

Wednesday, 28th January, 1925

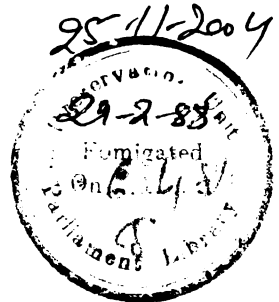
# THE COUNCIL OF STATE DEBATES

## Volume V

*(20th January to 26th March 1925)*

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### FIFTH SESSION OF THE COUNCIL OF STATE, 1925



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# COUNCIL OF STATE.

*Wednesday, 28th January, 1925.*

The Council met in the Council Chamber at Eleven of the Clock, the Honourable the President in the Chair.

## RESOLUTION *RE* SCHOLARSHIPS AND PRIZES FOR INDIAN ART STUDENTS.

THE HONOURABLE MR. HAROON JAFFER (Bombay Presidency: Muhammadan): I beg to move the following Resolution on art and its future in India:

"This Council recommends to the Governor General in Council that a committee be appointed at once to formulate a scheme of scholarships and prizes for Indian art students engaged in painting, sculpture, architecture and the artistic crafts."

I must admit at the very outset that I am nothing more than a layman in matters of art, although I have often thought seriously of exchanging both politics and business for that more æsthetic and delicate subject, for to paint a picture of things as you would like them to be is surely better than having to see things as they really are in all their crudeness and nakedness, and to see the shekels coming in as a result of your own financial schemes is surely more encouraging than having members of a Parliament voting down the very schemes which you prided yourself were well nigh perfect.

But, despite my dependence on the more stern things of life, I am not one of those who regard Art as a side-show of our existence. I agree with Browning that "it is the glory and the good of Art, that Art remains the one way possible of speaking truth," but yet, to use the words of Shakespeare, I am afraid that here in India we are faced with "Art made tonguetied by authority." There is no need for me to dilate on the wonderful art of ancient India, art which is finding its greatest expression to-day in other lands. The whole world now looks upon the art of our forefathers as models of creative work, both in painting and architecture, and surely what we did centuries ago we can do to-day and fifty years hence. Indeed, I firmly believe that the future of Indian art is to be even greater than its past, although it is equally true that the extent of that greatness depends very largely upon the encouragement it receives from Government. The President of the Board of Education in England, Mr. C. P. Trevelyan, recently said that he was glad that art was beginning to be, as it ought to be, a matter of far greater consideration for the Government, which ought to see whether the community was doing enough to help artistic progress. He admitted that England was far behind the other countries of Europe in the attention the Government gave to art; and so in passing, we might well ask, where then stands India in the scale of æsthetic values? There is hardly a foreign Government which has not a Ministry of Culture of some form or another, whilst England, and India for that matter, is willing

[Mr. Haroon Jaffer.]

to let the State stand aside and leave the whole of artistic production to private enterprise, not even encouraging it in a really practical way. No Government can afford to be so materialistic as this, for there is not the slightest doubt but that Art plays a great part in the national life. The greatest period in the history of such countries, as Greece, Italy, yes, and India, was when Art in all its forms flourished to the full.

As an illustration of what a great statesman thinks of this question and its relationship to India, I have no hesitation in quoting to this House the views of that good friend of India, Sir George Lloyd. At the recent meeting of the Conference of India Art at Wembley, Sir George made important suggestions for the establishment of a point of focus for the artist-producing efforts of the Government Schools of Art of India, and the ideas so impressed the Indian Art Society that its committee were given power to take definite action on those and other suggestions. And as a background to these ideas, the Conference placed on record its sense of the importance of promoting throughout the Empire the study and appreciation of the æsthetic culture of India in the provinces of architecture, painting, sculpture, music, and the applied arts.

The Resolution I am here moving is really nothing but a translation into practical form of the suggestions made by Sir George Lloyd, who did so much for Indian Art in connection with the Bombay School of Art. He it was who arranged for the founding there of a class of Indian mural painting and who revived by means of life classes that assiduous study of the forms of nature which is the sure foundation of art. He recognised to the full that Indian art students must be given the fullest possible facilities of training if there is to be a really fruitful improvement in the condition and extent of modern Indian art.

