto, Municipal Office.
	March ...	48	Labh Singh ...	Carpenter and Carver, Quetta.
		49	Husain Bakhsh ...	Ráj Mistri, Siálkot.
	May ...	50	James Benjamin ...	Drawing Master, Lucknow.
		51	Sadhu Singh ...	Ditto, Mora Industrial School.
		52	Lál Singh ...	Public Works Department, Dera Ismail Khán.
		53	Muhammad Dín ...	Painter, Railway Workshop.
		54	Khuda Bakhsh ...	Ditto, ditto.
	June ...	55	Lálji Dás ...	Drawing Master, Lucknow School.
		56	Mián Muhammad ...	Ditto, Meerut.
		57	Faiz Muhammad ...	Ditto, Allahabad.
		58	Khuda Bakhsh ...	Draftsman and Mistri, Chiniot.
		59	Ladha Singh ...	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh ...	Blacksmith, Railway Workshop.
	July ...	61	Natha Singh ...	Carpenter, Gujránwála.
		62	Katha Singh ...	Apprentice Draftsman, Quetta.
		63	Muhammad Ibráhím ...	Sub-Overseer, Pindi.
	October ...	64	Hákim Singh ...	Surveyor in Quetta.
	December ...	65	Sant Singh ...	Mistri, Nágpur Workshop.
		66	Ján Muhammad ...	Sub-Overseer, Public Works Department.
1893	January ...	67	Firoz-ud-din ...	Drawing Master, Benares School.
		68	Wazír Ali ...	Private Draftsman, Lahore.
		69	Firoz-ud-dín ...	Railway Workshop Painter.
	February ...	70	Mr. Wilson ...	Fitter in the Railway Workshop.
	March ...	71	Wali Muhammad ...	Tracer in Chúnián.
		72	Jánki Prashád ...	Carpenter and Carver, Gwalior.
		73	Ghulám Rasúl ...	Embroiderer, Amritsar.
		74	Amar Singh ...	Carriage Examiner, North-Western Railway.
		75	Kesar Singh ...	Carpenter and Carver.
		76	Mír Hassan ...	Assisting his father in his shop.

List of boys who have left the Mayo School of Art Lahore between April 1890 and July 1893—concluded.

Year in which the student left.	Month in which the student left.	No.	Names.	Craft in which engaged.
1893 ...	April ...	77	Vír Singh ...	Sub-Overseer, Canal Department.
		78	Jagar Singh ...	Modeller and Draftsman in Jummoo.
		79	Muhammad Azím ...	Tailor (ornamental work).
		80	Firoz-ud-dín ...	Private Draftsman.
	May ...	81	Ziá-ud-dín ...	Draftsman, Archæological Survey Department.
	June ...	82	Arúr Singh ...	Apprentice Draftsman at Siálkot.
		83	Hákim Singh ...	Carver at Amritsar.
		84	Jawála Singh ...	Watch-maker.
		85	Maula Bakhsh ...	Painter, Railway Workshop.
		86	Iswar Singh ...	Carpenter in Lahore.
		87	Ahmad Dín ...	Works with his father as Painter.
		88	Bishan Singh ...	Sub-Overseer, Municipal Office, Amritsar.
	July ...	89	Sádhu Singh ...	Works with his father as Carpenter.
		90	Sheo Kumar ...	Draftsman in Pindi.
		91	Hakím Singh ...	Carpenter at Amritsar.
		92	Abdul Rahmán ...	Blacksmith.
		93	Rahím Bakhsh ...	Potter, Lahore.
		94	Din Muhammad ...	Ditto.

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