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1. THE CIRCUMSTANCES IN WHICH THE PRESENT SUBJECT OF
THE LECTURE WAS SELECTED:

When I was asked by Mr. Rajkumar and Mr. Chopra to give a talk to the Caravan of India, my first reaction was hesitation - I have refused so many friends already and there was very little time. But their great persuasive powers prevailed and after some discussions we decided upon the subject of the present talk. They felt it may interest the members of the Caravan to know something of my thoughts on Art and this talk which is the outcome of our conversation is a sort of resume' of my thoughts on the problems confronting Art and the Artists.

2. THE REASON WHY I FEEL I WOULD LIKE TO TALK ON THIS SUBJECT TODAY:

For some time past I have been witnessing a very difficult and trying period for the Artists in this country. I have daily contacted talented young men who were eager to pursue their artistic work, but who were hopelessly handicapped by lack of patronage and the necessity to earn a living. Many of them had members of their families to support.

Even Artists of recognised repute found it extremely difficult to make their two ends meet, and looking into the future I often had to ask myself the obvious question how can these difficulties be bridged, what is the course which we should pursue to relieve the immediate situation and have a brighter future to look forward to.

I shall give you a few of my thoughts today - some of them you may find interesting I hope.

3. THE CIRCUMSTANCES WHICH BRINGS ABOUT GREATER ART CONSCIOUSNESS AND USHERS THE REVIVAL OF ART:

While facing these ^{are} difficult problems ^{and} (we often hear impatient voices querying the real progress of the Artists and the ^{EXISTING} standards of Art. Voices who think ^{claim} that a renaissance of Art can ^{or should} come by a sort of magic touch regardless of the immediate problems confronting Art ^{or the Country} and treating Art and the Artists as some sort of ^{an} industrial development. ^{But} Let us turn to history, the ^{surest way to} ~~look back and historically trace the~~ development and episodes in the histories of Art of many countries. ^{curves} We ^{shall find} generally see a similarity and the curve of Art following the ^{is progress} curve of a country's progress. I say generally, as there ^{are always} may be local variations and exceptions.

We see that the Arts flourish ^{and attain their greater developments} most and best when and where they are encouraged most and where the cultural level of the country is hermoniously build-up. Look at Greece, ^{look at} or Rome, look at ~~all the European countries like Italy, France, Holland or~~ Spain. There is a marked similarity in their ^{periodicity} ~~artistic periodicity~~ ^{of their artistic} city or cycles.

Look at India with her cycles of succeeding cultures. We see the wave ^s of Art travel and its crest, ^{this} reaching its apex ^{at} wherever a Race or Empire ^a come to its cultural ^{political} and economic maturity.

Each cycle, each period had its highest expression after which decadence set in. Each cycle, each period must have its own expression, the ^{transmuted} reflection of the sumtotal of all the factors which ^{went} into the building up of a ^{particular} historic period.

3(a). THE REVIVAL CANNOT COME BY MERE IMITATION OF PAST
GLORIES AND ACHIEVEMENTS:

We cannot be true to ourselves or create something truly
great if we but imitate the past. The expression of the past
is not, and cannot be our language. We are different people
and while we ought to know, appreciate and use the standards
of the past, they must be transmuted by us into our own
expressions, the expression of our own Race and environments

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Great Manifestation of ^{Human} Genius
~~of~~ ~~our~~ will give us our real
the foundations upon which
shall be built our own ^{future} Edifice.
The Modern Trends in Art are
a direct answer to the problems,
to which ^{Humanity} is facing
these days.