Following out this idea and this line of progress, Sir George recognised that it is after the students of the school of art graduate that the real opportunities are now required. And so he suggests that we in India might well borrow an idea from the French nation and might discover in a scheme somewhat similar to the French "Prix de Rome" a point of focus for the art students and their practical work. And so he suggested that the Central Government here in Delhi should establish a "Prize of Delhi", and that students qualifying in sculpture and painting, and perhaps in architecture and the artistic crafts, as winners of this prize should be admitted to a central institution—a kind of "Villa Medici"—there to reap the fullest advantages of a period of three or four years painting and modelling. And, Sir George Lloyd rightly claims, such a scheme would offer no serious difficulty, neither in finances nor in organisation, if properly handled. The Resolution I am moving merely calls for the appointment of a committee by the Government to organise just such a scheme to cover all these points and to meet any other points which might arise out of the investigation. The idea here suggested of such a scholarship plan would provide a safe and certain improvement upon the present more or less opportunist methods of art education in India, and would give to art the very important patronage of Government which would so greatly assist it on its commercial side. And probably this idea would be far more useful and practical in India than any Ministry of Fine Arts, or Department of Culture, because, to use the words of Sir George Lloyd, "it would crown and concentrate the co-directed efforts of inter-provincial Schools of Art and give stability of aim and prospects to the arts students of India." At the present time it is becoming more and more evident that while the

different schools of art are developing in India, a national art has yet to be evolved. India is, in fact, in the middle of an artistic renaissance, and needs both the encouragement and the guidance of Government, if only to act as a stabiliser.

That this project of Sir George Lloyd is both practicable and acceptable to the art students themselves, I quote just a few lines from the report of the recent meeting of the Bombay branch of the Art Society of India, held to mark its appreciation of the Resolutions passed by the larger branch in London referred to in the earlier portion of my speech. The following was one of the Resolutions passed in Bombay :

"The Art Society of India is distinctly of the opinion that the scheme of encouragement of Indian art outlined and indicated by the "Prize of Delhi" and the Mural Paintings suggested by Sir George Lloyd will be of great use and practical encouragement to Indian artists and craftsmen, as it believes that every scheme of encouragement, promotion, or development of Indian art must be based on the conditions of art in India and the requirements of its artists and craftsmen."

Only a few weeks ago His Excellency Sir William Marris, in opening the first all-India Art Exhibition at Lucknow, paid a wonderful tribute to the excellence and magnetism of the art of this great land. He freely admitted that it was a distinct pleasure to him to be associated with anything in any way connected with Indian art, and pointed out that without entering into the respective merits of Eastern and Western art, it was a great truism that real art depends solely on the nobility of ideals and on the love of the expression of ideas, and not on the mere mode of expression. He then went on to state how much he disapproved of Indian artists who wished to propagate the Western style. He was glad to see that there was a real revolt against that imitation of an imported art, and he saw in that revolt an attempt to revitalise the proper thread of Indian traditions.

And we can all, I think, agree with His Excellency in this matter. We can all be ardent "non-co-operators" in this matter at least, pledged to retain our old Indian ideals of art and not to seek to imitate that of other lands, whether it be British, French, or Japanese. The art of a country is its test of nobility and creative power, its criterion of beauty and imagination. To encourage indigenous art is therefore an act of the greatest loyalty; to discourage it or to give greater encouragement to the art of other lands is to be treacherous to the æsthetic ideals of one's motherland. The recent splendid exhibition at Lucknow is in itself a tremendous argument for this Resolution, for it proved, in its very success and popularity, that the people of India want and demand that the art of their country should not only be preserved, but should also be encouraged to the fullest extent.

In closing, I therefore ask the House to pass this Resolution and thereby assist greatly the sacred cause of art in India, and loose it from its present tongue-tied condition, give it speech and utterance, for while the building up of museums and the hoarding of acquisitive things is all very well in its place, a much greater thing is creation itself, and art is simply creation in excelsis.

THE HONOURABLE MR. PHIROZE C. SETHNA (Bombay : Non-Muhamadan) : Sir, I am in support of this Resolution, but I feel that the Resolution by itself will not serve the object which the Honourable Mover has at heart. The giving of scholarships and awarding of prizes is not enough

[Mr. Phiroze C. Sethna.]

and it is, therefore, that I propose by way of amendment that the following words be added at the end of the Resolution :

“and a central institution be opened where the scholarship holders and prizemen may continue their work for a period of three or four years.”

Evidently, Sir, the Mover of this Resolution has had his inspiration from the address which was read by Sir George Lloyd in England, and I will admit that I have taken my cue from the same address in moving this amendment. No good purpose can be served by just awarding prizes and giving a few scholarships. What is necessary is that the recipients of these prizes and scholarships be afforded an opportunity of further prosecuting their studies in the art or arts in which they may be engaged. They have not scope enough for doing so in the respective schools of art from which they may have passed out. Therefore the next stage for these winners of prizes would be as it were post-graduate courses at a central institution where they can further prosecute their studies; and a central institution for this purpose cannot be located at any place better than at Delhi. The object of a central institution is to secure a measure of Government patronage for Indian art with a view to stimulating its progress. I suggest Delhi in preference to other centres in India where there are located at the present moment the five different schools of art in this country, namely, at Bombay, Calcutta, Madras, Lucknow and Lahore, because if these bright students come up to Delhi we would bring them in direct touch with the Central Government and they will be working as it were under the eye of Government and not at a distance. I suggest Delhi because it has a unique, romantic inspiration for artists and a grand environment of works of art for students. Take the case in Europe. Artists of all kinds wend their way to the famous Villa Medici at Rome. Those who earn the ‘Prix de Rome’ in Paris to which the Mover referred or the Rome Prize in London all proceed for the further prosecution of their studies in their respective arts to this Villa Medici at Rome. Similarly, there ought to be a central institution in this country—I say preferably at Delhi—where our promising artists may come for further progress.

The Honourable Mover has referred to a Conference in London. This Conference on Indian art was held in June 2nd last, at the British Empire Exhibition at Wembley under the auspices of the India Society in London, and Sir George Lloyd was the principal speaker on that occasion. This speech was made by Sir George Lloyd only after six months of his vacating his position as Governor of Bombay. Consequently, when he spoke at that meeting, he spoke with intimate and up-to-date knowledge of the subject he handled. According to him, the immediate and the most pressing need for Indian art to-day was the “establishment of a point of focus for the artist-producing efforts of the Indian Schools of Art.” The Honourable Mr. Haroon Jaffer has paraphrased Sir George’s remarks, but with your permission, Sir, and with the indulgence of the House, I would rather quote in his own words the two concluding paragraphs of Sir George’s admirable speech. He said :

“My proposal is that the Government of India should establish a Prize at Delhi, and that students qualifying in sculpture and painting, (and perhaps in architecture and arts and crafts) as winners of this prize should be admitted to a central institution—a veritable “Villa Medici”—there to reap the fullest advantages of a period of three or four years’ painting and modelling. The merits of this scheme, both from the point of view of the artists and of the country that would benefit by their services.

are clear. The organization of it should not be difficult. The financial side of this proposal, if efficiently handled, should not be heavy"—I would particularly invite the attention of the Government Benches to this—"and the result would certainly be a great opportunity for Indian art students, an immense incentive to work for the School of Art, and a logical development of Indian art along lines of proved efficiency. This would be a safe and certain improvement upon the present more or less opportunist methods of Indian Art education. It would secure for Indian artists the unspeakably important asset of Government patronage at a central institution. It would go further towards the helping of Indian art to-day than the formation of an Indian Academy of Fine Arts, or a Ministry of Fine Arts, because this scheme would crown and concentrate the co-directed efforts of inter-provincial Schools of Art, and give stability of aim and prospects to the art students of India."

It may be asked, Sir, if such a central institution were established, who might be appointed to be in control of an institution of that nature? My reply would be that there need not be one Principal. In fact one such Principal would be neither required nor desirable, nor would one such person be available who could supervise and further the studies of students who will have had their early training in different Schools of Art. Again a Principal might not be available who will be able to conduct and supervise the work in different branches of Art, assuming that the central institution takes up not only painting but also architecture, sculpture as well as other branches of art.

I would suggest that the work might be allowed to be carried on by these post-graduates who will be coming there from the different Schools of Art, in a manner that would give them considerable latitude and enable them to work on their own, but have their work supervised by their own Principals from the different Schools of Art affording such Principals facilities to go over to the central institution as often as they conveniently can. My proposal may sound novel, but there is precedent for it and it worked admirably. In Bombay, some years ago, the School of Art there sent a batch of a dozen students under an ordinary master to work at the Ajanta Caves. They did so for the long space of eleven years. The Principal of the Bombay School of Art used to pay occasional visits to guide those students. The work they did was excellent and reflected great credit on the young artists, but unfortunately all the pictures save two were destroyed in a fire. The two which are saved are with the Bombay School of Art.

It might also be asked what about the conditions and curriculum of such a central institution? I would say that because the men there will be post-graduates the conditions and curriculum might be left to the Principals of the different Provincial Schools of Art, and, if necessary, they might be framed by them under the direction of the Provincial Governments. These conditions and the curriculum could not clash in the main features, because the courses, as I say, will be post-graduate courses. The students coming to the central institution will be young artists who will either paint or model as they think right for a period of three or four years entirely on their own initiative except for the nominal supervision of their own Principals. The central institution may begin with painting and sculpture, and if these prove a success, architecture and artistic crafts might follow later on, and perhaps music as well.

Sir, Bombay at the present moment is particularly fortunate in having as its Principal at the School of Art there Captain Gladstone Solomon who is not only a very able man, but is a great enthusiast and certainly has done much good work for the school and all the work connected with it. Captain Solomon was one of those who was also present at the Conference held at

[Mr. Phiroze C. Sethna.]

Wembley, and, speaking on the same subject and on the same occasion as did Sir George Lloyd, he made the following very pertinent remarks:

"The establishment of such a "Villa Medici" would go far towards solving one of the most difficult problems that face Indian Art education to-day,—that is the placing of the really brilliant student in touch with his public. At present the School of Art in Bombay and as far as I know, the other Art Schools also are truncated systems leading nowhere exactly and therefore exposing themselves to the occasional attack of the pessimists who doubt their *raison d'être*. What is the use of advocating Indian art unless you believe in it sufficiently to give to the Indian Art Schools an objective, and to the Indian public that outward sign of Government's real patronage which is absolutely necessary before Indian Art can be reinstalled on her ancient throne?"

Sir, the Government of this country cannot be said to be doing much at the present moment to encourage art. It is high time that it commenced to do more from now onwards. It is true that the public in India have not yet awakened to a sense of their obligations in regard to Art. When they do so, artists will come into their own in our midst, but until then I think it is the duty of Government to take the place of an enlightened public to encourage Art as best they can and help it by some such means as I have advocated in the amendment which I have now the honour to move.

THE HONOURABLE THE PRESIDENT: Amendment moved: "That the following words be added at the end of the Resolution:

'and a central institution be opened where the scholarship holders and prizemen may continue their work for a period of three or four years.'"

I think it is clearly open to future speakers to speak on the original motion and on the amendment together inasmuch as the Honourable Mover of the Resolution clearly indicated that his Resolution was intended to contemplate the establishment of such a central institution as is advocated in the Honourable Mr. Sethna's amendment, in fact the amendment appears to clarify the original Resolution rather than add anything to it.

THE HONOURABLE MR. A. H. LEY (Secretary, Department of Industries and Labour): Sir, I wish to say in the first instance, if I may be permitted to do so, that I should like to congratulate the Honourable Mover of this Resolution for the enthusiastic and at the same time restrained manner in which he has introduced a rather delicate and difficult subject, and I think it is to the advantage of Government and of this Council that a subject of this kind has been brought up and discussed in the two very interesting speeches to which we have just listened. I really have only one criticism to make regarding the speech of the Honourable the Mover of the Resolution, and that is, as you, Sir, have just indicated, that the definite proposal which I understand the Honourable Mover wanted to put forward was not met, I think, by the terms of his original Resolution, and my Honourable friend Mr. Sethna, if I may say so, has with his usual lucidity and clearness seized upon that point and brought forward an amendment which I understand meets the wishes of the Mover of the Resolution. Well, my only criticism, as I say, is this that, although I sympathise very largely with it, it places me in rather a difficult position. When I saw this Resolution at first, it was merely a Resolution that a Committee be appointed to formulate a scheme of scholarships and prizes for this particular kind of study, and it did not occur to me that the idea of a central institution was included in that at all. Naturally one would

suppose it was a kind of suggestion that the Government of India should come to the assistance of Local Governments in a subject, which after all, as the Council is perfectly well aware, is a provincial transferred subject. But when I say this, I am in no sense complaining that the Honourable Mover has not taken that line. I think he has very wisely avoided it; but it does place me in this difficult position. It was only yesterday, when he was kind enough to tell me the lines on which he was going to attack the problem, that I understood this question of a central institution was going to be mooted, and it was indeed not till yesterday evening that I received notice of the amendment moved by my Honourable friend Mr. Sethna. I only want to say this, that this amendment completely alters the aspect of the original Resolution, and I do not think this Council can very well expect me to be able to pronounce the final decision of the Government upon a question of such great importance and raising such very large and far-reaching issues. I fully realise the importance of this question. I fully sympathise with the Honourable Mr. Sethna's point of view. I understand that what is at the back of his point of view, and certainly at the back of Sir George Lloyd's speech, which I have only just seen, is that the construction of a great new city does afford an opportunity for the encouragement and the utilisation of modern Indian Art, which obviously requires the serious consideration of Government. With that point of view I entirely sympathise and I agree, but I cannot, as I say, at a few hours' notice commit Government to a final expression of their view on a very large question of this kind. Taking the proposal for a central institution, I think there are many obvious advantages; but there are certain other points of view which will certainly have to be considered. Let me put two points of view, two lines of thought which have occurred to me. I will put them in the shape of questions. In the first place, is it necessarily wise or in the best interests of Indian Art that post-graduate studies in a subject of this kind should be centralised, rather than that we should make improvements in post-graduate education in the Provinces? I make no pretension to being an art critic at all, but it has always seemed to me that in the Schools of Art which exist in India at present and which are undoubtedly beginning to flourish, there are two or three, at any rate, very distinct and separate ideals or forms of thought—modes of thought and modes of expression. There is the well known School of Art in Bombay of which the Honourable Mr. Sethna is rightly so proud and which I thoroughly agree with him is a flourishing institution with a vitality of its own. But the mode of expression which is, I think, characteristic of that school has always seemed to me to be different in type from, for instance, the school which is now coming into prominence in Bengal. There you have got a different kind of school of painting, with to my mind a very different and an individual character of its own. I am not very sure whether the establishment of a central institution for post-graduate studies of this kind would not possibly tend to blunt the individuality of the different local schools in different parts of a very large Continent like India. That is my first line of thought. I cannot answer that question, but it is a question which will certainly have to be considered and very likely the answer will be that a central institution is just what is required; but I do not want to commit myself to that view at the present moment.

Then there is a second line of thought which I will put in the shape of a second question. Is it necessarily wise or in the best interests of Indian Art that an institution for post-graduate studies in a subject of this nature should be officialised, if I may use the word? That question has

[Mr. A. H. Ley.]

been raised by the Honourable Mr. Sethna. I am not sure that it necessarily follows that direct Government patronage in the shape of an institution, which I understand is to be a Government institution, is necessarily the best way of encouraging artistic production of this kind. My Honourable friend Mr. Haroon Jaffer, if I caught him correctly, referred to a quotation from Shakespeare about "art being tongue-tied by authority." There is something in that. It is a line of thought which I think requires to be expanded a little. I am not suggesting that in this country it is necessarily the case that patronage of art should be left entirely to private institutions. That is a line of advance which has been advocated in certain other countries. It is quite possible, and I think probable, that conditions in India are so different, that some kind of patronage from Government affords the best line of advance. I only mention these two points of view because they are rather important questions which will have to be considered. I do not propose to answer them one way or the other at the present moment. There is also one other point of view in connection with a Government institution, which is a question which will also have to be gone into, namely, that of finance. Sir George Lloyd, whom my Honourable friend Mr. Sethna, has quoted, said that the financial side of this proposal, if efficiently handled, should not be heavy. But there are a great many considerations which will have to be taken into account in considering the financial side of this subject. One point that will certainly be raised is a constitutional point. I do not know the views of the local administration on this question; but I am pretty sure that if the Chief Commissioner of Delhi has to find a large, or even a small, sum of money for this purpose he will probably say: "Why should not the Local Governments pay?" He is in a very awkward position, if I may say so, as I am sure he realises. We are always having this financial difficulty. If the Chief Commissioner of Delhi wishes to send students, say in engineering, to Roorkee, he has got to pay out of his budget. I imagine he will certainly object to paying out of his budget for a central institution for post-graduate study in Delhi for the advancement of learning on the part of students sent up by all the Provinces. Therefore I say the question would have to be discussed very carefully with the Local Governments concerned, to see how far they would be willing or able to contribute to a scheme of this kind.

I have really only one or two more words to say, Sir. The Resolution starts by recommending the appointment of a committee. I am not quite clear whether the appointment of a committee also finds a place in the Honourable Mr. Sethna's amendment. Is a committee necessarily the best way of dealing with this question? I am not prepared to answer that question either at a moment's notice. There are possibly some of us who think that we are suffering from a fever of committees, and that it would be much better to sit down and get to business. Also I do not quite know what my Honourable friend the Mover's idea is as to the personnel of a committee of this kind. That is obviously a question of very considerable importance, when you are dealing with a subject on which such a large variety of personal opinion exists. However, that is a purely incidental point and I do not want to press it any further. Now, one more remark. The proposal is that a committee be appointed at once to formulate a scheme, and I can now I think take this Council into the confidence of the Government and say that in point of fact a scheme has already been formulated. It is quite true that it has not been considered, but it has been formulated; it has been formulated by the architects of

new Delhi in consultation with the Chief Engineer. Mr. Sethna expresses disapproval, I can see; I am not prepared to say at the present moment whether that scheme is on the right lines or on the wrong lines, or whether some other kind of scheme should not be put forward. I only wish to say at the present moment that it is an expensive scheme. As far as I can recollect it was a proposal which involved an initial capital outlay for provision of quarters and studio of over two lakhs of rupees non-recurring; and a recurring outlay on scholarships and staff, including a Superintendent which Mr. Sethna objects to, of over one and a half lakhs of rupees. I do not say that that is necessarily a large sum of money to find for the object in view; but it is quite clear that this will have to be considered with due regard to financial considerations. As a matter of fact I am free to admit that nothing has been done with regard to this at present, mainly for financial considerations. But I do say this: that I am in full sympathy with the idea that the opportunity should be taken for the stimulation and encouragement of Indian art for the purpose of embellishing the buildings in New Delhi when they are complete.

I have little more to say. I have tried to point out that, while I have very great sympathy with this idea and I think myself that it is on the right lines, I cannot as I say at very short notice actually commit Government to accepting the scheme as it stands, or accept the Resolution directly as it stands. I can commit Government, and I am prepared to commit Government, to taking up the whole question and considering now what steps will be necessary and what steps should be taken by Government for the purpose of encouraging art in Delhi in the manner suggested both by the Honourable Mover of the Resolution and by my Honourable friend, Mr. Sethna. I do not know whether on that assurance my Honourable friend would be willing to withdraw the Resolution on the undertaking that I have given that the question will now be considered. If not, possibly we could come, with your permission, Sir, and the permission of the Council, to some form of words which I could suggest, if my Honourable friend is not willing to withdraw the Resolution, which would meet my point.

I only want to say one further word. I would propose in the first instance at any rate to refer the question to a committee which is already in existence, namely, the Standing Advisory Committee attached to the Department of Industries and Labour. We had a Resolution last year by the Honourable Mr. Vadamurti, who is unfortunately not here this morning, in which Government agreed that important questions relating to New Delhi should, if possible, be placed before the Standing Advisory Committee, and I am quite prepared and anxious that that should be done now. It will be for the Standing Advisory Committee to advise Government on the suitability of the scheme which has been formulated or its unsuitability, as the case may be, and to advise Government whether it would be necessary or desirable to proceed further with the appointment of some other committee to consider this question or the reverse. But I can undertake that the whole question will be threshed out as soon as possible. If my Honourable friends are willing to withdraw the Resolution on this understanding, I should be content to leave the matter at that.

THE HONOURABLE MR. PHIROZE C. SETHNA: Sir, will the Honourable Mr. Ley inform us if the scheme which he referred to will be brought before Council before any practical effect is given to it?

THE HONOURABLE MR. A. H. LEY: I think I can give that undertaking. It would at any rate clearly be a subject which should be considered carefully by one or other of the Houses of the Legislature.

THE HONOURABLE SAIYID RAZA ALI (United Provinces East : Muhammadan): Sir, I do not rise to make any speech on the merits of the question, but having listened to the lines taken up by the Honourable Mover of the Resolution, the proposer of the amendment and the Honourable Mr. Ley, I think it is possible to meet the wishes of the Honourable Member in charge of the subject on behalf of the Government without disregarding the merits of the proposal. As to the first two considerations put forward by the Honourable Mr. Ley, I do not think much enthusiasm will have been created in the hearts of Honourable Members when he formulated two questions without attempting to give a definite answer. I must congratulate my Honourable friend on his able advocacy, but I do not think after all that that carried the cause of fine arts in this country any further. He was on more solid ground when he took his stand on financial considerations. I was unable to follow him quite clearly when he made some references to the Chief Commissioner of Delhi. I for one entirely fail to see what our Honourable colleague, the Chief Commissioner of Delhi, has got to do with a proposal of this character. If the Government propose to find the money and put him in charge of the administration of this School of Art, I am quite sure the Honourable Mr. Abbott will have no objection. Rather I take it he will enthusiastically push forward the scheme. But when the Honourable Mr. Ley speaks of the starving Delhi administration having to find the money to initiate this movement, I think he certainly assumes too much. Now, Sir, educated public opinion feels very strongly that enough has not been done by Government to revive and improve the condition of Art in this country. The difficulties which any Government would have to face if they were to take up a question of this character are obvious, and I have no desire to minimise the difficulties of our Government in this matter. But all the same, I do not think it will be proper to give a decent burial to this Resolution by asking the Honourable Mr. Jaffer to withdraw it with a promise that the question would be duly considered by Government. The substantive proposal that I make, Sir, is that, having regard to the existence of a Standing Committee attached to the Honourable Mr. Ley's Department and having regard to a certain proposal that has been mooted by the Imperial Government in consultation with the architect and engineer, the best thing would be for us to adjourn the consideration of this Resolution till some time in the first or second week of March. In the meantime, the Honourable Mr. Ley will be in a position to consult the Honourable Member in charge and the Government, if necessary, and he will also have ample opportunities of ascertaining the wishes of the Standing Committee and, if necessary, to put himself in touch with the architect and engineer. On the other hand, if the Honourable Mr. Jaffer agrees to withdraw his Resolution, it would come to this that an important question was raised in this Chamber and, without eliciting any definite information or securing a definite promise from the Honourable Mr. Ley, a decent burial was given to this Resolution. The best course that I would suggest, therefore, would be—and I definitely propose it—that the consideration of this Resolution do stand over till some time in March. I believe that will be elastic enough to enable this Council to take up this Resolution, and to give it its careful consideration either in the beginning or in the middle of March as may suit the convenience of this Chamber. But I certainly feel that the subject is too important to warrant the Honourable Mr. Jaffer in withdrawing his Resolution. At the same time I hope the Honourable Mr. Ley will find his way to consider this proposal favourably in the meantime.

THE HONOURABLE MR. R. P. KARANDIKAR (Bombay: Non-Muhammadan): Sir, in view of the propriety of the speeches that have been delivered on this very interesting subject, it would be an affront to suggest anything, but I would venture to think that the small endeavour which I am making now will meet with the approval of this House. I propose to move an amendment. It is this . . . . .

THE HONOURABLE THE PRESIDENT: Does the Honourable Member wish to move an amendment?

THE HONOURABLE MR. R. P. KARANDIKAR: Yes, Sir.

The amendment that I propose is this:

"This Council recommends to the Governor General in Council that he should at an early date consider the advisability of formulating a scheme of scholarships and prizes for Indian Art students engaged in painting, sculpture, architecture and the artistic crafts, and of establishing a central institution where the scholarship holders and prizemen may continue their work for a period of three or four years."

THE HONOURABLE THE PRESIDENT: Will the Honourable Member kindly hand in his amendment?

(The amendment was handed in by the Honourable Member).

THE HONOURABLE THE PRESIDENT: Further amendment moved:

"That in the original Resolution for all the words after the words 'the Governor General in Council', the following words be substituted namely:

'that he should at an early date consider the advisability of formulating a scheme of scholarships and prizes for Indian art students engaged in painting, sculpture, architecture and the artistic crafts, and of establishing a central institution where the scholarship holders and prizemen may continue their work for a period of three or four years.'"

THE HONOURABLE MR. A. H. LEY (Secretary, Department of Industries and Labour): Sir, after the remarks I have already made I think  
12 NOON. it will be obvious that the Resolution worded in those terms entirely meets my point of view, and I can certainly accept it on behalf of Government.

THE HONOURABLE MR. PHIROZE C. SETHNA (Bombay: Non-Muhammadan): I am quite willing to withdraw my amendment in favour of the amendment which has been accepted by Government.

THE HONOURABLE MR. HAROON JAFFER (Bombay Presidency: Muhammadan): Sir, I should have much liked to agree to the suggestion made by the Honourable Saiyid Raza Ali to wait till March next, but since the Government accept the Resolution in the modified form suggested by the Honourable Mr. Karandikar, I also accept it.

THE HONOURABLE THE PRESIDENT: The question is that the amendment proposed by the Honourable Mr. Karandikar be made to the original Resolution.

The motion was adopted.

THE HONOURABLE THE PRESIDENT: The question then is:

"That the original Resolution as so amended be adopted, namely:

'This Council recommends to the Governor General in Council that he should at an early date consider the advisability of formulating a scheme of scholarships and prizes for Indian art students engaged in painting, sculpture, architecture and the artistic crafts, and of establishing a central institution where the scholarship holders and prizemen may continue their work for a period of three or four years.'"

The motion was adopted.

### ELECTION TO THE PANEL FOR THE CENTRAL ADVISORY COUNCIL FOR RAILWAYS.

THE HONOURABLE THE PRESIDENT: I am now in a position to announce the result of yesterday's election to the panel of 8 Members from which 6 Members are to be selected to serve on the Central Advisory Council for Railways. The election resulted as follows:—

The Honourable Dr. Sir Deva Prasad Sarvadhikary.

The Honourable Sir Arthur Froom.

The Honourable Mr. J. W. A. Bell.

The Honourable Rai Bahadur Lala Ram Saran Das.

The Honourable Haji Chaudhuri Muhammad Ismail Khan.

The Honourable Mr. Phiroze C. Sethna.

The Honourable Sir Dinshaw Wacha; and

The Honourable Lala Sukhbir Sinha.

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### STATEMENT OF BUSINESS.

THE HONOURABLE THE PRESIDENT: Has the Honourable the Leader of the House any announcement to make regarding the business of the House?

THE HONOURABLE SIR NARASIMHA SARMA (Law Member): At the meeting of this Council for official business on Tuesday, the 3rd February, motions are to be made that the Bill to amend the Indian Merchant Shipping Act for a certain purpose, as passed by the Legislative Assembly, be taken into consideration and passed; and I propose to move the motion standing in my name for leave to amend the Standing Orders of the Council of State in connection with the separate presentation of the Railway Budget.

THE HONOURABLE THE PRESIDENT: In view of the statement just made I must adjourn the Council till Tuesday, the 3rd February, at Eleven of the Clock in the morning.

The Council then adjourned till Eleven of the Clock on Tuesday, the 3rd February, 1925.

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