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3(a). THE REVIVAL CANNOT COME BY MERE IMITATION OF PAST GLORIES AND ACHIEVEMENTS:

We cannot be true to ourselves or create something truly great if we but ~~imitate~~ ^{blindly} the past. The ~~expression~~ ^{medium} of the past is not, and cannot be our language. We are different people, and while we ought to know, appreciate and ^{more} use the standards ^{achievements} of the past, they ~~must~~ ^{cannot be used as such without being} be transmuted by us into our own expressions, the expression of our own Race ^{Time} and environment. —

All that is true is Truth. And to be True to Ourselves and Our period we must become the interpreters of our own particular historical period. We must attune ourselves to the multiple faces that are at work shaping our Lives and remember that while historically there are deep roots leading that reach down ~~and~~ into the remote past, and there is always ^a ~~the~~ ^{fundamental} ~~great~~ continuity, — yes Time has changed the people and the evolutionary trends have brought about a radical and fundamental ^{shaping entirely} change. This change, this ever-plunging force never remains the same. —
The And crystallised Ideas and forms ^{period} of the past are only true for the particular ^{period}

Since all robes of Robins of Human Genius

Great and Will of course live
for Every and what is produced now
is in the ^{dim} past True Art will never
and can never lose its significance.

The great presences of Ajanta,
The Culmination of a Great Period
are great for that far distant period
of ~~the~~ ^{the} ~~art~~ in them lives the fire
of the Genius of that Period of those people
and the truth which they radiate
cannot be imitated now as it
shall only be the ^{mere} reproduction of
~~the~~ ^{the} ~~only~~ ^{the} ~~part~~, while the creative
fire shall not and cannot be
found in the ^{mere} reproduction of the
~~the~~ ~~achievements~~ Past. —

Yet within these Mansions
of the Genius of the Past
lie the seeds of our future
Trends. We are assimilated
and transmuted of these

5. WHY ART IS ESSENTIAL TO THE LIFE OF A COUNTRY AND OF COUNTRIES IN GENERAL:

Through Art the country's concepts of Beauty are objectivised. The Artists like Prophets are able to read the trends of evolutionary forces and can show us the way and lead onto new concepts of beauty ^{and harmony} which conform to the inherent forces working within the framework of a people or a country. These inner forces are ^{though to advise and influence} objectivised and begin to live for us moulding and influencing the people who come in contact with these creations. —

Art is the Barometer of the development of a country, Art should be cherished and nurtured, like a fire which feeds itself not unless it be first fed.

6. THE SEARCH OF THE BEAUTIFUL WHICH IS AN INNATE DESIRE
TO FOLLOW OR EXTEND THE GROVES ALONG WHICH EVOLUTION
TAKES PLACE:

7. BEAUTY AND ITS DEFINITIONS - THE INBORN QUALITIES OF THE LOWER KINGDOMS AND THEIR REACTION TO THINGS WHICH WE ALSO CONSIDER BEAUTIFUL:

8. THE OUTER AND INNER EVOLUTION OF MANKIND VERSUS
THE MATERIAL CIVILISATION AND MORAL SPIRITUAL PROGRESS:

9. THE MEANS WHICH ARE NECESSARY TO BRING ABOUT A REVIVAL
OF THE INTEREST IN ARTS:

10. PATRONAGE BY PRIVATE INDIVIDUALS, PUBLIC AND THE GOVERNMENT

11. THE ART ORGANISATIONS, GALLERIES AND DEALERS:

12. THE IMPORTANCE OF DEALERS AS INTERMEDIARIES BETWEEN THE ARTISTS AND THE PUBLIC:

13. COMPARISONS IN SUCH MATTERS AS THE ACCEPTED VALUE OF JEWELS, PRECIOUS METALS - THE ARBITRARY VALUE SUCH AS DIAMONDS AND THE DEMAND CREATED BY FASHION:

14. (a) EXAMPLES OF KOLAR GOLD FIELD VERSUS FORT KNOX:
(b) THE ILLUSTRATIONS OF SHANMUKHAM CHETTY:

15. THE REAL VALUES OF LIFE - THE PRODUCTS OF HUMAN GENIUS -
THE PARAMOUNT IMPORTANCE OF THESE VALUES FOR THE CREATION
OF A BETTER AND GREATER HUMANITY:

16. THE PERILS OF OUR AGE AND THE ANALYSIS OF THE ONLY
LOGICAL SOLUTION OF THESE SEEMINGLY UNSOLVEABLE PROBLEMS: