

# *Museum*

Vol XXXIV, n° 4, 1982

## **Festival of India in London**

# ***museum***

Vol. XXXIV, No. 4, 1982

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*Vasna*, Museum of Mankind, London. The kitchen at the rear of the weaver's house. No attempt was made to deny the intrusion of contemporary elements into the repertoire of kitchen equipment, although one visitor flatly remarked that an aluminium grater of 'modern' design, brought from Gujarat along with the rest of the artefacts in the exhibition, should not be shown. Keeping food samples fresh in the exhibition posed practical problems but these were overcome with experience. From time to time, cow-dung was burned behind the scenes and the smoke entered the kitchen through the hearth. This aroma was one of the most distinctively authentic effects of the whole exhibition. The idea of museum staff going to such lengths in the interests of realism captured the imagination (or aroused the disbelief) of those who came to hear of it! [Photo: Museum of Mankind.]

## By way of presentation...

This issue was to have been devoted to the underwater cultural heritage. But for a number of reasons we have decided to turn it into a mixed, rather than a thematic, issue.

One of these has been a desire to present, in the pages that follow, a topical dossier on the Festival of India organized in the United Kingdom this year. Essentially a series of exhibitions in the museums of London, this festival has been innovating, eminently successful and truly challenging in terms of international exchange.

The transformation has also given us the chance to dip into *Museum's* files, which are well lined with excellent articles, both solicited and unsolicited, mainly unrelated to a particular theme but which report on important achievements or events in the museum field. An unbroken succession of thematic issues would make it next to impossible to share this material with our readers. Already in 1982 Nos. 1 and 2 have been entirely thematic, and No. 3 largely so, while in 1983 No. 1 will be devoted to the underwater heritage, No. 3 to museums and ethnography, and No. 4 to museology in Hungary.

The 'Museum Notes' section is topical as well. ICOM's recent conference entitled 'Museum Programming: From Methodology to Reality' (sponsored by Unesco and held at Unesco Headquarters from 28 to 30 June 1982) focused attention on the many aspects of museum planning, renovation and organization that are subsumed nowadays under the jargon term of 'museum programming'. Like the proverbial Mr Jourdain, the museums and museum people represented in these four articles have no doubt been 'programming' all their lives.

Conservation as a problem area is also very much to the fore these days. In the 'Opinion' section we are happy to publish the forthright views of two grand ladies of the museum profession, continuing a debate that was substantially reflected in the first issue of the year.

As to 'Return and Restitution of Cultural Property', New Zealand is not merely a 'holding' country in relation to the South Pacific. It is a 'requesting' country too, as dramatically shown by the complex and unusual case of the Taranaki Panels. The initial High Court judgement in the United Kingdom has set a precedent with respect to illicit traffic. In deciding that New Zealand's cultural heritage legislation should be enforceable in the United Kingdom Mr Justice Staughton stated that 'we should respect the national heritage of other countries by according both recognition and enforcement to their laws which affected the title to property remaining in their territory'.<sup>1</sup>

Would such a judgement have been given a decade ago?

1. At the time this issue was going to press we learned that the Court of Appeal in the United Kingdom had come down against New Zealand's position. But the Government of New Zealand announced in early August that it would now appeal to the House of Lords in pursuit of its claim. (See also article, on page 256.)

# FESTIVAL OF INDIA

*In the first article of this dossier on the Festival of India, held in London from March to November 1982, Dr Kapila Vatsyayan, distinguished Indian historian of art and the dance, summarizes the basic ideas and material on which a central group of five exhibitions was based. The author herself planted the seed ideas that blossomed into the 'mighty tree', which the nine-month-long series of exhibitions was to become. This was the case above all with respect to the exhibition entitled In the Image of Man, which proved to be a first-time experience through its concept and presentation. Two articles by British-based partners (though both are Australian) in the project, in the collection of the objects and their display respectively, are therefore devoted to this novel exhibition. The festival's exhibitions as a whole are first briefly surveyed by the Editor; this article is based largely on interviews and discussions with exhibition organizers in London.*

Kapila Vatsyayan

## *India presented in its own terms*



The Festival of India came to fruition through an interesting and meandering journey. The first initiatives came from British scholars and museum directors, who were keen to repeat and outshine a major exhibition on Indian art held in 1947/48 at Burlington House. This was the first presentation of Indian art to take place after India and the United Kingdom had parted company and new bridges of communication between two independent sovereign states were being established. The Burlington House exhibition was significant precisely because of this historical moment but also because of the number and quality of the objects exhibited which, upon their return to India, became the nucleus of the collections of the new National Museum. It was natural for British and Indian scholars to look back on this landmark and to hope for another one thirty-three years later. The idea grew slowly into a mighty tree.

Rather than a grandiose plan on paper, to be executed through impersonal modalities, the festival has involved informal discussions, the pooling of ideas, interaction amongst scholars in specific disciplines and amongst Indian and British scholars across disciplines. Two things were clear from the outset. Both British and Indian scholars and museologists were anxious to get away from mere chronology and history in their presentation of Indian civilization. They were more concerned with promoting a new understanding of the continuity and change, the unity and plurality of Indian culture, its ability to carry forward the India of the past into the present and the future. Secondly, it was not simply a question of the British making a request and Indians responding. Rather, the festival was a joint exploration of Indian reality and its multi-faceted expressions, both artistic and scientific.

As a first step, there were many exchanges of visits between India and the United Kingdom. Thus in 1979 several discussions in London were held between Indian museologists and organizers and their British colleagues in London, both individually and collectively. Even at the initial stages the institutions which were interested in participating in the Festival of India included the British Museum, the British Library, the Indian Office Library and Records, the Royal India Society, the Commonwealth Institute, the Victoria and Albert Museum, the Museum of Mankind, the Science Museum, the Museum of Natural History, the Museum of Shipping, the Hayward Gallery and the Royal Academy of Arts.

# IN LONDON

I had talks with the directors of these institutions as also with many university scholars. As a result of these discussions, it was decided not to restrict the festival to a presentation of Indian art emphasizing ancient India but to underline Indian civilization as a whole, with the idea of *continuity and change* as the central theme. Each exhibition was envisaged as a contribution to a cohesive vision both in time and space. It was agreed that there was no point in restricting any presentation to either a religion or a philosophical strand, or for that matter, a specific period of Indian history. There would have to be a judicious balance between the ancient and the contemporary, the traditional and the modern, the scientific and the artistic, the intellectual and the manual. Many problems arose but through a most engaging and constructive series of dialogues a coherent set of exhibitions were planned, each one interlocked with the other.

## *In the Image of Man*

*In the Image of Man* at the Hayward Gallery was to be the artistic core of the festival. It would show the great achievements of Indian art. Some scholars were keen to present a view of Hindu-Buddhist India as distinguished from the Islamic component. Others were equally vehement in pointing out that there was an identifiable quality common to all streams and strands of religious—and secular—art in India. The exhibition could only be meaningful if it were *thematically* conceived, discarding chronology and pure historical presentation. After a series of discussions and a gradual understanding of the respective points of view it was clear that both British and Indian scholars could look at India through the shared world vision and the motifs of the various artistic traditions.<sup>1</sup>

An agreement ultimately emerged that the exhibition would revolve around the fundamentals of the Indian world-view. These include in particular the principles of unity and diversity, the interdependence and interconnections of Man and Nature and the perception of the universe in its juxtaposition of stillness and flux. In presentation, it was also agreed that the objects would be grouped together around a number of such principles.<sup>2</sup>

Nearly 200 sculptures and 135 miniature paintings were finally included. Having mentioned our thematic conception it would be useful briefly to examine the grouping of the objects in the different galleries and in a logical sequence from start to finish.

The exhibition opened with 'The Natural World', the stones that emerged from the primeval waters, ovoid pebbles and spheres known as *bānalingas* and *śālagramas*, and a single painting of the *anda*, or cosmic egg. A section was devoted to the major artistic motifs inspired by vegetative forms, especially the lotus. Closely linked to water and plants are the snakes and reptiles; they represent an important moment of transition as intuitively grasped by the ancient seers and the coiled and intertwined snake recurs often in Indian art. A further, dramatic moment of biological mutation came when the reptiles acquired wings and became creatures of the sky, followed by the emergence of the animals. A selection of the fantastic images inspired by the Indian vision of the processes was chosen for the show.

The following section, 'The Abundance of Life', contained masterpieces of sculpture evoking fertility, particularly the mother goddesses and the female figures, or *yakshis*, who culminate in the river goddesses, Gangā, Yamunā and Sarasvatī. Although the female principle was fundamental to this eternal susten-

(Opposite page and below.)

*In the Image of Man*. Shiva and consort, Chola period, eleventh century. 108 cm and 93 cm high respectively. These exquisite pieces have never before been shown in Europe. Thanjavur Art Gallery, Thanjavur, 86/87.

[Photo: © The Arts Council of Great Britain.]



1. On the British side an initial list was compiled by art historians Dalu Jones and George Michell. However, both the concept and the list underwent transformation in India, where C. Sivaramamurti, Dr N. R. Banerjee and the author worked on the initial ideas. The National Museum was responsible for the collection of the objects from different museums and collections in India.

2. The thematic option was not understood and appreciated by all visitors. Some art historians and museum professionals were among those who found it less than clear, even somewhat confusing (see Grace Morley's comments on page 230 — Ed.).

## Kapila Vatsyayan

Art historian, Sanskritist and dance historian. Has been adviser to the Government of India on Cultural Affairs for over twenty-five years. Now heads the Department of Culture, Government of India, responsible for national museums, archives, libraries and academies of the arts, etc. Has conceived and compiled many art exhibitions sent abroad, particularly *5,000 Years of Indian Art* seen in Europe in 1961/62. Author of several definitive works including *Classical Indian Dance in Literature and the Arts*, *Dance in Indian Paintings*, *Gita Govinda and the Artistic Traditions*. Recipient of the Jawaharlal Nehru Fellowship. D. Litt. Honoris Causa. Has been visiting Professor of Art, University of Pennsylvania, and is the Vice-chairman of the National Academy of Dance Drama and Music.

ance, to *prakriti*, or nature in its manifold aspects, creation required the male principle, or *purusha*. The fusion of the two is basic to Indian art and of course had to be depicted here.

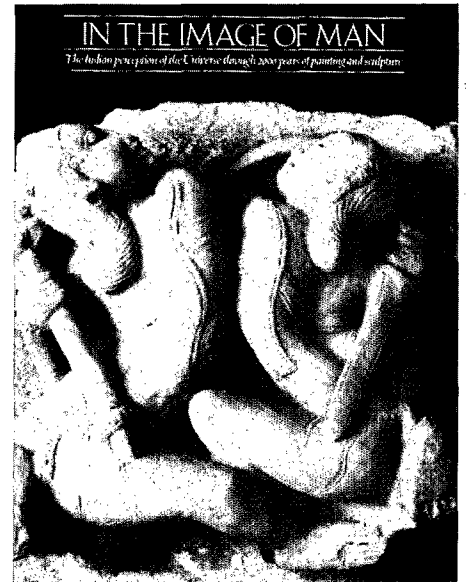
In 'Man in the Cosmos' we wanted to explore man's orientation in the universe, beginning with his conceptions of space and its constituent elements, leading up to his view of himself and his place in society, in 'The Four Goals of Life'. The goals of *dharmā* (sacred law), *artha* (polity, including material pursuits and the acquisition of wealth) and *kama* (pleasure) as exemplified in scriptural representation and in the daily life of various groups in society were given tangible expression. The exhibition continued by illustrating 'Life at Court', drawing on miniatures from the courts of both Hindu and Muslim rulers which depicted many aspects of daily life, aristocratic, artistic and plebeian.

The presentation of the imagery relating to the fourth goal, *moksha* (liberation, release), drew on the doctrines of Hinduism, Jainism and Buddhism alike, including Islam.

It returned to the underlying spiritual quest with an exploration of 'Devotion' through the representations of the temple and the mosque, of religious ceremony, in the lives of ascetics and saints, in the discipline of yoga, in the intensity of *bhakti*, and the Sufic paths of ecstasy. The theme of 'Enlighten-

*In the Image of Man*, Hayward Gallery, 25 March to 13 June 1982. Catalogue cover illustrated by a Chandella period sculpture of celestial warriors, eleventh century A.D. 33 cm high. Archaeological Museum, Khajuraho, 1821.

[Photo: © The Arts Council of Great Britain.]



*In the Image of Man*. Inspiration from trees and foliage in 'The Natural World'. Palm-leaf capital of the Pre-Kushāna period, third to first century B.C. 80 cm high. State Museum, Lucknow, J. 584.

[Photo: © The Arts Council of Great Britain.]





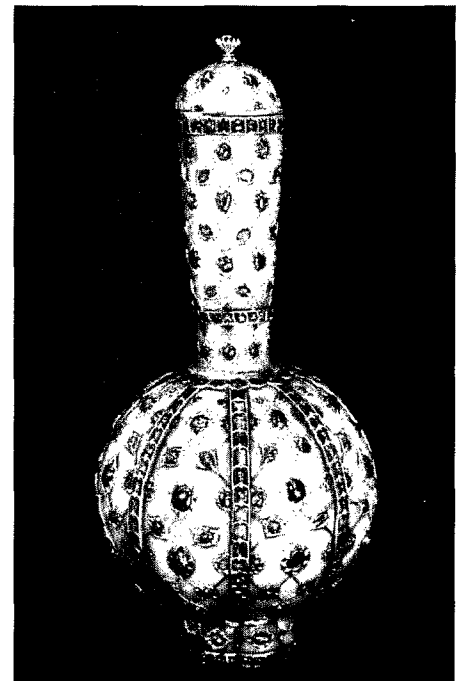
ment' could, of course, be most richly portrayed through the imagery of the Buddha—his life, meditation, salvation and compassion—and also included the Jain cosmography.

We wanted the exhibition to culminate on the themes which dominate the life of the Hindu in the persons of the great cult-gods, Vishnu and Shiva. The mythology and iconography of both gods encapsulate all the fundamental ideas whose parallel development and manifestations were shown earlier. Vishnu ensures the stability of the universe and his many forms—particularly Krishna and Rama—have inspired some of the most powerful sculptural and pictorial evocations. So too with Shiva, together with his variously identified consort—the Goddess—culminating in that most fundamental and most well-known figure in Hindu iconography, Shiva Nataraja, Lord of the Dance. That dance 'takes place within man, in the shape of spiritually liberated man, who is co-extensive with the measured rhythms of the universe'.

### *The Indian Heritage*

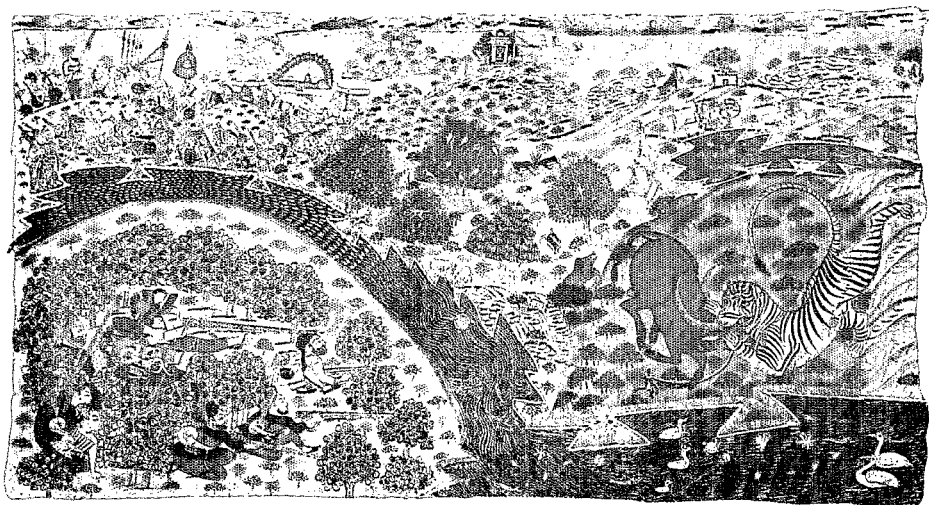
*The Indian Heritage*. Shah Jahan as a prince. Mughal, c. 1616/17. VAM: IM 14-1925. [Photo: © Victoria and Albert Museum.]

A logical follow-up to this comprehensive exhibition was *The Indian Heritage* presented at the Victoria and Albert Museum from 21 April to 15 August



*The Indian Heritage*. Bottle with lid. Nephrite jade mounted with gold and set with rubies and emeralds. Mughal, early eighteenth century. Private collection. [Photo: © Victoria and Albert Museum.]

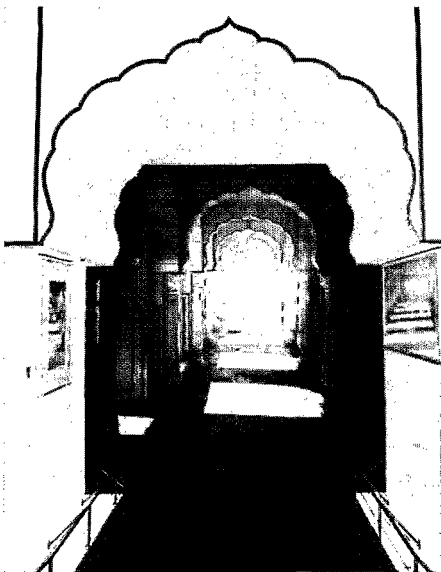
*In the Image of Man.* Rajput hunt miniature *Thakur Akshay Singh Hunting* (c. 1810), 23×44 cm. Hyderabad, Jagdish and Kamla Mittal Museum of Indian Art.  
[Photo: The Arts Council of Great Britain.]



*In the Image of Man.* Mughal miniature of nature observed: *The Bears in the Burning Sun* by Shankar, 1596. Varanasi, Bharat Kala Bhavan Collection.  
[Photo: The Arts Council of Great Britain.]



*The Indian Heritage.* Tile in *cuerda seca* technique. Lahore, c. 1645. VAM: 25-1887 (1S).  
[Photo: © Victoria and Albert Museum.]



*The Indian Heritage.* The architectural setting of the Mughal court re-created. [Photo: © Victoria and Albert Museum.]

1982. This show concentrated in fact on life at the courts of the Mughal Emperors. Loans from India, Europe and the United States complemented the Victoria and Albert Museum's own collections and over 500 objects were put on display.

The exhibition's aim was to survey the decorative arts of the Mughal and Rajput courts from the sixteenth to the nineteenth centuries in their historical and social context. The main focus of artistic patronage during this period was the Mughal court. Urban crafts and sumptuary arts contributed to the magnificence and grandeur which served as a model for the organization of courtly life in the subordinate Hindu and Muslim kingdoms and became legendary in Europe at the time. The exhibition would recreate the architectural setting of court life, revealing motifs shared by architecture and decorative arts alike and depicting the court itself as a setting for the imperial presence. Royal activities such as administration, warfare, hunting, patronage of learning and the arts were illustrated, in each case by artefacts and paintings. The theme of royal patronage inspired a section depicting the relations between architect and patron, the techniques and organization of the crafts, including the commercial networks for their distribution. Examples of craftwork were displayed so as to show their chronological and decorative evolution within individual classes. During the eighteenth and nineteenth centuries, for instance, the Indian rulers began to emulate European taste, with very engagingly bizarre results! Finally, the exhibition charted the final stages of princely patronage before the indigenous crafts collapsed under the onslaught of foreign competition.

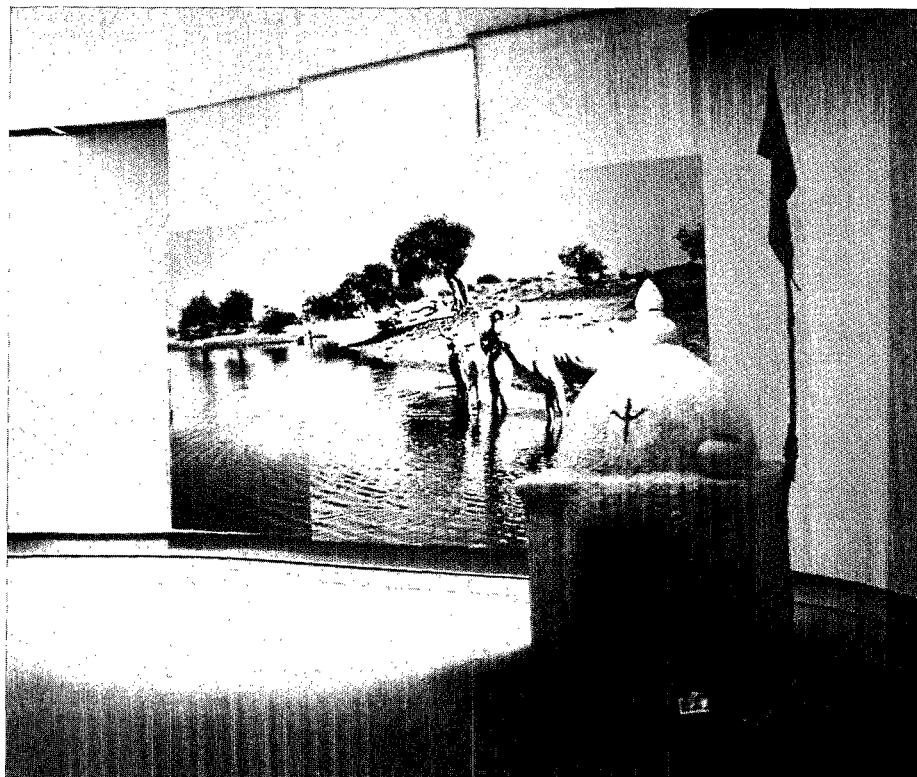
### *The permanence of rural India*

*From Village to City in Ancient India*, mounted by Robert Knox at the British Museum from 23 April to 5 September 1982, was conceived as an exhibition of pre- and proto-history, drawing upon the most recent Indian excavations and focusing on the great periods of urbanization in India and the rural cultures. We agreed that not only was it impossible to think of Indian civilization as a progressive development from rural to urban but that it was also necessary to recognize its alternating and often concurrent rhythms of urban

*Vasna*, Museum of Mankind.

A small temple, bearing in red *kumkum* powder the trident sign of Shiva, but dedicated mainly to Amba, one of the popular mother goddesses of India, whose image is moulded and painted on a plaster plaque inside. Among the many visitors to the exhibition from the resident Indian communities of London and elsewhere, some paid their respects to the goddess and offered coins. One devotee of Amba left in front of the temple a small piece of printed devotional literature. As often as possible, sticks of incense were lighted and allowed to smoulder inside the temple, pervading it with a characteristic aroma. Photographs created the illusion of open space near the tank and temple, on the outskirts of the village. Though merely a token of the real surroundings of a village, it provided a zone in which visitors could spread out to see the bullock-cart, agricultural equipment, tree and built environment of the exhibition from a reasonable distance. Children in school parties could here lie about on the floor sketching the cart or completing work-sheets.

[Photo: Museum of Mankind.]





*Vasna*, Museum of Mankind.

A street scene in the potters' quarter. The door on the right is a plaster copy of the entrance door to the weaver's house and was displayed in this position, closed and spotlighted, to reveal the ornateness of the carving. The juxtaposition of the embroidered *toran* and twisted-wire 'steering-column' toy, used by village children, suspended beside the door, suggests the easy compatibility, at the level of daily life, of objects whose respective associations with traditional, socially biased rules of hospitality, and with industrial technology, are increasingly in conflict. In this part of Gujarat, as elsewhere, potters are usually assisted by their wives and children. This social character of their work is illustrated in the photographs, which also explain in visual terms the way the potter's wheel is used. The pictures extend the variety of settings in which pot-making can be visualized by the visitor, compensating for the restricted size of the gallery.

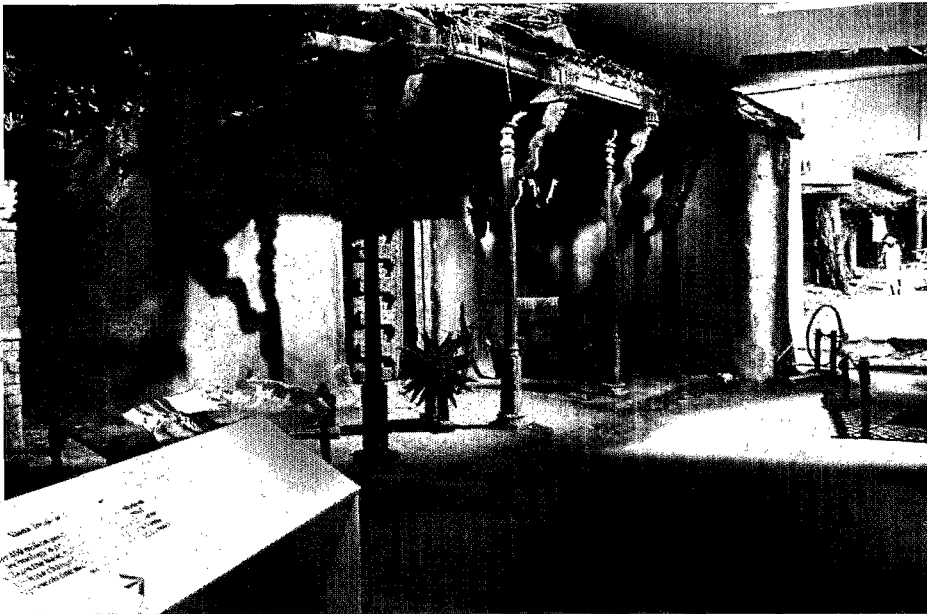
[Photo: Museum of Mankind.]

and rural culture. Logically, the scope of the exhibition had to extend from the neolithic period—showing farming and animal husbandry in the sixth millennium B.C.—through the urban phase of copper/bronze and iron to the development of art and architecture and religious institutions and the building of vast university complexes such as those of Taxila and Nalanda.

The exhibition comprised over a hundred objects including potsherds, pottery, terracottas, beads and other valuable archaeological evidence from recent excavations. Some of the objects were on show for the first time. The items were collected by the Archaeological Survey of India, working in close collaboration with British and Indian archaeologists, particularly Robert Knox on the British side and J. P. Joshi and B. K. Thapar in India.

Another exhibition called *Vasna* was planned after talks with Dr Brian Durrans of the Museum of Mankind. It was agreed that the Museum of Mankind should produce a complement to the preceding exhibition. A contemporary Indian village presents continuities of the Indian tradition which can be traced back many millennia. The archaeological finds in the British Museum have their contemporary counterparts in the living traditions of villages throughout the subcontinent.

It was interesting to see that Dr Durrans had a concept of an absolute abstract unified Indian village before he visited India. However, after a first-hand experience of rural life and after discussions with Indian counterparts, we saw that there could be no such thing as a 'model' Indian village. Although continuities were characteristic, regional localization was equally so. The village presented had to correspond to a specific geographical location. Through



*Vasna*, Museum of Mankind. The courtyard and verandah in the weavers' quarter. Strong 'outside' light contrasted with interior shade, emphasizing the functional logic of traditional architecture, while the carved wooden columns, beams and brackets, and the elaborate, welcoming *toran* suspended over the door, indicated the continuing importance of aesthetic factors in village life. To help limit relative humidity the heat from the lights was isolated as far as possible above a false ceiling and extracted by fans. Inside the reconstructed house, a real cow-dung floor would be worn out too quickly by visitors' shoes, so a synthetic substitute was used. Likewise, the door threshold, separating 'inside' from 'outside' and, symbolically, the joint family from wider circles of kin and non-kin, had to be kept very close to floor level so that visitors would not trip over it. The wall-surfaces were 'weathered', but for practical reasons were of painted and textured plaster rather than cow-dung, while a veneer of bricks, the courses sagging in places like they do in real walls, added variety to the appearance of the buildings which echo features shown in giant suspended photographs at the closed end of the courtyard.

[Photo: Museum of Mankind.]

very close collaboration between Dr Durrans and Shri Haku Shah, Curator of the Tribal Museum in Ahmedabad, Gujarat, a result was arrived at that would not have been conceivable if worked on by only one of the sides involved. A painter and sculptor dedicated to tribal and village Indian art and crafts, Haku Shah brought to this co-operation an impressive depth of experience and involvement. *Vasna* is thus the culminant expression of both the thematic unity which runs through all the exhibitions and the interaction between Indian and British specialists.<sup>3</sup>

### *Close interaction at all levels*

*The Art of the Book in India* shown at The British Library (16 April to 1 August 1982) further reinforced the continuity of tradition and the variety of textual and pictorial materials available. The exhibition ranged from copper plates, and palm-leaf manuscripts to paper manuscripts both illustrated and unillustrated. Nearly 200 manuscripts drawn from British and Indian collections were presented.<sup>4</sup> The initial list of these treasures was drawn up by J. P. Losty of the British Library, who organized the exhibition. There followed a period of dialogue between the author and Mr Losty with respect to both the concept and the items chosen.

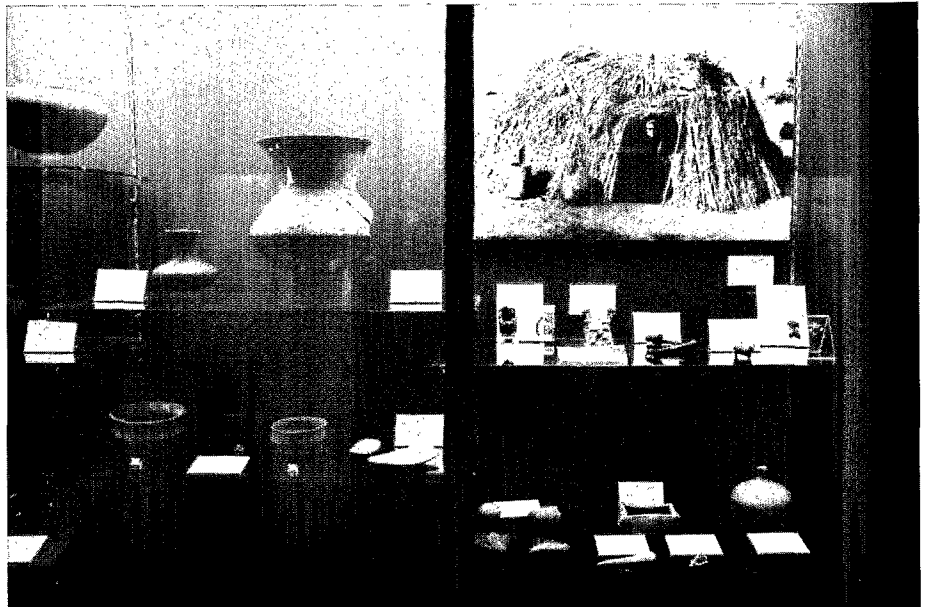
These five exhibitions were planned and thematically developed in India and the United Kingdom right from the start. In each case there was the closest interaction at the level of conception, programming, management and execution between scholars, museologists, administrators, airline personnel and a host of others in both countries.

3. A publication called *India Past into Present* is devoted to both *From Village to City in Ancient India* and *Vasna*. It was written by Dr Robert Knox and Dr Brian Durrans and published by British Museum Publications Ltd, 1982. As Dr Knox emphasizes in his introduction to the first section, 'it is only through exploration and excavation of ancient sites that anything is known of the life of the most ancient peoples of the subcontinent.'

'During later periods when the foundations of the great literature of ancient India were laid there are textual sources which tell us a great deal about life in cities and villages. At the same time, however, archaeological data highlights the general picture of settled life provided by the texts, offers concrete evidence for developments

*From Village to City in Ancient India*, British Museum. Pottery, stone tools, copper objects from the chalcolithic site of Inamgaon in the Deccan are seen in the context of a photograph of a modern pit-house, not unlike structures excavated at the site.

[Photo: by permission of the Trustees of the British Museum.]



often only hinted at, and yields examples of material culture inaccessible on the printed page or from a manuscript. Unlike China or other great ancient cultures, India does not have a tradition of precise historical study: information about everyday life comes usually only incidentally to the statement of religious or philosophical principles and legal or political discussion. The historical facts of ancient India have been gathered together largely through the efforts of scholars who, during the last two centuries, have concentrated on the examination of the physical remains of ancient India. The study of ancient technology, architecture, inscriptions, coinage, town planning and art have led to the painting of a fairly clear background to the great events of the past as they have affected India and her neighbours. In concentrating on a small number of areas and sites to illustrate the various stages that emerge a general impression of the full picture is evoked.' Dr Durrans talked to *Museum* and placed the *Vasna* presentation in the context of the changing perspectives of ethnographic museums in general, which seek to extend the range of information imparted to the public (as already exemplified in the *Nomad and City* exhibition during the World of Islam Festival in 1976; see *Museum*, Vol. XXX, No. 1, pp. 23–8). The 'film set' appearance of a reconstituted village cross-section was deceptively simple; in fact a very considerable cost and amount of work was involved. Dr Durrans explained, however, that in his eyes the 'reconstruction' aspect was much less significant methodologically than the interest focused on the living environment of 'ordinary folk':

'I wanted to show as different a sort of material as possible from what was being shown elsewhere in the festival: highly sophisticated art objects of one sort or another. I wanted not village art—a kind of token of village life—but material which would actually be used in villages including things of new, factory origin. It would be impossible to show this kind of domestic material culture behind glass so it was obvious that we would need to create the right environment. Yet the material we got obviously included objects that were naturally artistic such as carved woodwork; we kept them because they are what you do find. English visitors were surprised that such beautiful objects could be found even in a humble Indian home. Making this point was not an initial aim or key message but became one of the dominant features that imposed itself upon us... I should make it quite clear that there is no place actually called Vasna; our village is based on the combined characteristics of several villages in one region of

Gujarat, chosen for pragmatic and logistic reasons... Haku Shah was our obvious contact there and shared right from the beginning our view of the wider context. He actually collected the skeleton 'shopping list' of objects in Gujarat and also—and this has made a really profound difference—used his own knowledge and initiative in finding things that we would never have obtained otherwise. While it was not possible to involve him in the final mounting of the exhibition we were able to organize a seminar ahead of time and get valuable advice on many aspects, small but extremely important contributions, e.g. cigarette packets, newspapers. Of course we did have one atypical reaction to all this from one woman who asked "Why should we come in to see something that's grubby?"

'An interesting display problem arose in revealing in a relatively limited area the contrast between closed space and open expanse characteristic of the village habitat. The designer's original concept gave a lot of space to the latter but it was essential to show the domestic interiors, etc., not only to position our objects correctly but also to indicate, particularly for students, the specific meaning domestic space has in these villages. Nevertheless, there was still an unusually open, uncluttered area near the small shrine, which I was worried about because there were so many other objects I wanted desperately to put into the show. But the designer thought it would be good to try to create the contrast between open and closed space... We get an enormous bottleneck in the house, especially when school groups visit the exhibit, and there was no way around that problem. But once they get outside it is possible for people to spread out a bit and the kids can lie down on the floor and draw and so forth.'

4. It includes extremely valuable works such as the *Bustan-e Sadi* of the Sultanate period written at Mandu in A.D. 1500–02 for the royal treasures of Nasir Shah Khalji of Malwa, the *Kbizr Khani Duval Rami* of Amir Khusrav dated 1568, the *Mandu Kalpasutra* of 1439 (all from the National Museum in New Delhi); the illustrated copy of the *Aranyakaparvan* dated 1516 from the Asiatic Society of Bombay; the illustrated manuscript of the *Bhagavata Purana* dated 1648 from the Bhandarkar Oriental Research Institute, Poona; an illustrated manuscript of the *Ramayana (Aranyakanda)* dated 1652 from the Rajasthan Oriental Research Institute, Udaipur; the illustrated *Hastividyamava* of Sukumar Barkath dated 1734 from the Department of Historical and Antiquarian Studies, Guahati; and the *Gita Govinda* on palm leaves in the shape of a rosary from the State Museum, Orissa.

## *The Festival of India: its import and perspectives*

The Festival of India's nineteen exhibitions and many accompanying performances, lectures and seminars were the major cultural events in London in 1982. Museologically significant for many reasons, these exhibitions are likely to have a lasting impact on museum life there and in India as well, particularly in terms of the professional exchange and co-operation that could grow out of them.

In India, the festival was conceived by scholars and museum professionals as the most ambitious projection of their civilization ever made in the context of international museum exchange. The sheer effort and creativeness deployed so as to

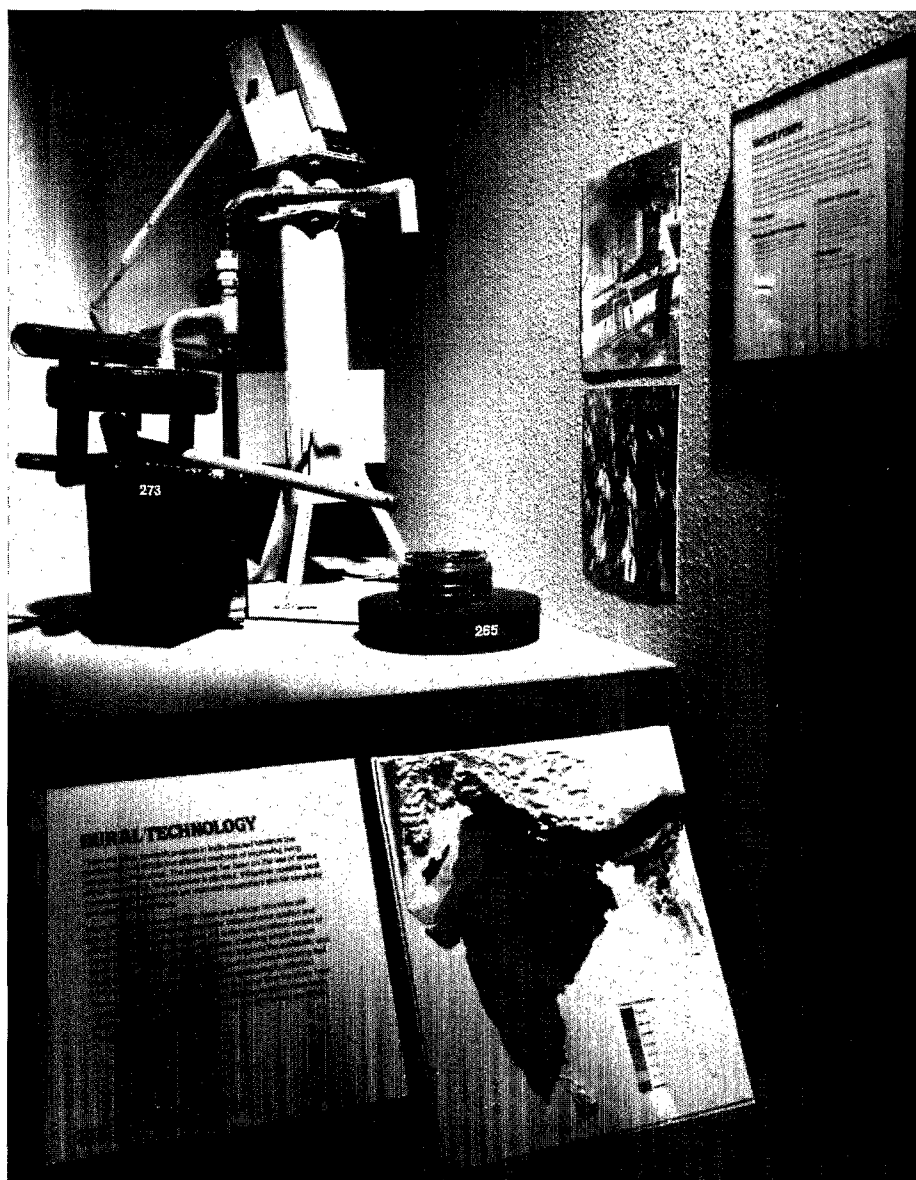
fulfil this ambition have proved to be truly remarkable.

In the United Kingdom, new, unsuspected opportunities and challenges were offered to specialists of Indian history, art and culture, to exhibition designers and others involved in the planning and logistics of the undertaking. The festival exhibitions required original and accommodating forms of dialogue and exhibition management with Indian counterparts whose aims were specific and demanding, and who knew very well what sort of presentation they did or did not want. London's museums were also able to show considerable collections of first-class Indian material—much of this for the first time—together with many objects brought specially from India itself. Many of these objects were interpreted and understood in new ways.

The Festival of India has attracted more attention in British cultural circles and in the media than any other cultural exchange enterprise in recent times. Understandably so, for both its scope, and its political, economic and social implications have been unprecedented. Inaugurated by the Prime Ministers of the two countries, the festival has benefited from political patronage and support at the highest level.<sup>1</sup> Industrial and commercial interests on both sides have also appreciated fully its public-relations potential. For the immigrant Indian community in the United Kingdom the festival has been a great source of pride in its culture of origin. The younger generation among these Britons of Indian origin have been offered a discovery—sometimes disturbing—of their cultural roots. Other United Kingdom Indians have been unhappy either with the choice of

*Science in India.* Pages from India's long and complex history of science shown at the Science Museum.

[Photo: Science Museum].



1. Early in 1981 Mrs Thatcher and Mrs Gandhi agreed to be joint patrons of the festival. In the United Kingdom Sir Michael Walker, former British High Commissioner in India, was appointed Chairman of the Festival Trust, a body made up of persons distinguished in the arts, public life and industry. The United Kingdom Committee directly involved in organizing the festival was composed of scholars, administrators and museologists. In India, Dr Pupul Jayakar, a pioneer in the movement to preserve and develop India's rural arts and crafts, was appointed Chairman of an Advisory Committee, a body to which considerable power and responsibility were in fact entrusted.



*India and Britain.* The wheel has come full circle: the exhibition's concluding section shows cross-cultural influences and the role of Indians in the United Kingdom.

[Photo: Commonwealth Institute.]



*Design in India.* The history and practice of design in India.

[Photo: Commonwealth Institute.]



cultural material, in which they feel they should have been involved, or with the fact that Indian culture in the United Kingdom, an important factor in the new ethnic mix that is emerging in that country, has received no attention. Organizers on both sides have had little difficulty in refuting both claims. But these reactions deserve mention nevertheless for they are testimony to the way the festival has made news, has concerned people, bringing museums and museum professionals tantalizingly near to that central relevance in contemporary life to which they so ardently aspire.

### *Complete coverage for an age-old continuity*

*In the Image of Man*, at the Hayward Gallery from 25 March to 13 June 1982 was clearly the centrepiece of the festival. It was among the five main exhibitions conceived jointly in India and the United Kingdom, as described in the previous article by Dr Kapila Vatsyayan. The concept of this exhibition, subtitled, *The Indian Perception of the Universe through 2,000 years of Painting and Sculpture*, was no doubt the most innovatory and ambitious. Its mounting proved to be the most complex as well, not just because of its size, but also because of the particular approaches to selection and display that the new way of interpreting Indian civilization required. *Museum* therefore asked Dr George Michell, who played a major role in selecting the pieces and organizing

the show in London, as well as Ross Feller, the designer, to discuss with us some of the solutions they adopted, not alone, of course, but in constant interaction with Dr Vatsyayan herself and the organizers from the Arts Council of Great Britain, which mounted the show.<sup>2</sup>

Dr Vatsyayan's article described how the British Museum's *From Village to City in Ancient India*, which presented a rich harvest of contemporary Indian archaeology still unknown to many Indians (let alone the public outside India), also fitted in with the vision of Indian reality the festival's conceptors wished to project. She also brought into this framework the exhibition called *Vasna* (which opened on 10 April 1982), the Museum of Mankind's superb re-creation of an Indian village, and the British Library's *The Art of the Book in India* (16 April to 1 August 1982), which explored Indian concepts governing book materials and illustration. Finally, at the Victoria and Albert Museum the sumptuous display of *The Indian Heritage* (21 April to 15 August 1982), subtitled *Court Life and Arts under Mughal Rule*, explored the final, aristocratic flowering of craft traditions that went back to the origins of Hindu culture and combined them with the great decorative traditions of Islam.

*India Observed* (26 April to 4 July 1982) also at the Victoria and Albert Museum, presented fascinating and haunting views of Indian landscapes and peoples drawn or painted by British artists before and during colonial rule in

India. The Tate Gallery presented *Modern Indian Artists* (7 April to 23 May 1982): three contemporary painters—M. F. Hussain, Bhupen Khakhar and K. G. Subramanyam—together with three artists of the earlier twentieth century, Rabindranath Tagore, Jamini Roy and Amrita Sher-Gil. The catalogue was written by Geeta Kapur, a well-known art critic in Delhi. The Royal Academy of Arts presented *Contemporary Art from India* (18 September to 31 October 1982) consisting mainly of paintings but including drawings and sculpture representing the artistic creativity of the last three decades. *An Eye for India* was a small but evocative exhibition of photographs by four Indian and four British photographers shown in a lobby of the National Theatre (31 May to 3 July 1982). Sponsored entirely by Swaraj Paul, a well-known Indian industrialist in the United Kingdom, the exhibition, *Nehru: Architect of Modern India, Champion of World Liberty*, was not only a biographical evocation of India's first Prime Minister but also aimed to be the nucleus of a planned Nehru Centre 'to promote better understanding between the peoples of Great

2. We are particularly grateful to Miss Catherine Lampert of the Arts Council of Great Britain, Exhibition Officer in charge of *In the Image of Man*, for the assistance she so graciously provided in completing our documentation on this particular exhibition as well as others in the festival. The Festival of India Office directed by Stanley Hodgson also helped to obtain photographs for *Museum*.

Britain and India'. The commercial sector was also represented by a *See India* show at Selfridge's department store (23 March to 29 May 1982), sponsored by Air India, Indian Airlines and the official Indian tourism development agencies. It sought to 'recreate some of the flavour of India and give a foretaste of the excitement, variety and beauty to be found in that exceptional country'.

A succinct but revealing historical vision of science and technology in India was provided by *Science in India* at the Science Museum (25 March to 1 August 1982) organized in close co-operation with the Department of Science and Technology in New Delhi and with four commercial sponsors in the United Kingdom: British Aerospace, Davy McKee International, Northern Engineering Industries Ltd and Standard Chartered Bank Ltd. Indigenous systems of mathematics and medicine were explored, together with subsequent developments under Mughal and British influence and the contributions of Indians to the scientific mainstream in the twentieth century. Contemporary Indian space research and

communications technology, nuclear power, agricultural technology, transport and medicine were also shown, although perhaps not so effectively.

The Commonwealth Institute, faithful to its role in promoting cultural exchange throughout the Commonwealth, made a major contribution to the festival, with five exhibitions and a continuous programme of performances, lectures, conferences and debates. *Sringar—A Pageant of Indian Costume*, designed by the Indian National Institute of Design and sponsored by Air India, was shown from 25 March to 18 April. The National Institute of Design's presentation of *Design in India* followed (13 April to 23 May), together with *Craftsmen at Work*, an exhibition of the crafts of Bengal and Eastern India prepared by the Crafts Council of West Bengal and featuring the presence of eight master craftsmen demonstrating their skills to the visitor. *Teaching About India* (26–28 May) was the first exhibition in the United Kingdom devoted solely to teaching materials for use in school projects in India. *Indian Books*, an exhibition of

On public view for the first time, the India Office Library and Records' water-colour by Sir Charles d'Oyly (c. 1820) of Hindus celebrating the last rites of the Durga Puja festival.

[Photo: Commonwealth Institute.]



*India and Britain* was very much more than a show of historic exhibits. The young designers, Lynne Rossington and Paul Thornton-Allan, made sure that a visit to the exhibition would be a voyage of discovery. The first section of the exhibition was set in the London of the 1600s, home of the East India Company. Here was seen a re-creation of part of the Court Room of the Company with some of its original furniture and the ballot box in which the directors cast their votes, as well as paintings and models of the East Indiamen who carried the merchant-adventurers to India. Ascending a staircase, visitors experienced some of the sights and sounds of the four-month voyage when storms, pirates, enemy ships and illness were hazards to be avoided or overcome. On entering the main exhibition space visitors caught their first glimpse of India, a waterside scene at Surat, with cases and bales of goods piled up ready for the long journey home. The India of the early adventurers was one of Mughal splendour: a lifesize model of a caparisoned elephant provided a glimpse of the pageantry of the Mughal rulers.

In the early days Indians and British mixed relatively easily and many Europeans adopted Indian customs and habits. The exhibition showed how these new arrivals took an increasing interest in the country. Displays showed how John Company consolidated, prospered and grew as the great Mughal Empire fell into decline. Other displays demonstrated how these years of expansion were marked by conflict and corruption within the Company, and how men like Clive, Hastings and Cornwallis rose to fame. The war between Tipu Sultan, 'the tiger of Mysore', and the Company was graphically illustrated, with Tipu's famous tiger automaton as its centrepiece. Another section of the exhibition showed how the curiosity of the early travellers in India crystallized into a European thirst for 'scientific know-

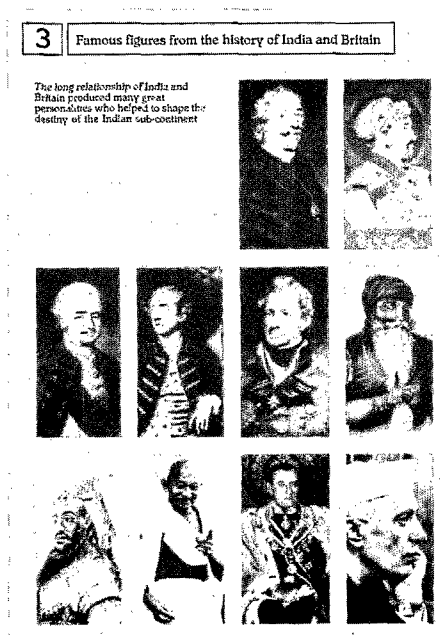
printed books mounted by the National Book Trust of India, was shown from 25 October to 13 November 1982.

### *India and Britain*

The Institute's major contribution to the festival was *India and Britain*, an exhibition that set out to tell the story of four centuries of contact between the two peoples (see box). Exhibits came from museums and institutions both in India and in the United Kingdom. Foremost among them was the India Office Library and Records, which was a joint organizer of the show and found in it a splendid opportunity to share with the public paintings, prints and artefacts which it has never had a chance to display.

The India Office used to have a museum: The Indian Museum, broken up in 1879 largely to found the Indian department of the Victoria and Albert Museum. The natural-history sections were sent to Kew. Gold and silver coins went to the British Museum. But the 'ordinary' coins—of considerable interest to scholars—remained, together with the

A page from the folder for *India and Britain*.



*India and Britain*. A life-size elephant model in the 'Mughal Splendour' section. [Photo: Commonwealth Institute.]



ledge'. The lives and achievements of men like Sir William Jones, founder of the Asiatic Society of Bengal, Richard Johnson, Warren Hastings and Sir Charles Wilkins were all shown, including a reconstruction of Wilkins' printing shop at Hughli, the first in India, that was typical of the widened knowledge of things Indian at the time of the great 'inquiry into India'. The British obsession with Indian natural history was featured within a conservatory setting. Other displays made clear that the observation of life in India was a two-way process. By 1800 paintings by Indian artists were being produced for the European market.

The events leading up to the Great Revolt of 1857 and its aftermath that led to the abolition of the Company and the establishment of Crown responsibility was the subject of another section.

The penultimate section of the exhibition highlighted the achievements of India since independence in education, health, agriculture, science and technology, nuclear energy and space research.

India's important position in world affairs, including her key role in today's Commonwealth was also examined. Other displays showed something of the shared heritage of the two peoples in language, literature, architecture and sport.

The final section of *India and Britain* showed history's wheel having turned full circle. The arrival in the United Kingdom from the early 1950s of Indian migrants and their impact on contemporary British life was the subject of a final display. Here visitors found confirmation of what they know to be true—that the contribution made by the Indian community in the United Kingdom is both positive and life-enhancing, whether in the economic field, where Indians and other Asian citizens have, for

example, quite literally saved the small traditional 'corner shop' from virtual extinction, or in medicine where Indian doctors play a key role in the nation's Health Service, or in the cultural life of the country where interest in Indian music, art and classical dance has never been higher.

Thus, the last and perhaps most enduring impression to be retained by the visitor to this fascinating exhibition was that far from severing Indo-British links, the gaining of independence by India in 1947 actually added a new dimension to the unique relationship that exists between the two nations and their peoples.

Fred Lightfoot,  
Deputy Director of the Commonwealth Institute and  
responsible for its Festival of India programme



At *The Living Arts of India* stone-mason and sculptor Dr Vadiraj from Bangalore worked on blocks of granite like this one, a figure of Surya, the sun god, nearing completion.

[Photo: © Serpentine Gallery.]

extensive archival material. As B. C. Bloomfield, Director of the India Office Library and Records, explained,

any archivist has the museum motivation, no good archivist is happy just to sit on his little pot of gold and watch it. He wants to see it used, not in the wrong fashion, so that it is destroyed, but so as to preserve it for future generations. Nor should our material be used for purposes of political propaganda. It is neutral material but people can learn from it — that's what we want to achieve. Such occasions as these are very infrequent because people simply do not know what we have.

Material has indeed been loaned in the past for exhibitions held in India and the United States. In 1978, however, wishing to put on a show in London itself, the India Office Library and Records had to look for an exhibition hall. The Commonwealth Institute's own search for an exhibition on India and the festival idea materialized at the same time. So there were three converging sets of initiatives for this particular exhibition (at the same time the India Office Library was asked to lend material for several other shows in the festival). As a sort of museological and archival 'rump' of the British Empire in India, it was particularly keen to avoid an exhibition based on the 'imperial' point of view. Bloomfield stressed:

What we wanted to show was the continuity of contact from the sixteenth century onwards, including the twentieth-century arrival of Indians in Britain... and also what there was in India when the British came, because the typical British textbook often says 'the British came and imported civilization'. This

of course is quite untrue. We wished to bring out these sorts of contrasts and links.

Mr Bloomfield was also struck by the variety of contacts with Indian museum colleagues made possible by the visits to India of British museologists to identify and select material there. These contacts had opened up many avenues of professional co-operation, in training, research, exchange of publications, etc. A large new public had also been created, encouraging the India Office Library and Records in its efforts to be more than a simply scholarly institution. In this case the exhibition was aimed at both children and adults; the Commonwealth Institute's expertise had proved invaluable in conceiving it at the right level. The simple, inexpensive catalogue for example, designed as a loose-leaf folder, also ensured easy transmission of the exhibition's message.

### *Living culture brought to the United Kingdom*

Popular culture in India, her rich and varied styles of craftsmanship, were well represented at the festival. *The Master Weavers*, organized by the Calico Museum, Ahmedabad and mounted at the Royal College of Art (20 October to 17 November), presented a full range of textiles and ceramics.<sup>3</sup> The Arts Council's exhibition *The Living Arts of India* brought to London nine distinguished craftsmen, carefully chosen from all over India. They exchanged their usual workplaces for the insides, and outsides, of five galleries in England, Scotland and

3. We hope to include an article on this exhibition in a future issue.

Wales, beginning at the Serpentine Gallery, in the heart of Kensington Gardens, a popular London public park (8-31 May 1982). They brought their raw materials with them—clay, granite, cotton, water reeds, beeswax, and vegetable, powdered earth and mineral dyes, even a potter's wheel—and demonstrated their skills on site. Photographs, lectures and films, as well as the craftsmen's own examples and explanations, conveyed a rich impression of their home environment, of the ways they gather their materials, and of the uses to which their work is put. A choice display of colourful objects, religious and everyday, set the scene. Reasonably priced examples of the smaller and more portable kinds of work were specially imported by Oxfam and were on sale at the exhibition's five venues. As Swatantrata Prakash put it in the exhibition's catalogue:

India is called a 'poor' country, but she is prodigal of the modest luxuries that contribute gaiety and excitement, colour and spontaneity to the routine of existence. There are in India today hundreds of master craftsmen whose work is as good as any produced in the past. Other exhibitions in the Festival of India 1982 will present the best in the history of Indian art; at the Serpentine Gallery those people are honoured who keep India's traditions alive today, and who offer a connecting link between the past, represented in the museums, and the present. It is hoped that this exhibition will hum with the activity of India's crafts and offer visitors a vivid insight into the roots of her society.

Such insight was provided even more vividly by *Aditi—A Celebration of Life*, shown at the new Barbican Centre from 6 July to 1 August 1982. An expanded and improved version of an exhibition prepared earlier by designer Rajeev Sethi, *Aditi's* unique concept linked the Indian visual and performing arts with traditional craftsmanship and folklore, demonstrating how the child has been the focal point of so much creative activity in India through the ages. In India, all artists at one time or another use their skills not only to make things for children but also to celebrate the many customs and rituals connected with the child. *Aditi* was conceived in a series of sections to include the concepts of fertility, marriage and birth through to the child's learning and participation in the community. In this context the exhibition was literally brought to life by some thirty performing craftsmen and artists travelling with the collection of craft

objects, ritual artefacts, paintings and multi-media images.

Throughout the exhibition objects were juxtaposed with the individuals who give them meaning. The section dealing with the welcoming of the child consisted of elaborate displays of traditional cradles, rattles and mobiles and in their midst a group of women stitched quilts and clothes for the new-born and sang the song of birth. In the section dealing with the child's world of fantasy, puppets, masks and toys came from all parts of India. Visitors could also watch craftsmen fashioning an array of toys from grass, cloth, wood and clay and puppeteers performing ancient stories with their hand-crafted marionettes. It thus offered visitors of all ages and backgrounds a rare opportunity to see how crafts and skills, dances and stories, all weave a magnifi-

*Aditi*. A marriage procession from Rajasthan.

[Photo: Barbican Centre.]

*Aditi*, Barbican Centre. *Mehndi mandanas*, as specially designed on the palms of all married and unmarried girls, excluding widows. The paste is prepared with the powdered leaves of a plant that grows abundantly in the state of Rajasthan. Each festive occasion has its own design. The paste is applied on the palms, with the help of a bamboo splinter, and is retained for about an hour, after which the yellow imprint lasts for as long as a fortnight.

[Photo: Barbican Centre.]



cent tapestry of culture around the development of the child.

It was no doubt the exhibitions such as *Aditi*, *The Living Arts of India* and *Vasna* that communicated most readily with the largest number of visitors, even with the Britons of Indian origin, many of whom may not have been museum-goers in their country of origin. It is significant, however, that many Indians in the United Kingdom, particularly their cultural and community organizations, would have liked to have played a larger role in the organization and choice of the actual exhibitions and events.

It is hard to define how such participation would have worked out in practical terms. But the implicit need behind their claim was somewhat catered to by the 'Festival of India in Britain', run concurrently with the main festival. Bringing together a variety of 'associated events', this parallel enterprise was organized by the Committee of Associations and Artists Resident in the United Kingdom for the Festival of India (CAA UK), an ad hoc body of Asian artists and cultural organizations (Indian, Pakistani and Bangalee). CAA UK's co-ordinator, Ms Naseem Khan, pointed out that

Asian communities have been here in relative strength since the '50s, when boom years needed extra labour. At first only the men came over. As they became established and gradually managed even to buy their own homes, through dint of incredible hard work, they sent for their families. With the families came culture—music, dance, crafts. For once there were young children, then there was the need to remind them of the values that had shaped the lives of their parents and their forefathers.

Culture bound communities together too. At religious occasions, the folk dances of home were kept alive. At marriages, the old songs were still remembered. There was no one single culture, as there is no such thing as an Asian community. There were Bengali, Gujarati, Punjabi, and many many more.

It is that voice of survival that we want to make heard during the Festival of India. It is a poignant voice, beautiful and touching. And it makes sense of culture in the way that museum cases sometimes cannot do. Without that voice during the Festival, ordinary British people will lose the opportunity of understanding just a bit more of the different people in their midst. The danger must be, with so large and glittering a Festival, that the shadow it casts will obscure the things nearby.<sup>4</sup>

Indeed, many visitors, both Indian and British, whether they were museum professionals or not, pondered the 'social' impact that the festival would have over

the long term. Once the objects had gone back to their permanent homes, would memories of it retain more than the aesthetic or intellectual pleasure derived from exhibitions well conceived and superbly displayed?

Here lay the great originality of the festival. As temporary exhibitions so rarely do, those during the festival posed squarely the question of the museum's role in the community, as an agent of non-formal education and social relations. For example, many Indians in the United Kingdom had never before visited the British Museum or the Victoria and Albert Museum. The festival has brought these awe-inspiring museums a great deal closer and has been highly enriching for many people of Indian origin. But more importantly, as expressed by Ramniklal Solanki, Editor of *Garavi Gujarat*, a Gujarati-English newspaper based in London and now in its fifteenth year of publication, it held out the hope

that with this window on India's culture, the British people will gain a positive understanding of their fellow Asian citizens and indeed of citizens from all other regions of the world. The greatest enemy is the enemy within, suspicion and fear, and their progenitor is ignorance. If this Festival does nothing more than dispel these phantoms, it will be worth more than hundreds of admonitions, sermons, strictures and statutes.<sup>5</sup>

For the participating museums and scholars the festival brought promise of new channels of co-operation. If, as many of them earnestly hope, the Festival Trust continues to exist, it could, like the trust that sponsored the World of Islam Festival in 1976 (see the article on the Trust in *Museum*, Vol. XXXIII, No. 4, pp. 249–59), carry forward the sustenance and renewal of the cultural contacts that this Festival of India has so successfully ensured.

The Editor



Terracotta animals like these were fashioned on the wheel and by hand by Gulab Chand, a young potter from Gorakhpur, Uttar Pradesh.

[Photo: © Serpentine Gallery.]

4. From her article entitled 'More than One Festival', *What's on in London*, 19 March 1982, p. 45.

5. From his article in *Garavi Gujarat*, 27 March 1982.

# *The making of a great exhibition*

George Michell

Born in Australia. Architect and architectural historian, B. Arch., Ph. D. Co-ordinator of Studies in Oriental Architecture at the Architectural Association, London and co-editor (with Dalu Jones) of the *Art and Archaeology Research Papers (aarp)*. Several publications, including *Early Western Chalukyan Temples* (London, aarp, 1975) and *The Hindu Temple* (London, Elek Books, 1977). Edited *Architecture of the Islamic World* (London, Thames & Hudson, 1978).

As the star exhibition of the Festival of India, the Hayward Gallery provided a setting for some of the finest stone and metal sculptures and miniature paintings from both Indian and British collections. Of the approximately 500 exhibits, more than three-quarters came from India. For most of these it was the first time that they were being shown abroad. The reserve collections of the great museums in the United Kingdom also revealed to the public some of their hidden treasures. Such an exhibition inevitably takes considerable planning and co-ordination, and almost three years of work went into deciding the content of the show, choosing the pieces, negotiating the loans, transporting them to London and, finally, installing them in the Hayward Gallery. Dr Kapila Vatsyayan has described how, from the very beginning, the Indian authorities made it clear that this show was to communicate the themes and myths upon which Indian art were based. They insisted that the exhibition be dedicated to the visualization of Indian philosophy and religion. Only in this way, they argued, could the various sculptures and paintings mean anything to a general public more or less unacquainted with Indian art. The first problem, then, was to decide on the thematic content for the show.

In 1979 a committee was established in London under the leadership of the Arts Council of Great Britain, the agency responsible for organizing the show. Discussions were held about a possible thematic programme, and a suggested format was developed. Simultaneously in Delhi another committee was set up under the leadership of the Ministry of Education and Culture, the Indian body co-ordinating the loans. The thematic suggestions from London were carefully considered in Delhi, and early in 1980 discussions were held between members of the two committees. The Indian experts were especially concerned with the evolution of an intellectual 'construct' that would effectively demonstrate the unifying aspects of Indian art. Dr Vatsyayan has explained the fundamental thematic progression that was firmly es-

tablished. As this concept was developed in detail it became clear that the Indian committee was insistent on the transcendental dimension of Indian art. In contrast, the British viewpoint was more concerned with communicating this concept to a general and often uninformed public, and also with art-historical questions such as chronology, style, etc. The reason for this preoccupation with an art-historical perspective may be seen in the long history of mounting exhibitions of paintings and sculptures in a strictly sequential arrangement, so as to reveal the development of style, either of a particular artist or of a group of artists. Such a presentation, in fact, was believed by some in the United Kingdom to be the only possible 'serious' method of dealing with a totally foreign art tradition. Nevertheless, the Indian resolution to mount a thematic show was maintained and, from this moment on, the exhibition was to stress the thematic elements of Indian art, mixing together sculptures and paintings from different periods and regions. Images of the same subject, whether in sandstone, bronze or gouache, from the south or the north, from the eighth or the eighteenth century, therefore, were to be displayed together. Thus, it was hoped, would the unifying characteristics of Indian art be revealed.

## *From concept to museography*

On reviewing previous exhibitions of Indian art, both within the country and abroad, it was soon discovered that there had never been an exhibition of this type before. Though it could hardly be expected that the two committees in Delhi and London would agree precisely on the thematic programme for the show, Dr Kapila Vatsyayan emerged as the leading intellectual force behind the exhibition. Throughout the whole planning period she insisted on a specific conceptual structure and provided all who worked on the exhibition with an inspiring and enduring vision.

Barely was this thematic programme evolved when a major problem was encountered. How could such a theoretic-

cally conceived show be installed in the Hayward Gallery, notorious for its difficult layout and poor lighting? This gallery presented a series of uneven spaces that were rigidly defined: they could not be joined together as they were separated by different floor levels, staircases, variations in height, etc. Any show planned for this gallery would be divided inevitably into different sections corresponding to the different spaces. The thematic programme, therefore, had immediately to be 'fitted in' to the various spaces in the Hayward Gallery. For example, it was decided that those parts of the exhibition devoted to Buddhism and Jainism, or to the illustration of aspects of the god Shiva, would require the largest and highest spaces because of the scale of the stone sculptures. On the other hand the collection of paintings devoted to courtly life in India would probably be best displayed in a space with a lower ceiling. In this way, the thematic programme of the exhibition was adapted to the spatial layout of the gallery. In reality, this was not an easy task, and certain conceptual progressions in the show—such as the transition from nature to man—required a particular definition in terms of the display.

### *Choosing the pieces*

Before the exhibition could progress much further it became necessary to try to draw up a list of possible loans, both for sculpture and painting. Early in 1980 two British teams went to India and travelled extensively around the country from one museum to the next, photographing and documenting key sculptures and paintings. The Indian committee stressed that only first-quality pieces should be considered, and that many of these should be lesser-known masterpieces, possibly newly discovered sculptures that had been little publicized and had not been sent abroad before. They emphasized the importance of the archaeological site museums throughout the country as well as the fine private collections of miniature paintings. A team looking at sculptures led by myself and Dalu Jones, and another group led by Robert Skelton (head of the India department at the Victoria and Albert Museum) to consider the paintings, thus travelled to India early in 1980. In this manner more than 1,000 sculptures and paintings were documented. On returning to the United Kingdom the same process was repeated with the collections in London, Oxford,

Cambridge and Dublin, the principal centres where collections of Indian art are found.

By the middle of 1980 the time had come to sift the material and try to match the selection with the thematic programme and the limitations of the Hayward Gallery. A preliminary list was drawn up in London and sent to Delhi for approval. By August of that year it was possible to travel to India to discuss the list. Happily, the Indian committee approved of about three-quarters of the selection, and had reservations only about the other quarter for which they were able to suggest alternative pieces. The time had now come to approach the actual lenders, both in India and the United Kingdom, to see if they could be persuaded to part with their treasures temporarily. In India this task was mainly entrusted to Dr Kapila Vatsyayan who, miraculously it seems, managed to secure loans from almost all parts of India. The National Museum in Delhi was given the responsibility of co-ordinating all the loans. Objects were received there before being packed and air-freighted to London. Formidable difficulties were encountered in bringing some of the heavier sculptures to Delhi: it took seventeen days to bring one particular piece from Karnataka as the site museum was some distance from any road, and then it was more than 1,500 kilometres to Delhi. Another sculpture, a gigantic image of Shiva, was transported to Delhi by truck from Assam in the far east of the country, a journey of more than three weeks. Many of the museums were situated in out-of-the-way places, near ancient archaeological sites or famous temple groups. Never before had sculptures and paintings from so many different locations within India been collected together. Even in Delhi, most of these objects had not been seen before. At no time was any mechanical aid used to lift and pack the sculptures!

Throughout the next eighteen months the National Museum in Delhi kept the London committees informed of sculptures and paintings accepted for loan and of those that were rejected. A difficult task was to keep track of the situation as replacement pieces were often being added to the list. Information about the British pieces had also to be sent to Delhi so that there too our colleagues would be able to review the situation. As the show was conceived thematically it was decided that certain key images in Indian art must be represented, while others were op-





*In the Image of Man.* The Buddha. Gupta period, sixth century A.D. 195 cm high. Archaeological Museum, Sarnath, 5512. [Photo: © The Arts Council of Great Britain.]

tional; however, there was always a desire to keep the range as broad as possible. Though it may have been instructive to the scholar to have half-a-dozen or so examples of a particular iconic form in Indian art—for example, a special aspect of a god or goddess—it was felt that a wide range of imagery should always be preserved. In this way certain sculptures and paintings had to be dropped from the list when they proved too numerous, or suddenly added towards the end of the planning period to replace a piece that could no longer be sent to London for one reason or another.

### *Concrete problems and unsuspected rewards*

One problem that the London committee faced, especially the designer of the show, Ross Feller, and those who were producing the catalogue, was the overall lack of adequate documentation. As more and more pieces that had not been seen by the original teams in India were added to the show, it became clear that the documentation for some examples did not exist. After all, some sculptures and paintings had never been seen in Delhi, and not until they arrived there to be packed for air freighting could they be properly photographed and measured. In fact, some pieces arrived so late that they could not be illustrated in the catalogue. As some of these were from remote museums and had been recently discovered, this was a great pity. A photo documentation of the pieces that eventually came to London was carried out later however.

During the installation of the show both the original design and thematic concept had to be adapted somewhat. Pieces never viewed together before required spatial arrangements different from what had previously been thought appropriate. A sixth-century sculpture from Aihole actually demanded a minimal distance from other earlier sculptures in order to be seen effectively. The colour schemes of miniature paintings from different collections suggested new arrangements in terms of display when they

were first brought together in London. Some of the themes which had been clear enough in a theoretical context—'Man in the Cosmos' or 'The Four Goals of Life', for instance—proved extremely difficult to illustrate effectively in the actual exhibition. But some aspects of the installation were a revelation. No one would ever have thought that a second-century Buddhist relief, a twelfth-century detail from a Hindu temple, a carved stone from a Muslim monument as well as a late-eighteenth-century water-colour could be shown together to illustrate, for instance, the inherent naturalism in the Indian depiction of plant life. In this sense the exhibition was also a surprise for Indian scholars who travelled to London to attend the various academic functions; they were astonished and delighted to see familiar and unfamiliar pieces brought together for the first time in this way. Even items from the British collections took on a new dimension in their changed context. This new relationship between the sculptures and paintings from different sources became one of the most rewarding aspects of the exhibition.

Looking back on the whole experience of three years' work on the show, it was perhaps the genuine and heartfelt cooperation between the committees in Delhi and London, and the profound interaction between scholars in both countries that has had such a lasting impact. Unlike any previous show of Indian art, this effort truly represented an attempt to bridge the gap between the Indian perception of its visual forms and that of the foreigner. To some extent the Indian perception has been dominated by Sanskritic textual references and thus has concentrated on precise identification of sacred imagery and iconography. In contrast, the Western viewpoint has probably been more 'art historical', preoccupied with questions of chronology and style. There was probably also a difference between the scholar's view of Indian art and that of the uninformed but curious gallery-goer. As the first such experiment, it is to be hoped that many more opportunities for such international interaction will arise in the near future.

The avatars of Vishnu in the 'Universal Order' section.

[Photo: Prudence Cummings, The Arts Council.]



## *In the Image of Man—from the designer's notebook*

Ross Feller

When I accepted the role of designing the installation for *In the Image of Man*, I was warned that until the final stages, the exact contents of paintings and sculptures might remain uncertain. The installation design therefore had to incorporate a degree of flexibility. While this insight proved prophetic, the exhibition stands as a monument to the vast network of goodwill and co-operation that has linked masterpieces from collections throughout India and the United Kingdom.

With enthusiasm and skill the Art Department of the Arts Council of Great Britain and the Indian Ministry of Education and Culture established and nurtured this network, together refined both the selection and the internal organization of the material. Their decision to intermingle paintings and sculptures, to reinforce a thematic sequence as opposed to a traditional chronological display, posed many problems. The precise titling and order of sequences instigated a fascinating debate between the many academics involved in selecting and annotating the pieces to be included for display. So strongly did some organizers feel for the exact piece-by-piece order of appearance that at times I became convinced that we should set the sculptures down an airport runway and pass the public along a conveyor belt.

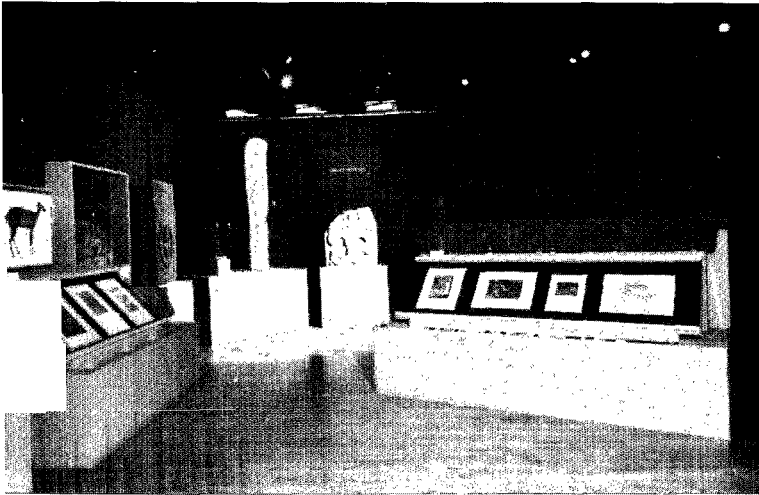
At the same time as absorbing information on what was to be exhibited, I worked on translating the organizers' intentions into the five main rooms of the Hayward Gallery. Furnished with a set of plans and a 'working' list of 300 (which grew to 500) items, I set about to determine which of the nine themes and their sixty sub-themes, as determined by the academics, should occupy which spaces in the gallery.

Working with the idea of a 'spatial demand' for each piece based on its maximum dimension, I was able to estimate the 'spatial demands' of whole themes and compare them proportionately with the space available. This process simplified the need to deal with complex dimensions at an early stage.

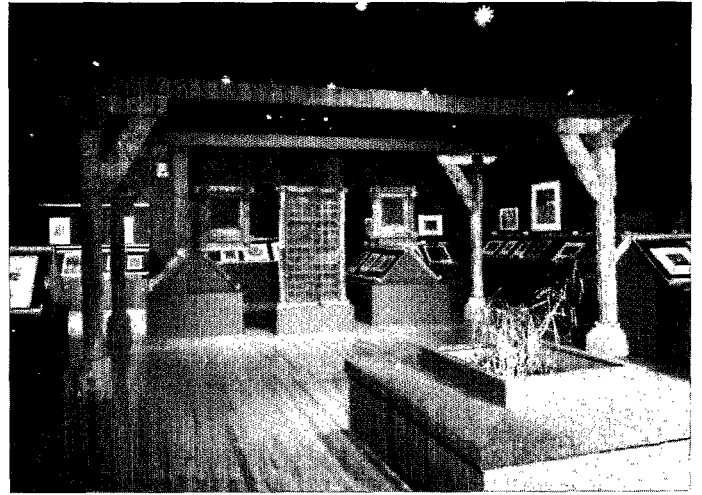
For example, the 'Enlightenment' and 'Devotion' sections each contained thirty-odd items for display, but from typed lists it was impossible to discern their relative sizes. By listing the 'demand' of each piece I could spot small

Studied architecture at the University of New South Wales, Australia and at the Architectural Association, London. Has carried out field research on Islamic house interiors in India, Egypt and Kenya. 1980, conducted an architectural survey of Vijayanagar (Hampi), India. Photographer with aarp team surveying sculptures in Indian Public Collections for the Festival of India. Assistant Editor of *Architectural Design Magazine*, 1980. In 1981, designed and installed Islamic masterpieces from the Chester Beatty Library, Dublin, at Leighton House, London. Currently teaching design at the Faculty of Architecture, University of Sydney, Australia. Has had drawings and sketches published in several architectural reviews.

*In the Image of Man.* Snakes, animals and birds in 'The Natural World' section.  
 [Photo: Prudence Cummings, The Arts Council.]



Courtyard in the 'Life at Court' section.  
 [Photo: Prudence Cummings, The Arts Council.]



pieces for encasing (clustering them to reduce the number of total glass cases) and quickly identify the larger and visually prominent sculptures. It allowed me to forecast that the theme of 'Enlightenment' would require up to three times the amount of floor space as 'Devotion'.

The Hayward Gallery has only two high-ceilinged rooms (3 and 4), one on each of its floors. Given the size and prominence of pieces to be displayed under Themes 7 and 9, it seemed logical to organize the route in order to enable 'Enlightenment' and 'Shiva the Goddess' to be located in these rooms.

The problem was then how to divide the rest of the themes through the remaining spaces in such a way as to maintain the cohesion of the synoptical sequence. With the enthusiastic support of two helpers we constructed a 1:50 scale model of each of the pieces and of the Hayward interior. The model proved invaluable in allowing us to test differing strategies and ideas for creating groupings, counterpoints and axial climaxes. This phase took two months to complete.

Arriving at the most comfortable fit, I began to commit ideas to drawings, plotting distribution and intentional configurations of the pieces. Interpreting my own experiences of India, numerous conversations with colleagues and a wide reading on the subject, I established significant geometries to reinforce the concepts behind the themes.

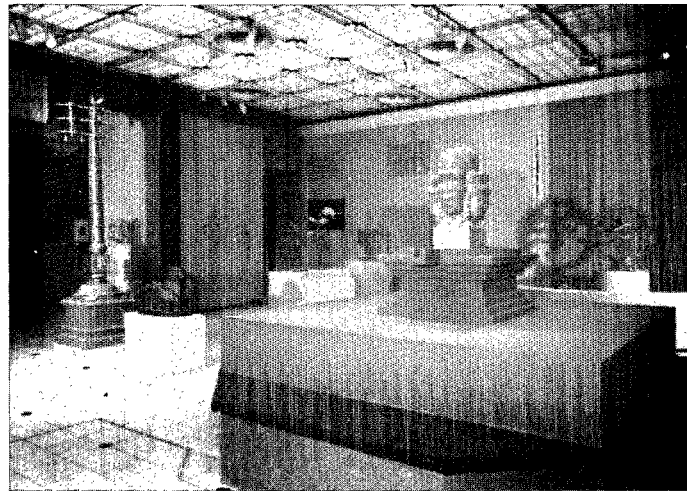
Opening the exhibition in the long space of Gallery 1, I divided the room in half and counterbalanced an 'organic' layout for 'Nature' with a 'rational' order for 'Man'. For 'Nature' (Themes 1-3), I used browns. The layout involved the image of a lotus set in the heart of the space; 'petals' in the form of clusters of items ranged out from a central void. As the design developed, the layout was allowed to flex so that sub-spaces found their own balance. The colour used for 'Man' (Themes 4 and 5) was red. For the layout I took the 'Four Goals of Life' as three earthbound preoccupations and established a triangle implying the fourth goal *moksha*/release to be the central shaft—in three-dimensional terms the unseen apex of their tetrahedral relationship. On axis with this, the paintings and small sculptures that comprise 'Life at Court' were laid out in 'rooms', ranged formally around a 'courtyard'. For this courtyard, carved Gujarati columns, windows and a door were borrowed from India, whilst its centre, a fountain with seating, offered the public a point of rest.

To move onwards to the Mezzanine and 'Devotion' a new stair link was required. It was fortunate that this theme comprised mainly paintings and small sculptures and lent itself to the narrow U-shaped space.

With the theme of 'Enlightenment' I set up an apsidal enclosure on axis with the diagonal of Gallery 3. Using photographic images of a gateway and

Shiva and the Goddess.

[Photo: Prudence Cummings, The Arts Council.]



Miniature paintings illustrating the 'Mythology of Vishnu'.

[Photo: Prudence Cummings, The Arts Council.]



railings from the Buddhist site at Sanchi, a sensation of *pradaksina*<sup>1</sup> establishes the route into the heart of the gallery about which are located the sub-themes 'Meditation', 'Salvation', etc. In this area the seating is in the form of a *chakkra* surmounted by a *stupa*.

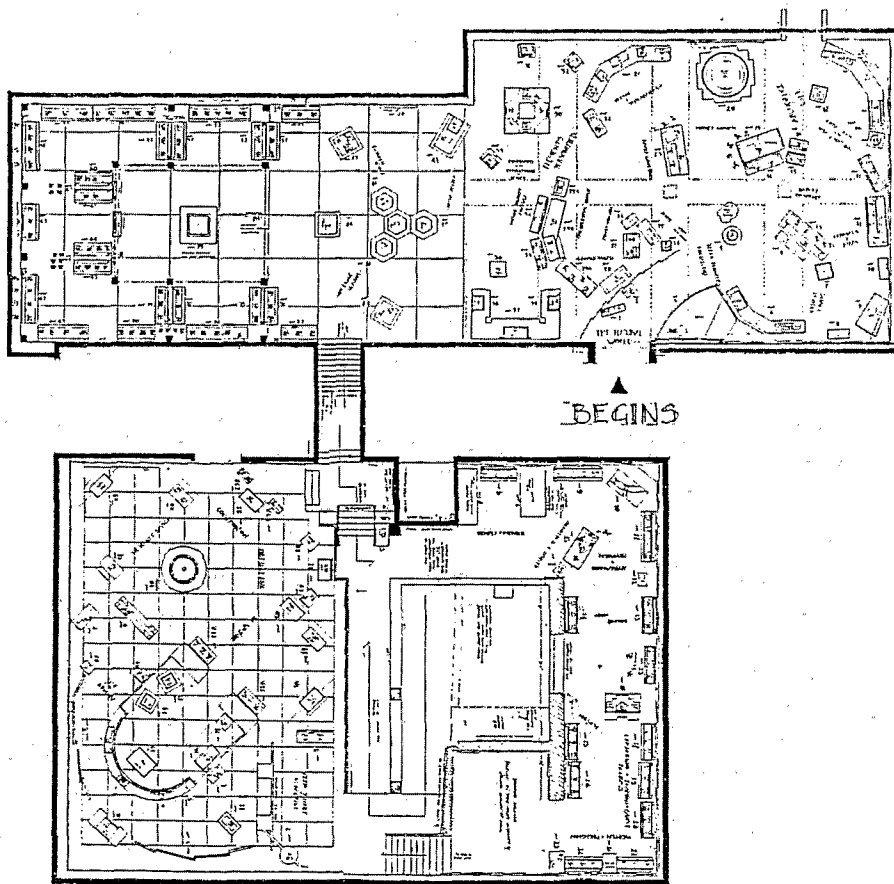
Upstairs in the linkage corridor between Galleries 4 and 5, I placed 'Cosmic Order' as an introduction to the dominant Hindu cults. Gallery 5 being long and low-ceilinged lent itself to a linear organization of the avatars of Vishnu. Reversing the evolutionary sequence we hoped to lead the British public through his accessible human incarnations as Krishna and Rama, backwards to his more primal appearance associated with the Cosmic Ocean. Blue was the obvious colour for this space. Plant boxes for jasmine and a window-seat were incorporated in the design in order to focus upon the climax image.

The exhibition finishes with 'Shiva and the Goddess' in Gallery 4. Reflecting the interplay of opposites inherent within the concerns of male/female and creation/destruction, the exhibits are ordered about a mandala. The colour of this room reflects the moments between night and day—the orange fire of sunset and sunrise.

In September 1981, with seven months to go, I journeyed to India to view progress on collating the sculptures, and to place orders for the estimated 3,000 metres of fabric needed to transform the Hayward Gallery. At the National Museum in Delhi, I was impressed by the organization that had been established to co-ordinate loan requests and to transport objects from the far-flung collections throughout India. A slow process of formalizing agreements and noting dimensions, weights, condition reports, photographs, etc., all of which had to be filtered through to London so that those working on the catalogue could meet printing deadlines. This process evolved into a series of 'latest lists' which appeared at four-weekly intervals. In the following months I came to dread each new list. They were organized according to what was *now* coming, and it would take me several days to discover which of the entries had been added, cancelled or changed in sequence or basic data from the previous lists.

In London, I faced the major task of designing the individual bases and plinths. At no time did I have more than a vague idea of the true dimensions of the paintings; many were not supplied; with others height had been confused with length; and even when measurements were given, it was never clear whether they referred to the actual image size or to the overall mount. To simplify this problem I designed a standard display slope and used it in modular lengths of 4, 6 and 8 feet. These were large enough to house most miniatures. Larger paintings were placed either directly on to walls or in matching units attached to the standard slopes. This system worked well, and

1. Ritual of walking around a revered object, place or person, keeping it on one's right hand, to pay extreme respect.

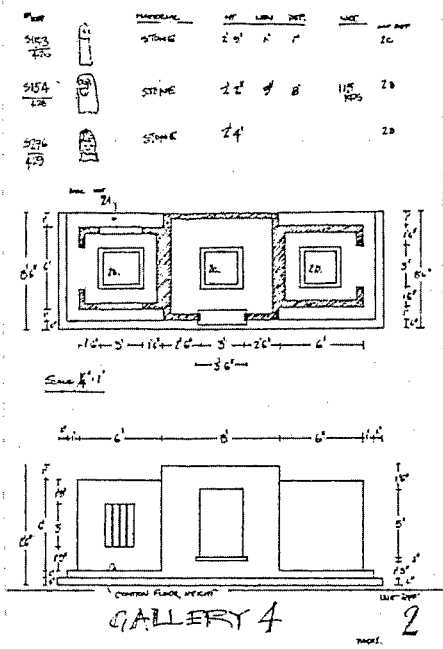


'Groupings, counterpoints and axial climaxes': a plan of the lower levels of the exhibition. In each section different layouts and background colours were used.  
[Drawing: Ross Feller.]

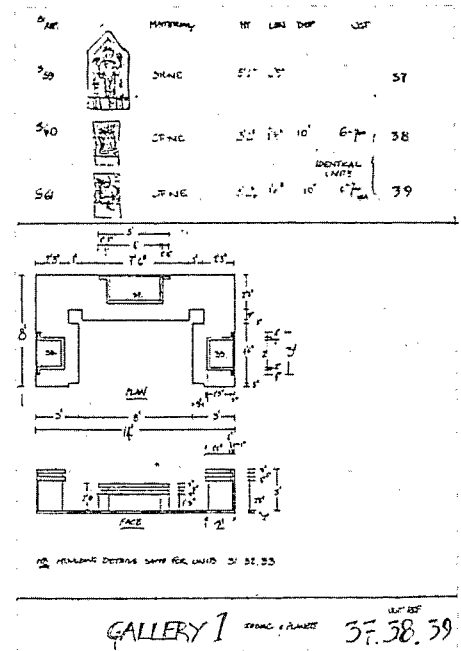
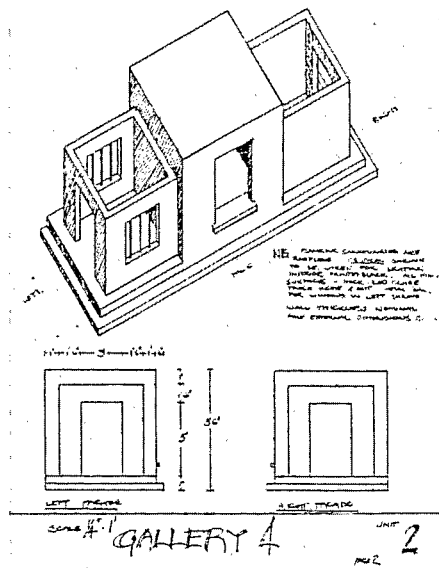
in the installation a good deal of freedom in clustering balanced sequences of paintings was ensured. At times the smallest mistake in passing information was amusingly compounded, as for example with the decimal points on dimensions of a Durga painting from the Victoria and Albert Museum. When this appeared on a list I altered my planning to clear a vista worthy of a two-metre-square painting and designed a suitable frame, only to find when it arrived at the gallery that in reality it was a mere 20 centimetres square!

Minimalizing the number of variants in the designs for the bases proved difficult. From the beginning, I wanted the base to hint at a sculpture's original context; an architectural fragment to appear as such, and the original positioning of deities to be reflected by one of an appropriate series of mouldings. The fabricators of the bases were more interested in the weight of the object to be supported than its position in the final schema. It was easier for me to design the 300 bases in their display sequence so that clusters of display could be modulated for height or mouldings. Taking this as my masterfile I had to reproduce each of the A4 drawings and re-sort them according to sixteen generic form types, (e.g., plain, stepped, backed, the moulding variants, glazed cases, etc.). This allowed Beck & Pollitzer, the contractors, to make up bases in runs which they did in a remarkably short time.

At the beginning of February 1982 we began installation; the tasks of hanging fabric against walls, positioning and painting the bases, locating individual sculptures from an endless pile of anonymous freight boxes, all proceeded simultaneously. In planning the logistics of installing, it was impossible to anticipate the apparent chaos through which we would have to pass. Some days up to forty people would be working including Customs officials who had to be present at the opening of many of the crates. Co-ordinating the manoeuvres in order to clear pathways for lifting gear was nightmarish—some sculptures sat in their crates for a week blocking the progress of the fabric hangers, while the Hayward Gallery crew battled to uncrate massive stone pieces elsewhere in the gallery. To the credit of these men and their counterparts at the National Museum in Delhi (who wrapped and crated each item)



A leaf from the design file.  
[Drawing: Ross Feller.]



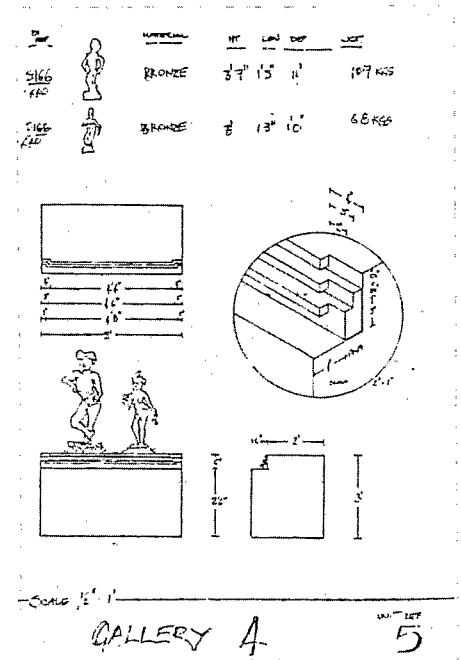
their combined care and attentions ensured that not a single piece suffered from its global migration.

The genius behind the realization of the exhibition at this late stage lay in the rapid problem-solving of Peter Smith & Associates. Like the elves who sewed shoes all night they rushed about preparing levels, clamps, restraints and securing pieces seemingly everywhere at once as if by magic. Some pieces took several days—for example, the magnificent rearing lion from Konarak—and when one of the lifesize door guardians had to be positioned on a plinth beyond the reach of the mechanical lift, they fashioned a set of rollers, built a temporary bridge and slid the piece into position.

Few of the sculptures have flat bases and will stand of their own accord. Many are carved with a kind of clip underneath to lock them into place on a temple façade. Others are fragments, torsos, etc., that have lost their lower section, with the result that the manner in which a sculpture rises out of its base poses a perennial aesthetic problem. In India sculptures are often cemented into their bases, losing a further 15 to 30 cm. From the earliest planning stages I anticipated this problem and chose to use sand to cover the inevitable array of chocks and clamps. A narrow glass window along the face of bases displayed the sand in section with the implication that the missing lower parts of a sculpture were not in fact broken, just momentarily buried.

During the last weeks of installation, a voluntary work-force materialized, and it was common to see the most unexpected people sweeping floors or ironing drapes until eleven o'clock at night.

Now that the exhibition is assembled and I am clearing my studio of the accumulated paper of fifteen months' work, I am astounded at the ambitiousness of the original concept and also the warmth and dedication with which so many people in India and the United Kingdom worked to realize this extraordinary event. As but one of the many nodes on the organizational network, I have collected over 3,000 photostats, and am left wondering at the sum total of paper passed by the whole system, over these last two years.



## *A brilliant concept realized*

*In the Image of Man—The Indian Perception of the Universe through 2,000 Years of Painting and Sculpture* set an extremely high level of quality in the paintings and sculptures borrowed from public, and also private, collections, in the United Kingdom, and from all parts of India. But it likewise presented the exhibits in a manner quite unfamiliar to the Western exhibition visitor.

This was deliberate. As explained by Dr Kapila Vatsyayan the exhibition was organized thematically. The organizers acknowledged that aspects of Indian art to which attention was being drawn had been generally believed to be difficult for Western viewers to comprehend. Obviously it has been customary for such Western visitors to Indian exhibitions, and for the Western scholars, organizers and guides responsible for them, to rely on the familiar chronological pattern usually applied to other schools of art. But in this case, both the Indian scholars concerned with the exhibition and their British collaborators recognized that Indian arts and symbolism, the ancient religions and philosophies on which they are based, have dimensions which the Western partiality for chronology and other neat compartmentalizations completely overlook.

A few British scholars had visualized in the first place such an exhibition of more profound implications than had as yet ever been attempted. Only dimly did they foresee the result. On the Indian side, Dr Vatsyayan, a highly talented organizer, exceptionally broadly informed—one could even say 'inspired'—actually outside the museum profession, was able to bring to reality the brilliant but vague concept. She relied on her own profound knowledge of Indian civilization, of its people and their history to select for the exhibition masterpieces drawn from every corner of the country. Needless to add, Indian museum leaders, university scholars and art historians contributed advice and suggestions liberally to complete the team effort.

This exhibition is likely to remain unmatched in the quality of exhibits and in the originality of its insights. Needless to say, some scholars disliked this method of presenting themes, rather than following history. Some visitors were bewildered. But all those of aesthetic sensibility, responding to excellence in the paintings and sculptures, soon found satisfaction enough in the objects themselves.

It was interesting to discover that the highly skilled and sensitive designer, entrusted by the British Council with 'presenting' the exhibition, did not fully grasp in some sections what the exhibits had been selected to convey. This failure was particularly glaring in the opening sections. After all, the Indian conception of nature, plants, animals, real or imaginary, and man, as all part of a unity, like cyclic time, are notions alien to Western sensibility and thought. An understanding official of the British Council, discussing the exhibition's installation problems, remarked that some sections, such as 'The Natural World', 'Trees, Flowers and Foliage', 'Animals and Birds',

'Creatures of the Imagination', 'The Abundance of Life', the designer had taken 'far too literally', and had attempted to translate them accordingly with scant success. This seems to have been the case. It goes far to explain why what were fine symbols failed to make their full impact as a group, though as individual pieces they could be admired.

By the time 'Man in the Cosmos' was reached, the tale to be told unrolled more coherently. Minor failures, lighting for example, when burnished black stone received highlights, which confused the sculpture's form, and now and again, placement of a painting or sculpture, without understanding its importance to a theme, or separated from other items to which it gave meaning and, though a separate work, was part of a whole, did occur. But certainly such details were not noticed by the visitors and cannot be considered to have interfered with the success of the exhibition. The paintings, more delicate in their detail, were sometimes overwhelmed by the powerful sculptures, despite the greatest care in their placement.

But by and large, this exhibition, organized in an unusual way—from the point of view of the Western visitor, according to themes, more clear cut for the Indian sensibility than for the Western—must be counted as a brilliant success. The public, whether from East or West, responded well. Even if a thorough understanding of all it was meant to convey may have been rare, the quality and beauty of the exhibited items were irresistible.

The final sections, on the top floor of the Hayward Gallery's meandering exhibition areas, brought the exhibition to a triumphant conclusion in the 'Mythology of Shiva and the Goddess', and the 'Mythology of Vishnu'. In the Shiva section, the Chola bronzes, especially, of course, the *Nataraja*, which symbolizes so much of Hindu belief, were rare and splendid pieces. The stone sculptures of Vishnu, the Preserver, the symbol of order in the universe, lent from many collections, representing many periods and styles, brought the exhibition to an end. Appropriately, it was Vishnu in his cosmic slumber, on the coils of Ananta, sheltered by his hoods, illuminated by the natural light of late afternoon, that served as the final exhibit, symbolically summing up the 2,000 years the exhibition reviewed.

The handbook and catalogue, with its scholarly articles and immense amount of information, will long serve as a remembrance of an extraordinary exhibition and as an indispensable reference work. All concerned with its creation deserve the thanks of lovers of Indian arts.

Meanwhile, the other exhibitions for the Festival of India, also organized on loans from British and Indian, private and public collections, and of the highest aesthetic standards, all presented in more orthodox fashion, explored other aspects of Indian culture. Each in its way contributed to showing the fruitful contacts between the two societies, Indian and British, so very different, but each gaining something from the other during several centuries. Their catalogues, too, will long serve scholars and those interested in Indian civilization.



SELECTED LIST  
OF CATALOGUES AND BOOKS

prepared by the Unesco-ICOM Documentation Centre (on the basis of information provided by Ms Tania Butler, Publications Officer, The Arts Council of Great Britain).

*An Eye for India*, by Anees Jung, for the Government of India Tourist Office. London, National Theatre, 1982. 10 pp.

*Art of the Book in India* (exhibition, the British Library, 1982), by Jeremiah P. Losty. London, The British Library, 1982. 160 pp. illus.

*Crafts of Bengal*, edited by R. P. Gupta for the Crafts Council of Western Bengal. London, Commonwealth Institute, 1982. 104 pp., illus.

*Ganjifa: Indian Playing Cards*, by Rudi Van Leyden. London, Victoria and Albert Museum, 1982. 128 pp., illus.

*Guru-Shishya Parampara: The Master-Disciple Tradition* (dance and music recitals), by Kapila Vatsyayan, Narayana Menon and Akhilesh Mithal. London, Arts Council of Great Britain/Weidenfeld & Nicolson, 1982. 24 pp., illus.

*In the Image of Man. The Indian Perception of the Universe through 2,000 Years of Painting and Sculpture* (exhibition, Hayward Gallery, 25 March–13 June 1982), by George Mitchell, Linda Leach and Kapila Vatsyayan. London, Arts Council of Great Britain/Weidenfeld & Nicolson, 1982. 232 pp., illus.

*In the Image of Man. The Indian Perception of the Universe through 2,000 Years of Painting and Sculpture* (exhibition, Hayward Gallery, 25 March–13 June 1982), by L. A. Narain. London, Arts Council of Great Britain/Weidenfeld & Nicolson, 1982. 24 pp., illus.

*India and Britain*. London, Commonwealth Institute/India Office Library and Records, 1982. 20 sheets in portfolio.

*India and Britain*. London, Commonwealth Institute, 1982. Folder with factsheets, poster, postcard and maps.

*The Indian Heritage, Court Life and Arts under Mughal Rule* (exhibition Victoria and Albert Museum, 21 April–15 August 1982), by Robert Skelton et al. London, Victoria and Albert Museum/Herbert Press, 1982. 176 pp., illus.

*Indian Monuments through British Eyes, 1780–1980* (exhibition, Adeane Gallery, 1982), by Raymond Allchin. London, Raymond Allchin, 1982. 18 pp., illus.

*India Observed*, by Mildred Archer and Ronald Lightbown. London, Victoria and Albert Museum/Trefoil Books, 1982. 160 pp., illus.

*Indian painting 1525–1825* (exhibition, David Carritt Ltd, 1982), by Terence McInerney. London, Lund Humphries, 1982. 42 pp., illus.

*India—Past and Present* (British Museum, Museum of Mankind, 1982), by Brian Durrans and Robert Knox. London, British Museum, 1982. 96 pp., illus.

*Lala Deen Dayal, The Eminent Indian Photographer, 1844–1919* (exhibition, Swiss Cottage Library, 1982), foreword by Christine Wares; introduction by Ray Desmond. London, Borough of Camden, 1982.

*The Living Arts of India* (exhibition, Serpentine Gallery, 8–31 May 1982), introduction by Swatantrata Prakash. London, The Arts Council of Great Britain/Weidenfeld & Nicolson, 1982. 55 pp., illus.

*Science and technology in India* (exhibition, Science Museum, 1982). London, Thomson Press, 1982.

*Six Indian Painters* (exhibition, Tate Gallery, 1982), by Geeta Kapur. London, Tate Gallery, 1982. 46 pp., illus.

*Sringar, A Pageant of Indian Costumes*, by Roshan Kalapesi for Air India. London, Commonwealth Institute, 1982. 32 pp., illus.

*Teaching about India*, compiled by Ronald Warwick and Virginia Tebitt. London, Commonwealth Institute, 1982. 35 pp.

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ERRATA

In Fernanda de Camargo-Moro's article 'New Directions in Museum Organization', *Museum*, Vol. XXXIV, No. 2, 1982, the first sentence of the last paragraph on page 87 should read as follows: 'The idea of a museum on a more human scale that evolved in 1972 certainly did succeed in preventing all the capitals of Latin America and its neighbours from copying the famous Mexican museum, etc. A regrettable error in the translation from Portuguese of the author's original gave a totally opposite sense to this sentence.'

With reference to the 'Further reading' item in Ann Howatt Krahn's article 'Numbers on Objects: Damaging Errors', *Museum*, Vol. XXXIV, No. 1, 1982 (p. 60), the Canadian Conservation Institute has advised us that it has not yet published a Technical Bulletin on this subject, nor is one at present in preparation.

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# OPINIONS ON CONSERVATION

## *Origins and prospects*<sup>1</sup>

Madeleine Hours

Having begun her career as an archaeologist, Madeleine Hours set about applying modern scientific methods to the study and conservation of works of art. Curator in chief of National Museums, she has been Director of the Research Laboratory of the Museums of France since 1946. In 1981 she was the Commissioner General of the exhibition *Mysteries of the Masterpieces—Science at the Service of Art*. This exhibition was an overview of the methods of examination, dating and analysis of works of art used in new approaches to the technology and history of works of art and for better conservation. She has played an active role in ICOM since its creation and was for several years Vice-Chairman of its International Committee for Conservation. Her numerous works on scientific study and conservation are internationally known and have been translated into English, German and Japanese.

Just half a century ago, in 1931, the first international conference on the application of scientific methods to the examination and conservation of works of art took place in Rome. This conference was organized by the International Museums Office, which was set up by the League of Nations, and whose successor is the International Council of Museums (ICOM). As one of the senior members of ICOM, on the occasion of this fiftieth anniversary, I should like to recall our origins.

After the Second World War, we all felt in our profession the same desire for concerted action and co-ordination that had led after the First World War to the creation of the International Museums Office. The first ICOM General Conference was held in Paris in 1947 from 28 June to 3 July. The quarterly *Museum*, brought out by Unesco shortly after as the successor to *Museion*, the periodical published by the International Museums Office before the war, bears witness to the fact that we have firm roots going far back in time.

The first ICOM Commission in 1947, for the Care of Paintings, aimed at establishing an exchange of views between the directors of the major Western museums on the serious problems of conservation arising from the misadventures to which works of art had been subjected during and after the war. Almost immediately there was a clash between the restoration policy then being followed in United Kingdom museums (the Weaver Report) and the French, or rather the Latin, atti-

tude based on a different philosophy. The 1950 volume of *Museum* (Nos. 2 and 3) set out the respective positions, and it was very much to ICOM's credit that it succeeded, on the basis of these two conflicting points of view, in devising a broad plan for concerted action.

The first ICOM commissions consisted of restorers and scientists, working with the directors of the major museums, who were responsible for museum policy; at that time ICOM and its Painting and Laboratory Committees were closely associated with the publication of *Museum*. A few years later, on the initiative of Paul Coremans, then Director of the Institut Royal du Patrimoine Artistique in Brussels, a meeting was held in connection with the restoration of Van Eyck's altarpiece *The Adoration of the Holy Lamb*, which led to a joint European plan of action for this masterpiece. This example bears witness to the effectiveness of ICOM's policy at that time, which gave museum directors and restorers the opportunity of meeting each other to compare methods and work out a policy based on respect for the work of art, the idea of reversibility, and awareness of the increasing range of restoration materials and of the subtle problems created by the interdependence between the various elements going to make up a picture. These prob-

1. The text reproduced here is that of the speech given by the author at the closing session of the ICOM International Committee for Conservation at Ottawa in September 1981 (see *Museum*, Vol. XXXIV, No. 1, p. 68).

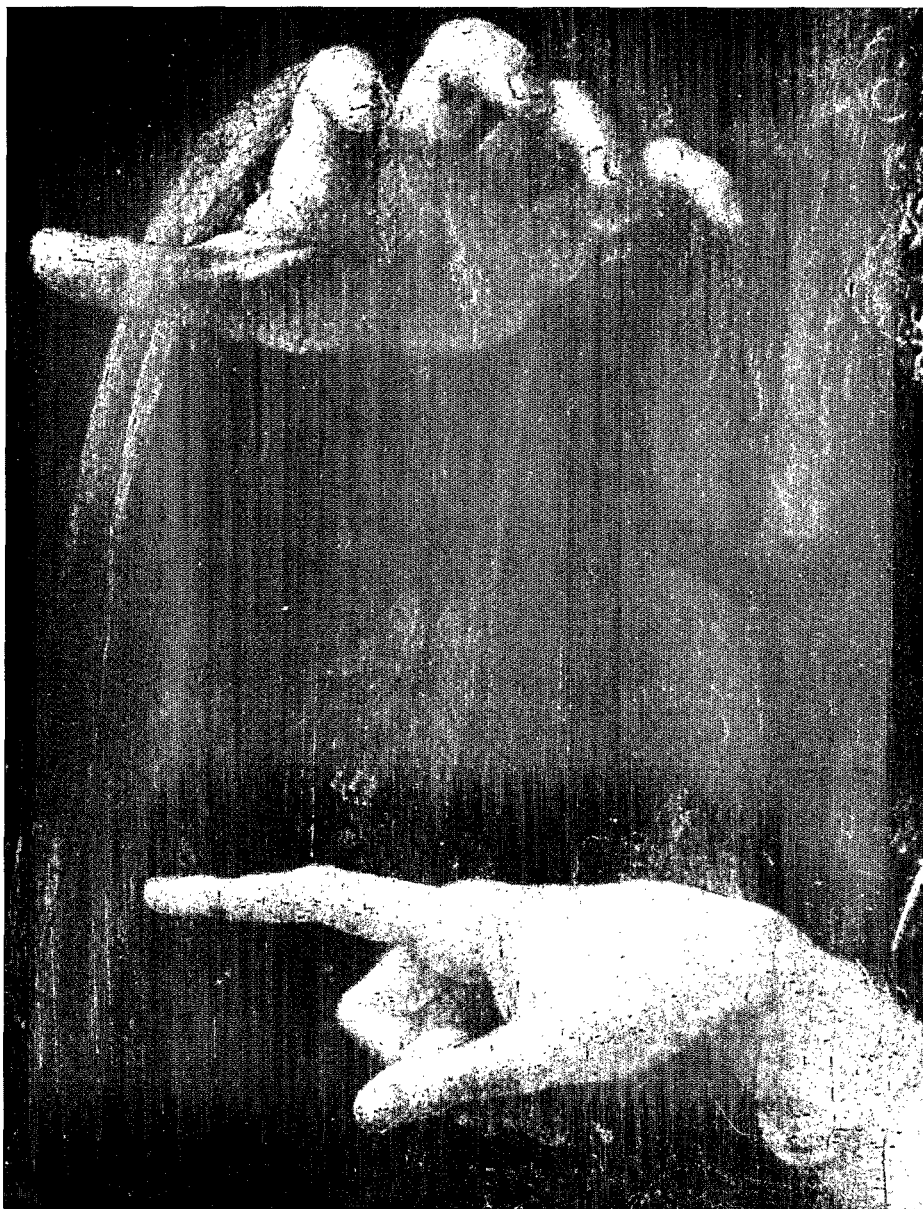
lems led directors and restorers to draw into their discussions research scientists, the result being the establishment of the ICOM Committee for Museum Laboratories. This Committee, set up shortly after the ICOM Commission for the Care of Paintings, reached full stature in 1963 as the ICOM Committee for Conservation. At the outset museum directors, historians, restorers and scientists were equally represented. However, the balance changed early on, and each of our triennial meetings was attended by a growing number of increasingly energetic restorers anxious to compare techniques and benefit from the experience of their colleagues, and to move on from the status of craftsmen to which they were relegated. Our committee also gained specialists in scientific and technical problems ready to appreciate restorers' requirements and anxious to get away from specialization, which was becoming increas-

ingly compartmentalized as techniques became more and more sophisticated. Within the committee, scientists drew closer to restorers in their study of pigments, binding media, the analysis and dating of materials and the perfecting of new methods for examination and analysis. A dialogue was begun, and attempts made at standardization; but at the same time museum directors, historians and curators gradually and imperceptibly drifted away from the committee of which they had in fact been the founders.

For some years now, our colleagues (museum directors and curators), who themselves bear heavy administrative and aesthetic responsibilities, have been discouraged and disheartened by too many technical problems and a highly scientific vocabulary. Deprived of their presence, their effectiveness and their breadth of vision, an ever-growing number of working groups have attempted to solve increasingly specific problems; at the instigation of specialists they have tried and succeeded in publishing important technical works such as the articles in the early issues of *Museum*. In my opinion, this may be dangerous, not only for the committee itself, which runs the risk of becoming satisfied with its work, and even, if its aims are too restricted, of allowing the purpose of our work to be obscured by advanced technology, for which research is the be-all and end-all. In Ottawa I heard an address delivered with the use of highly sophisticated aids, and I was surprised to hear the speaker refer to the object as a tool, a subject for demonstration, the work of art being considered as a means and not as an end. Museum officials, directors, curators and historians are tending to distance themselves from our work and to disregard it both intellectually and in practice. Recently the alarm was raised by one of our colleagues, an American scientist, in an article in the *New York Times* in August 1980. In Europe, as in the United States, after very promising joint consultation a number of museum directors preferred to dispense with the work of scientists, possibly because they feared that works of art might be experimented on, and also that objective criteria might be introduced into discourse based on subjective criteria. As far back as the eighteenth century Fontenelle referred to the difficulty of accepting or assimilating the findings of experiments when these run counter to subjective discourse.

This accounts for the fact that, while a great many art historians, and most

Macrophotograph of a detail from *The Virgin of the Rocks* by Leonardo da Vinci.  
[Photo: Laboratoire du Musée du Louvre.]



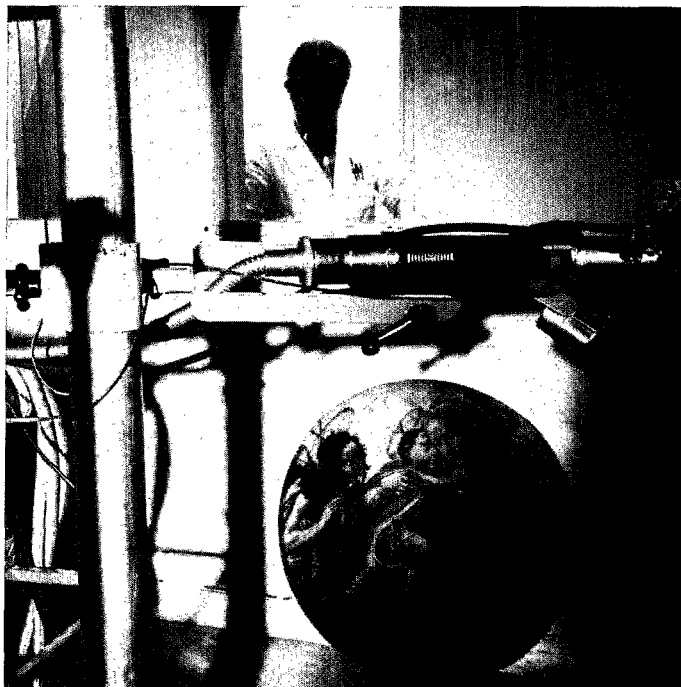


André Malraux in 1962 in front of the macrophotograph of the *Woman with a Pearl*, by Corot.

[Photo: Laboratoire de Recherche des Musées de France.]

X-ray photography of paintings at the Laboratoire de Recherche des Musées de France.

[Photo: Laboratoire de Recherche des Musées de France.]

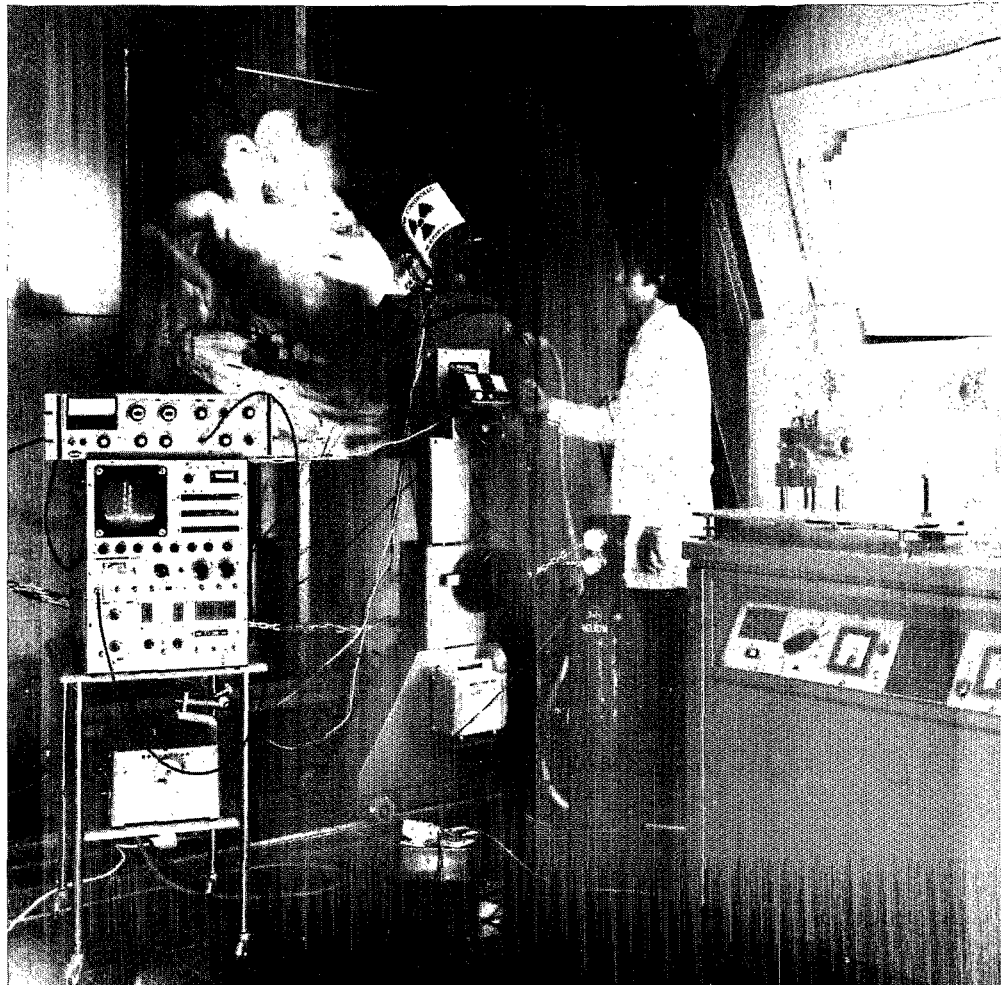


archaeologists, recognize the merits of analytical and dating methods, there are occasional signs of opposition, and this at a time when the museum is ceasing to be a closed world (as Jacques Rigaud so aptly said at ICOM's twelfth General Conference in Mexico) and is developing its links with universities, research centres and laboratories, with a consequent broadening and enriching of the critical observation brought to bear on our inheritance. Nowadays the museum, which is constantly changing, is becoming a meeting-place; and let us not forget that Teilhard de Chardin, whose centenary we have just celebrated, said that 'evolution is a tending towards knowledge'. Our world is an entity in which steady links are created between matter and mind, and between matter and message.

The enriching of our perception is one of the essential aims of life. We must avoid the separation between a scientific culture, only too often content with indisputable proofs which we now know can be challenged, and the humanistic culture. The rift between these two cultures, which is basic to C. P. Snow's thesis must be avoided in our sector. Culture is one, and in our opinion not divis-

ible, but the product of several intellectual approaches. It is incumbent on the Committee for Conservation to avert the danger of a split and a regression, which would be fatal for us. We must strive not only to reach agreement among the Committee's members, but also to avoid any separation from other committees or from ICOM, IIC and ICCROM. I should not like to see the time come when some museums might reduce the role of the laboratory to technological assistance. The new steering committee must do what is necessary to broaden the dialogue throughout the world so as to improve our knowledge of that invaluable possession, the work of art, the better to preserve it. This calls for outstanding qualities. The establishment of a dialogue implies respect for others' ways of thinking; it will therefore also be necessary to make a moral effort, and to rethink our vocabulary and language. All barriers at all stages of information must be abolished, and closer consultation established with museum officials responsible for conservation, restoration and analysis. Those involved must agree to this, and the Committee's co-ordinators must work towards it. It is the Committee's

X-ray microfluorescence equipment at the Laboratoire de Recherche des Musées de France used for non-destructive analysis. [Photo: Laboratoire de Recherche des Musées de France.]



task to create a general awareness of the problems besetting us, and to obtain the means for preservation; action to prevent deterioration of works of art must be introduced into policy for the future, combined with studies to define problems and add to the wealth of documentation, which should itself reflect acquired experience. Restoration, as a last resort, must benefit from our experience and the documentation which we have collected. I should therefore like each of you to let us know your considered opinion and the solutions which you suggest for renewing the dialogue. It seems to me essential in future to invite museum directors or curators to come here and state their requirements or wishes in plenary session in our Committee. Finally, we must resume the habit of reviewing our conservation problems from time to time in general publications. The complexity of our reports is such that it discourages some of our colleagues, both because of the number of subjects dealt with and because of their specificity. Science has a traditional, and often justified, distrust of risky generalizations, but after a great number of fragmentary analyses the need is felt for a synthesis reflecting a quest which is also

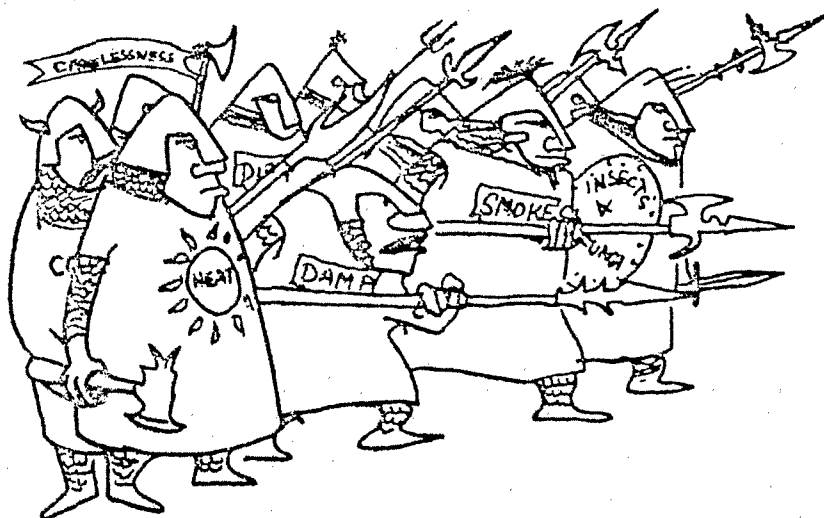
directed towards unity, towards this oneness of culture.

I would like to conclude by quoting the superb words of André Malraux, who did so much to give culture a place which is now recognized in national policies throughout the world, and who frequently referred to the problems of conservation and the grandeur of our aims:

The humblest worker who saves the effigies of Isis and Rameses will tell you... There is only one act against which neither the oblivious stars in their firmament, nor the eternal murmur of rivers can prevail. It is the act of the man who rescues something from death.

Therein lies the honour of our times. Gentlemen, let it be our honour too.

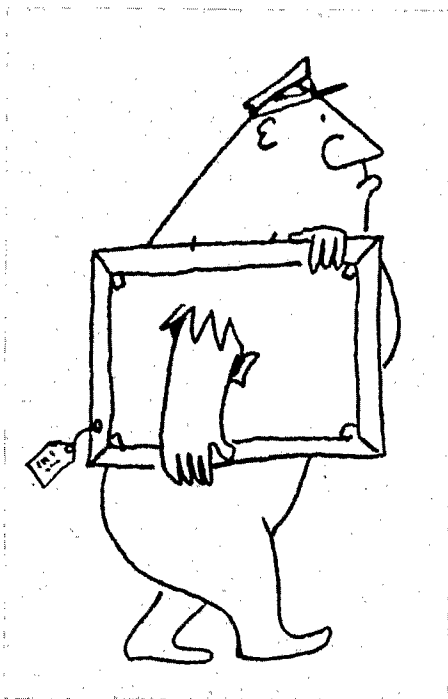
[Translated from French]



Caroline Keck

We have a problem... ageing is accelerating beyond past experience.

## *A plea for a practical approach to an old problem*



Damage in transit.

In my opinion the practice of artefact preservation will never gain its requisite potential until it wins the support of the philosophical art world. The 'appreciators' and the 'repairers' see one another as separate entities. Each claims that the other is blind to elementary truths and that such blindness is catastrophic. The situation is constantly aggravated by poor communication. The fact remains that neither group knows enough about the other's expertise. The art scholar lacks in-depth knowledge of the nature and behaviour of the material which has been fashioned into artefacts. The preservationist knows too little about the immaterial content of the artefacts he presumes to repair.

If I make use of unorthodox labels in this discussion I am not indicating the need for any change in terms but merely trying to emphasize the specific attitudes and functions involved.

Seemingly, the preservationists are so rent by discord that it would be stretching a point to refer to them as a group. However, I find infighting among conservators unduly publicized. To herald a private system of repair as a panacea is no more fanatical than to insist that a theory on authentication is not open to dispute. What makes news does not invariably centre on the least important aspects but it seldom features the heart of a problem.

And we have a problem. We are wasting time and attention we can ill afford to fritter away. Collections we all cherish are exposed to increased amounts of pollutants, increased environmental extremes, increased damage in transit. Everywhere ageing is accelerating beyond past experience. If the 'appreciators' and the 'repairers' had more understanding in common they could co-operate on prime concerns and compromise on minor differences. As it is, their frictions allow dangers to be denied, ignored, or overlooked. It is hard to beat the contention that when advice is contradictory, it is wiser to take no action. The art establishment and the militant conservators share the blame for their own frustrations. It is not an issue for arbitration, rather a case where each must reassess the other. Only by a united effort can the responsibilities ahead be shouldered.

Does the art establishment really prefer to cut off its nose rather than admit that the new boy on the block is a close relative? Does the battling conservator have any notion of how infuriating he can be, rushing in to voice his opinion of top-echelon connoisseurship? No establishment really welcomes newcomers, and this particular newcomer has not yet outgrown his adolescence. I can think of no other operation, transformed through time from a medieval craft to a twen-

tieth-century technology, which has so stubbornly resisted the removal of ancient trappings. Old-fashioned conservators may possess the outward forms of the space age but the masquerade is misleading. Education is the only path to progress, and I believe that we have mistakenly segregated and separated this vital part from its respected whole.

Alien languages make a co-operative effort next to impossible: witness the Tower of Babel. While it is fairly simple to learn to name a chair by another sound which also means 'chair' it can come as a shock when one is asked to view the familiar form of a chair as the combination of complex, multiple and minute physical parts. Viewed thus, the chair acquires an added dimension, one which inevitably plays a part in any future consideration of what has become its acknowledged whole. The skill that went into its creation, the time and place in history that influenced its design, and the nature and condition of the materials that compose it, will all serve to determine the opportunities for its survival. It is this kind of combined information and in-depth comprehension which we must evoke if we are seriously concerned with the preservation of art.

Compared with academia, cavemen were flexible. In no other establishment are the members more reluctant to move from their strongholds. Yet because this is the optimum path for opening minds, we need to open up these tight ranks. We need to insert the concept of the additional dimension, to introduce into the routine education of every art-history student the world over the rudiments of conservation. In my opinion, this constitutes two courses, each to be taught as thoroughly and with as much dedication as a course in line drawing, or the history of French portraiture, or the stylistic inheritance from Leonardo da Vinci. One is a course in the materials and methods of fabrication, not of just paintings or prints but of everything simultaneously studied for its historical and aesthetic aspect. The other is a rigorous lecture/laboratory study in the available techniques for examining the condition of an artefact.

Such additional instruction combined with existing curricula will provide a new generation of art historians with a world to rediscover. It would also provide those who subsequently intend to specialize in the practice of conservation with a logical and acceptable branch of higher education in the family tree of art. In the United States these two courses should be

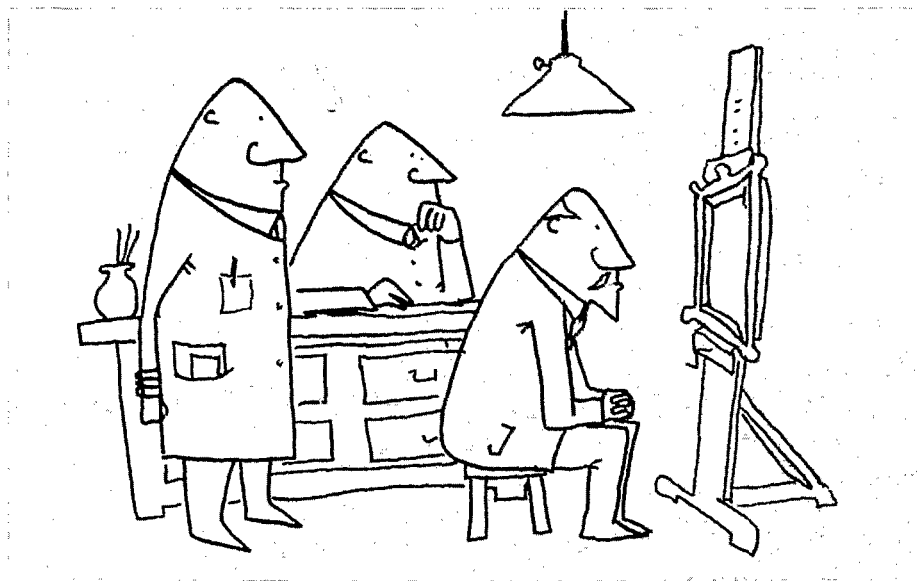
included in the requisite curriculum of college art majors. I am not well enough informed on the correct terminology in other countries' education systems to designate placement by named reference, but let it suffice to insert these conservation rudiments at whatever stage of education serves to produce those nations' professors of art.

The ability of all art scholars to recognize the physical evidence existing in an artefact and to weigh interpretations offered for alterations in its appearance would reanimate the art world. Opinions on some masterpieces might be downgraded, on others enhanced, on some remain unchanged. Future art historians would be able to refute the charge that, ignorant of their materials, they work their speciality with only slides, texts and photographs: blurred echoes of reality. Collectors and critics would not be entirely at the mercy of unscrupulous dealers. And those who become the 'repairers' having shared academic education with the 'appreciators' will enjoy their cooperation and the benefits of mutual respect.

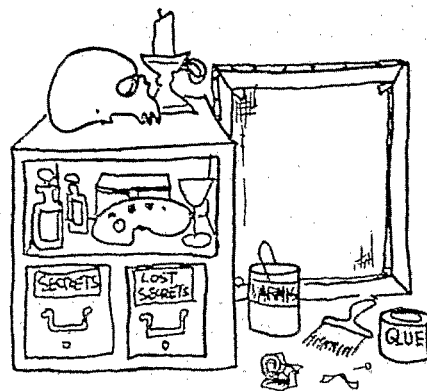
I am convinced that training in the

#### Caroline Keck

Born in 1908 in New York City. B.A., Vassar College, 1930, Vassar Fellow (Economics/Art History); Radcliffe/Harvard, M.A. (Art History) 1931; University of Berlin (Art History) 1931/32. IIC Initial Fellow 1951; Editor *IIC Newsletter*, 1952-59; Forbes Prize Lecturer, IIC Oxford, 1978. Honorary Fellow AIC; Executive Director FAIC, 1981-. With husband, Sheldon Keck, painting conservator, since 1934, serving American museums and collectors; experts at the Latin American Centre for Conservation, Mexico City, 1965/66. Professor of painting conservation and programme administrator, Cooperstown graduate training in conservation, State University of New York, 1969-81. Author, lecturer.



Some opinions may be enhanced.



Ancient trappings.

conservation of historic and artistic works should consist of an exclusive concentration of at least three years' advanced study. I have never felt that art and craft schools offered appropriate preparation for the formation of a conservator. With a solid background in the history and aesthetics of art, as sketched above, those pursuing the speciality of conservation should be allowed to devote their entire attention to the multiple aspects of this expertise. In my opinion, future conservation scholars should be granted more academic freedom to do actual work than appears customary in today's training units. Half the three years' study should be spent in supervised practice so that the student can learn to perform operations in the stimulating society of his peers.

Conservators have a vocation so young that it lacks guiding traditions. But already our professional attic is crammed with tentative, tested and half-tested information. The next generation of practitioners should carry out research into what has gone on before their time, experiment with answers tried and untried and, under the supervision of understanding instructors, be encouraged to formulate innovations. There may never be a better opportunity for them to experience the lessons of trial and error than during their training period. Our maturity as a group depends on expanded knowledge and constantly improved performance.

There is little new in my proposal. As is always the case with a suggested change, at first the notion is regarded as invalid,

and later when it is accepted, as no change. Artists and occasionally conservators have offered courses in artists' materials and techniques, usually in paintings. These have never been closely monitored or taken very seriously. Fledgling artists and art scholars, from time to time, have been invited to peer through microscopes, blink at ultraviolet fluorescence, and gaze knowingly at radiographs. These titivations are almost as counter-productive as sessions in do-it-yourself restoration. I am well aware that the tough instructions I want to see included in art education will irritate the majority of art professors quite as much as the emphasis on performance I urge for conservation students will irritate the majority of conservation instructors. I doubt that these will irritate the young. Students with whom I have spoken are eager for the course additions and enthusiastically support the concept of an advanced training which makes practical use of their heads and hands.

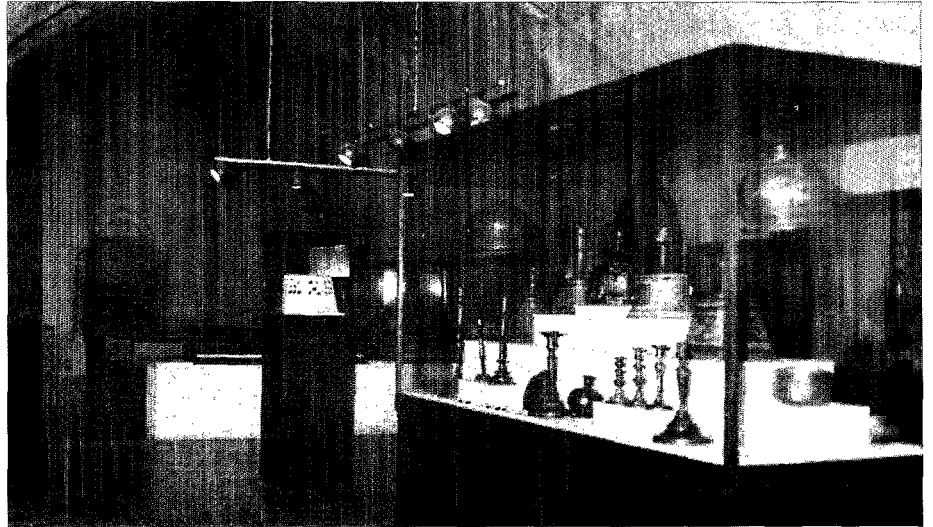
It will not be easy. However, in periods of financial stress we tend to re-examine procedures in our institutions. From this, academia is not exempt. If education can improve its product, if a desideratum gains an impetus, readjustments within an academic framework occur, unexpected subsidies appear. One rather dormant sector of the humanities might welcome a fortuitous palace revolution. The young themselves are full of suggestions. Surely we can begin somewhere?



# MUSEUM NOTES

ISLAMIC MUSEUM OF THE HARAM AL-SHARIF, Jerusalem. General view of the first two rooms. In the foreground is a showcase containing incised candlesticks from different periods.

[Photo: Islamic Museum of Haram al-Sharif, Jerusalem.]



## *Renovating two museums in Jerusalem*

Anne Saurat

Born in 1945 at Clermont-Ferrand, France. Studied fine arts, Iranian archaeology and museology at the École du Louvre. Attachée at the Iranian Centre for Archaeological Research and at the Archaeological Museum, Tehran, 1971–78. Participated in the organization of museums at Susa, Persepolis and Tehran. Consultant to Division of Cultural Heritage, Unesco, 1979. Since 1980 has been working in Jerusalem for the French Ministry of External Affairs. Numerous publications, among them a contribution to *Iran Bastan Museum*, 'World Great Islamic Collections', Kodansha, Tokyo, 1976.

### *The Islamic Museum of the Haram al-Sharif*

More than two years ago, on 28 August 1980, the Islamic Museum of the Haram al-Sharif was officially re-opened.

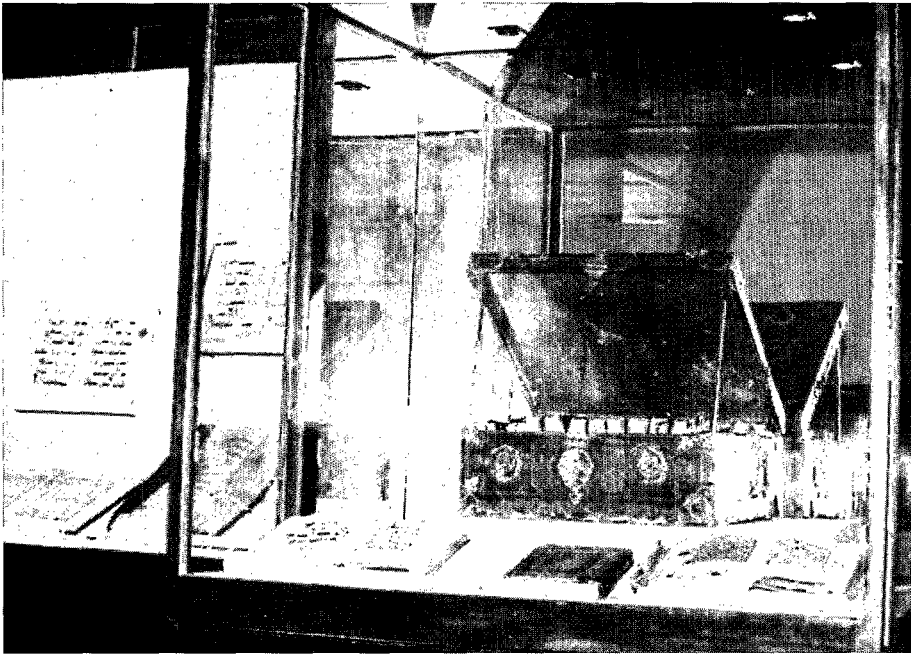
Created in 1923 by a decision of the Supreme Islamic Council of the Waqf (the body that administers religious properties), the museum was installed in 1929 in twelfth- to fourteenth-century buildings located to the west of Al Aksa mosque. The first museum to be opened in Jerusalem, it remained unchanged till 1974, when it was closed for restoration work.

In 1979 the authorities of the Haram al-Sharif and Abu Khalaf the Director of the museum made a request to the Cultural Section of the French Consulate for the technical co-operation of a French expert. Having been contacted for this purpose by the Department of Cultural, Scientific and Technical Relations of the French Ministry of External Affairs the author accepted with enthusiasm the task of reorganizing this museum.

Many readers will not know what the Haram al-Sharif actually is. According to a tradition common to Jews, Christians and Muslims, the episode of Abraham and Isaac took place on a rock in Jerusalem. The place has been consecrated ground for centuries. The sacredness of

the site was heightened for the Muslims by the fact that the Prophet Muhammad was miraculously transported by night to the Rock in Jerusalem where he went up to Heaven to speak with God before returning, that same night, to Mecca. Because of this episode, mentioned in the Koran, the site became an object of devotion right from the taking of Jerusalem by the Caliph Omar in A.D. 638. A splendid building, the Dome of the Rock, was erected on the rock and a second edifice, Al Aksa, was built there between 709 and 715. The various other buildings surrounding these two main ones were added in the course of time. The Crusaders, in particular the Knights Templars, also left architectural traces.

The objective of the planned site museum would be therefore to recount the history of the Haram al-Sharif (the Noble Sanctuary) and its architectural fabric and to display the various donations the Haram has received since the beginning of the seventh century of the Christian era. Two huge rooms laid out at right angles were available for this purpose. The more recent one, a single-vaulted structure dating perhaps from the fourteenth century, had been a mosque, and a passage through the *mibrab* opens out into an immense, double-vaulted second room, built by the Templars, whose handsome groined vaults are supported



Showcase in the second room devoted to Korans. The fourteenth-century wooden chest from Morocco is covered with leather encrusted with enamelled silver. It contains thirty sections of a Koran in Maghreb Kufic.

[Photo: Islamic Museum of Haram al-Sharif, Jerusalem.]

by massive pillars. This simple structure of yellow limestone blocks characteristic of Jerusalem provided 1,200 square metres of space to be rearranged; 900 square metres were set aside for display purposes.

Because of its architecture the space available could not be divided up artificially. Hence we used differences in ground-level in the first room to form three distinct areas.

The first area, corresponding to the entrance, was naturally defined by the overhanging cupola. A parabolic wall was built opposite the main door; on it was inscribed in Kufic calligraphy a significant verse from the Koran: 'Glory be to Him who made His servants go by night from the Sacred Temple to the farther Temple whose surroundings We have blessed, that We might show him some of Our signs. He alone hears all and observes all.'<sup>1</sup> An overall plan of the Haram is also located here.

A second zone is situated at a lower level. Objects donated to the Haram are presented in showcases. These consist essentially of metal objects, mainly in copper—candelabra, perfume burners, various receptacles and seals; ceramics, including some Chinese porcelain; glassware; and, finally, a collection of coins, mainly Islamic, from different periods. The showcases were designed by the author and made by the carpentry workshop of the Muslim Orphan's Technical School.

A third space, situated a little lower again, is devoted to an important collection of Korans dating from the eighth to the twentieth century. The soft natural

light of this area made it ideal for the display of manuscripts.

The hall of the Templars, entered through the *mibrab* of the fourteenth-century mosque is a large space 37 × 16 metres, articulated only by its pillars and groined vaults. Its size led us to display here architectural elements and inscriptions, almost all from the Haram. Down the centuries, rich and powerful Muslims have rivalled one another in order to decorate or restore the Haram and its two principal sanctuaries. Each restoration having resulted in the removal of all or part of the earlier decoration, many elements have been preserved and are displayed in the museum today. Among the most significant items are the following: Eighth-century carved wooden panels from the ceiling of the central nave of Al Aksa mosque.

A beautiful twelfth-century wrought-iron gate from the Dome of the Rock, where it was installed by the Crusaders. Charred remains of the *minbar* (pulpit) from Al Aksa, made in 1168 and donated by Salah eddin (Saladin) when he took Jerusalem from the Crusaders in 1187, almost completely destroyed by fire in 1969.

Three of the four monumental doors of the Dome of the Rock covered with decorated copper plates and an inscription dating from 1564.

Numerous inscriptions commemorating gifts, foundations or restorations of buildings, some of which date from the eleventh and twelfth centuries.

Tombstones, several of which go back to the tenth century.

Various capitals.

Three stained-glass windows (eighteenth and nineteenth centuries) from Al Aksa mosque.

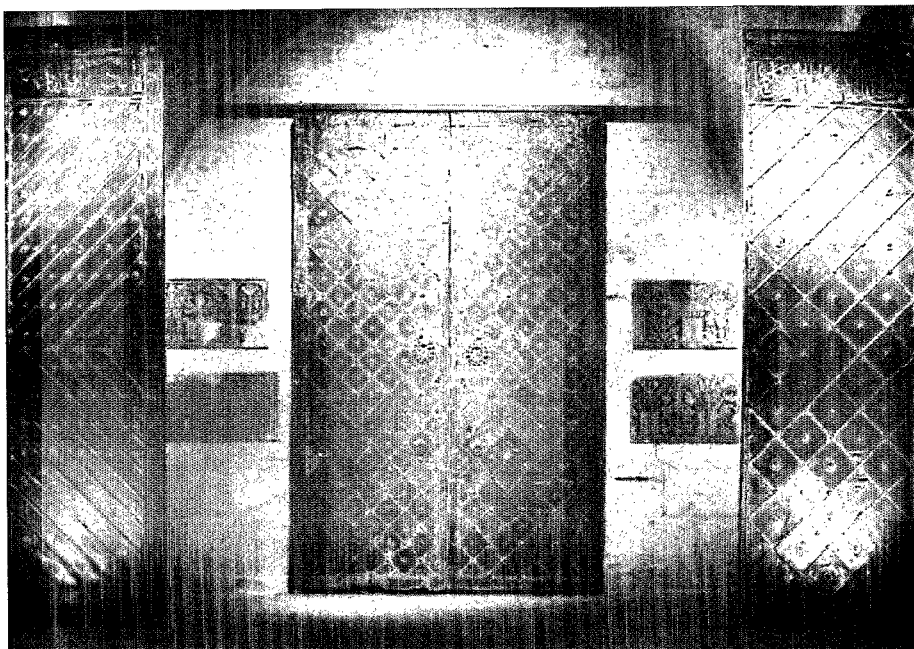
These objects are displayed in the areas devoted to the architectural history of Al Aksa mosque, to the Dome of the Rock and its successive architectural fabrics and to Islamic inscriptions respectively. Representative of the artistic styles which have shaped the Haram over the centuries, these objects are all accompanied by explanatory texts in Arabic, French and English.

The storage area and restoration workshop occupy a surface area of about 160 square metres in a 9-metre-high zone. All the objects were inventoried and photographed before being displayed or placed in the reserve collection. Further in-depth study of the collection remains to be carried out.

The construction work, electrical and

1. Surat Al-Isra, *The Night Journey* (trans. by N. J. Dawood), Harmondsworth, Penguin Books, 1956.

One of the carved cypress panels from the ceiling of Al Aksa mosque, eighth century.  
[Photo: Islamic Museum of Haram al-Sharif, Jerusalem.]



Three monumental wooden double doors covered with copperplate from the Dome of the Rock, fifteenth century.  
[Photo: Islamic Museum of Haram al-Sharif, Jerusalem.]



Large jars used for storing lamp oil.  
[Photo: Islamic Museum of Haram al-Sharif, Jerusalem.]

other installations, etc., were all carried out by the workers who normally ensure the maintenance and restoration of the Haram. They all displayed great zeal in renovating their museum so that it might bear witness to the grandeur of this third holiest city of Islam after Mecca and Medina.

### *The Armenian Museum*

The second project, which will be completed soon, is the reorganization of the Armenian Museum. The Armenians are among the oldest of the Christian communities in the Holy City. Almost a quarter of the south-west portion of the city is the Armenian neighbourhood surrounding St James' Cathedral, which dates from the twelfth century. Pious pilgrims from Armenia and the Armenian diaspora brought numerous offerings which have piled up in the chapels and libraries of the cathedral and monastery.

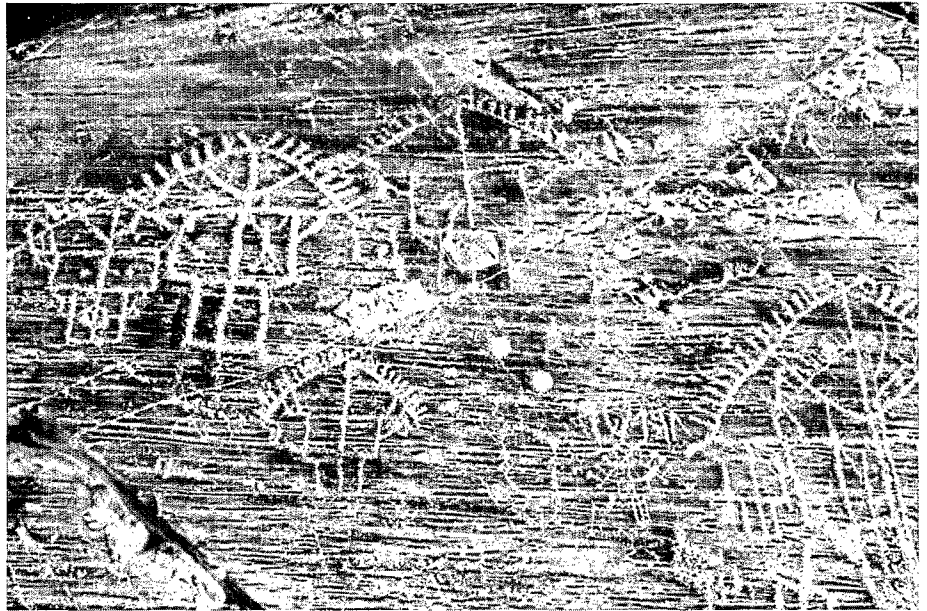
In 1969 an exhibition was organized. The collections were revealed to a public whose interest was such that the Patriarchate decided to envisage a museum. Private financial help led to the opening in 1979 of the E. and H. Mardikian Museum for Armenian Art and Culture. This was a positive first step, but it quickly became apparent that improvements were necessary. The Armenian Patriarchate in Jerusalem made a request to this effect and the author was once again entrusted by the French Ministry of External Affairs with the museographical reorganization required.

Built in 1854, the building was planned as a seminary. Hence its many small cells were all independent units, obliging visitors to enter and leave each of them in turn. This sinuous itinerary, which hampered easy visiting, was our first concern. The walls were pierced to make room for large bays, facilitating both circulation and display.

Once the objects had been catalogued, the programme of the museum was re-defined. The ground floor would be given over to the history and art of Armenia, illustrated by maps, photographs and slides, together with a variety of graphic material, original objects and copies of objects in Soviet Armenia. The first floor would deal with the history of the Armenian community in the Holy Land, particularly in Jerusalem; most of the objects donated by pilgrims would be shown here. About 1,000 square metres would be the exhibition area, together with another temporary exhibition room, a meeting room and space for storage and services.

The Neo-Gothic style makes for a building that does justice to the long and rich history of a people whose very existence has been so often threatened. Situated between gigantic empires—Rome and Persia, Rome and Byzantium, Rome and the Arab world—Armenia has often been a battleground for its larger neighbours. It deserves this homage to its little-known art and culture.

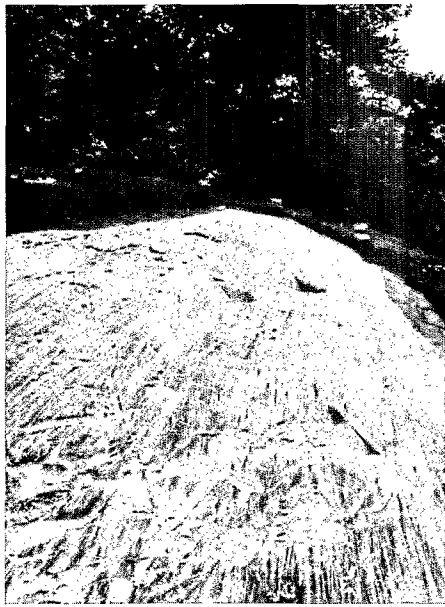
[Translated from French]



Iron Age carved figures on rocks in Nadro Park.

[Photo: Centro Camuno di Studi Preistorici.]

## *Iconography of rock art and its on-site presentation*



Rock surfaces with carvings immediately after treatment by the 'neutral' method, which brings out the carved figures.

[Photo: Centro Camuno di Studi Preistorici.]

Rock art is the spontaneous, often unconscious, graphic expression of a culture, unique evidence of a creative blend of religious feeling, ritual and the social and cultural stereotypes of past millennia: our cultural roots. Prehistoric iconography is a relatively new discipline, based on paintings or carvings on rock surfaces which present a rich typology of diagrammatic, realistic and symbolical figures—all three often found on a single surface.

These new elements need to be analysed, dated and used so as to yield a picture of the people who produced them, to enable us to draw comparisons or parallels with other cultures and to present new data on the essence of man. The scope of the investigation is not merely material, but extends into a more intimate realm, unknown and often not immediately accessible.

Rock art thus constitutes an entirely new field. The 'object' of the traditional museum is here replaced by the graphic and iconographic expression of a people at a certain point in its history. The importance of rock-art sites therefore lies precisely in the understanding (available even to visitors) of this subtle man-environment-object relationship.

Rock-art finds are difficult to display in museums. In the open, however, the decorated rock is involved in a very close

Tiziana Cittadini

Architect, graduate of Venice University.

Currently in charge of the Laboratory and Site Planning at the Camunian Centre of Prehistoric Studies (Centro Camuno di Studi Preistorici), Capo di Ponte, and co-ordinator of the Nadro Museum-Park.

relationship with the natural setting. We know from prehistoric art how important the cave was for the positioning of the pictures: natural features, cracks and protuberances were shapes to which man in his natural state attached meaning, which was only fully developed through his subsequent activity as a creative artist. For prehistoric rock art in the open the setting is meaningful as well. The arrangement of the rock in relation to the landscape and the vegetation, the shape of the surface itself, its smoothness and the protuberances or natural corrugations it displays are known to be fundamental factors in the choice of which rock to carve. Thus the setting is an integral feature for the understanding of prehistoric carvings.

Another important feature is the way the carving appears across the picture, which poses objective difficulties of separation and interpretation. A few square metres often carry hundreds of figures belonging to different periods and cultures, superimposed in apparent chaos.

Proper use of this heritage for educational purposes must therefore (a) present the 'document' as clearly and objectively as possible, to permit objective, non-manipulated appraisal of the work, and (b) provide suitable tools for interpreting and understanding it. Initial studies must

NADRO PARK. Panel showing relief of a carved rock. The periods and figurative styles of the carvings are shown on the right.

[Photo: Centro Camuno di Studi Preistorici.]



Details of Nadro Museum. The exhibition, designed as an introduction to the park, consists of panels, diagrams and archaeological material.

[Photo: Centro Camuno di Studi Preistorici.]

aim at clear scientific interpretation of the markings, and thorough follow-up must be designed to separate out and define the logic of the figures, the various alternating periods, the expressive style of each cycle, its themes and its content.

The 'museum' presentation therefore calls for two different physical areas: (a) the find, in the open air and in a setting where modern man obtrudes as little as possible; and (b) a closed museum teaching space where information is given to make it possible to understand and interpret it. These are physically separate areas, but nevertheless must be integrated with each other.

In Valcamonica, Italy, one of the world centres of prehistoric rock art, specialists have for years been tackling these problems, which link the study of rock art with its preservation and active revaluation. In the last few years, as a result of research carried out at the Centro Camuno di Studi Preistorici reserves or parks have been established.<sup>1</sup>

### *The Nadro Museum-Park*

A case in point is the museum-cum-park at Nadro, where a programme of this type is being carried out. It combines the results of research with a museum approach, the latter being based on the two areas defined above: an open-air park containing the carved surfaces, and an introductory indoor museum section.

The carved surfaces are in the open-air part. The strictly museum problems in this area have to do with the conservation of the surfaces and the display of the carved figures. All the rocks have been prophylactically treated by the 'neutral' method and studied. A permanent method of preserving the surfaces, not adopted at present owing to lack of funds, would be to cover the whole surface of the rock with sheets of plexiglas. This would eliminate water, the main cause of damage. Plexiglas panels are placed near them containing diagrams of the whole carved surface and an indication of the basis archaeological periods represented, the relative dating of the figures and the style in which they are expressed. The observer is thus led on by the results of iconographic, stylistic and figurative research into the carvings to make a thorough examination of the carved surface and pick out the various styles and periods. Marker posts are used to indicate and delimit the surface.

Work on the environment also starts from the study of the local situation, its

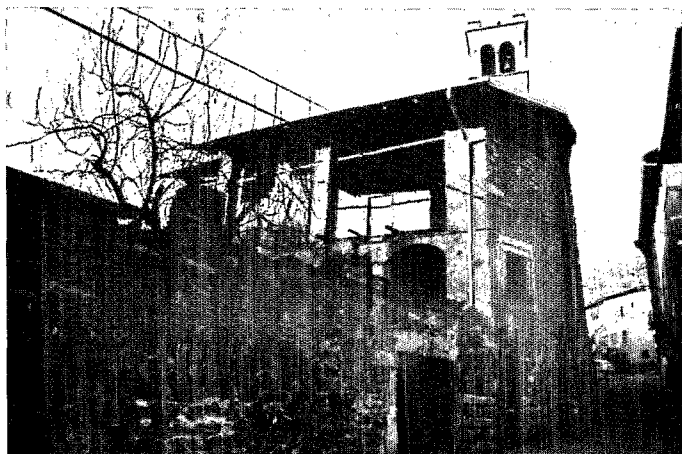
origin and development (including extraneous interference by man). As a result of these studies, it has been possible to reconstruct the environment in the various periods. The various species of flora are displayed *in situ*, and are then reproduced and explained in a cyclostyled leaflet. Evolution through time and interference by man affect and change the natural environment, and the result is that its history can be read in tangible form in the landscape.

As regards the museum-park's layout—communications, road signs, etc.—our preference has been given to using or restoring existing prehistoric and medieval roads and keeping changes and innovations to a minimum.

### *The Nadro Museum*

Closely linked to this area is the small museum which introduces visitors to the park. It is in the little medieval village of Nadro, on the edge of the rock-art area. In its four rooms a display itinerary has been based on scientific data obtained in recent years. It has been possible to distinguish five major cultural periods (marked by socio-economic changes) at Valcamonica, each characterized by a particular style and mode of expression and a particular repertoire of figures and themes. The most archaic phase is characterized almost exclusively by the presence of large animals; this gives way to a concise diagrammatic style concerned with the earliest forms of agriculture and animal husbandry; and the advent of metal-working is marked by stele-statues and monumental compositions. The Bronze and Iron Ages, on the other hand, are characterized by an unmistakable dynamism in the figures, by the portrayal of everyday themes and by the presence along with them of a copious symbolism. The museum's approach is based on these essential elements. Details of style, themes, etc., are given for each cultural range, corresponding to an archaeological period. The visitor can then check, pick up and recall this appraisal from the carvings in the park, on the strength of the recognizable styles. The explanatory material is accompanied by

1. With respect to the international activities of the Centro Camuno di Studi Preistorici, see the article by Emmanuel Anati in *Museum*, Vol. XXXIII, No. 4, 1981, and the recommendations of the international consultation held there in 1981, which were reproduced in *Museum*, Vol. XXXIV, No. 1, 1982, pp. 67–8.



NADRO MUSEUM. This little museum has been set up in an old sixteenth-century building in the historic centre of Nadro, at the entrance to the park.

[Photo: Centro Camuno di Studi Preistorici.]

A corner of the open-air park, with a carved surface marked by an illustrative panel.

[Photo: Centro Camuno di Studi Preistorici.]



photographs, diagrams and a set of synthetic panels.

To make the historical-figurative periods easier to pick out and remember, different colours are used for each of them: thus the Neolithic phase is marked in yellow. With young people particularly in mind (large numbers of schoolchildren come to visit the prehistoric rock carvings), instructional games have been devised to facilitate recognition of the styles: the idea of the 'passage of time' and of history (houses in prehistoric times, in the days of our ancestors and today, etc.).

This little museum and its adjoining park came into being independently of the large governmental cultural organizations. To give it a physical home (it uses an old sixteenth-century building), the whole of the local population and the village council made an effort which is still going on, while the Camunian Centre of Prehistoric Studies gave scientific and technical backing. The project is a truly pioneering attempt to tackle the museographical problem of prehistoric rock art, at the same time linking it up with two often disjointed worlds, that of a little village in the Alps and that of science and research. The results have been most

promising, even though there are acute problems of space, restoration and finance. Young people help in research and exploration, show tourists round and run the museum, which is deliberately left always open and unguarded. The greatest efforts are being made in the schools, where the next generation of workers are in training. Meetings are arranged between schoolchildren and experts on topics related to prehistory, for example, the idea of the document, history and time (also the collecting or photographing of ancient objects from the locality, stories, folk-tales, etc.). This helps at the same time to undramatize the often remote idea of history by bringing it down to earth, and to link prehistory up with medieval history and everyday life.

The setting up of the Nadro museum-cum-park is not an isolated initiative, but forms part of a larger programme known as the PAVES project involving two Alpine valleys, Valcamonica-Valtellina and Alto Sebino, with their more than 180,000 prehistoric rock carvings and other evidence of 10,000 years of man's history.<sup>2</sup> The programme provides for a co-ordinated set of parks-cum-museums such as the one set up at

Nadro. They will be established in areas with the greatest concentration of carvings or important archaeological evidence in a natural setting, the whole coordinated by the Camunian Centre of Prehistoric Studies.

[Translated from Italian]

2. This project was developed and launched by the Centro Camuno and also concerns the shores of Lake Iseo.

### Some technical details

The author has responded to *Museum's* request for technical details on matters such as cost, as suggested by Mr Jean Yves Veillard in Vol. XXXIII, No. 2, p. 124:

The museum buildings have been acquired by the local council (commune of Ceto) and are in urgent need of restoration. The archaeological display has been arranged with the professional help of the Camuno Centre and the

local population. Since the competent authorities are completely uninterested, it was decided to go ahead with the restoration of the building with the local resources available: volunteers, council workers, etc. The following breakdown shows the estimated cost in 1979, updated to December 1981 by the addition of 40 per cent (20 per cent inflation a year), as submitted to the Museums Commission of the Lombardy Region.

TECHNICAL FORM	
	Renovated old building
<i>Total cost</i>	
<i>Cost of building (in lire)<sup>1</sup></i>	147 166 000
Masonry and plasterwork	88 052 000
Carpentry	6 379 000
Paintwork and flooring	12 730 000
Roofing	11 305 000
Electrical plant	11 900 000
Heating	16 800 000
Security	(Not calculated)
<i>Cost of museographic fittings (in lire)</i>	
Cost of museographic fittings (in lire)	42 000 000
Showcases, pedestals, suspensions	} 30 000 000 <sup>2</sup>
Lighting	
Graphics (wall-panels, maps, etc.)	
Audio-visuals	12 000 000
<i>Total surface area (in square metres)</i>	
Reception and extension activities	493
Display	106
Storage	250
Technical areas	25
Offices	27
<i>Annual budget</i>	
Investments	(Not estimated)
Operating budget	
Purchases	
Other	
<i>Staff</i>	
Administrative	(Not applicable)
Scientific	
Security	
Technical	

1. In July 1982, \$1 = 1,364 lire.
2. Maximum estimate.

I find the idea of the technical form excellent. I would just add one further item (perhaps dictated by our particular circumstances) about sources of finance and/or financing

bodies. This item might lead to suggestions for other museums also. We do not yet have final information about the fitting-up of showcases or about staff.

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#### METHODS OF STUDY OF ROCK ART

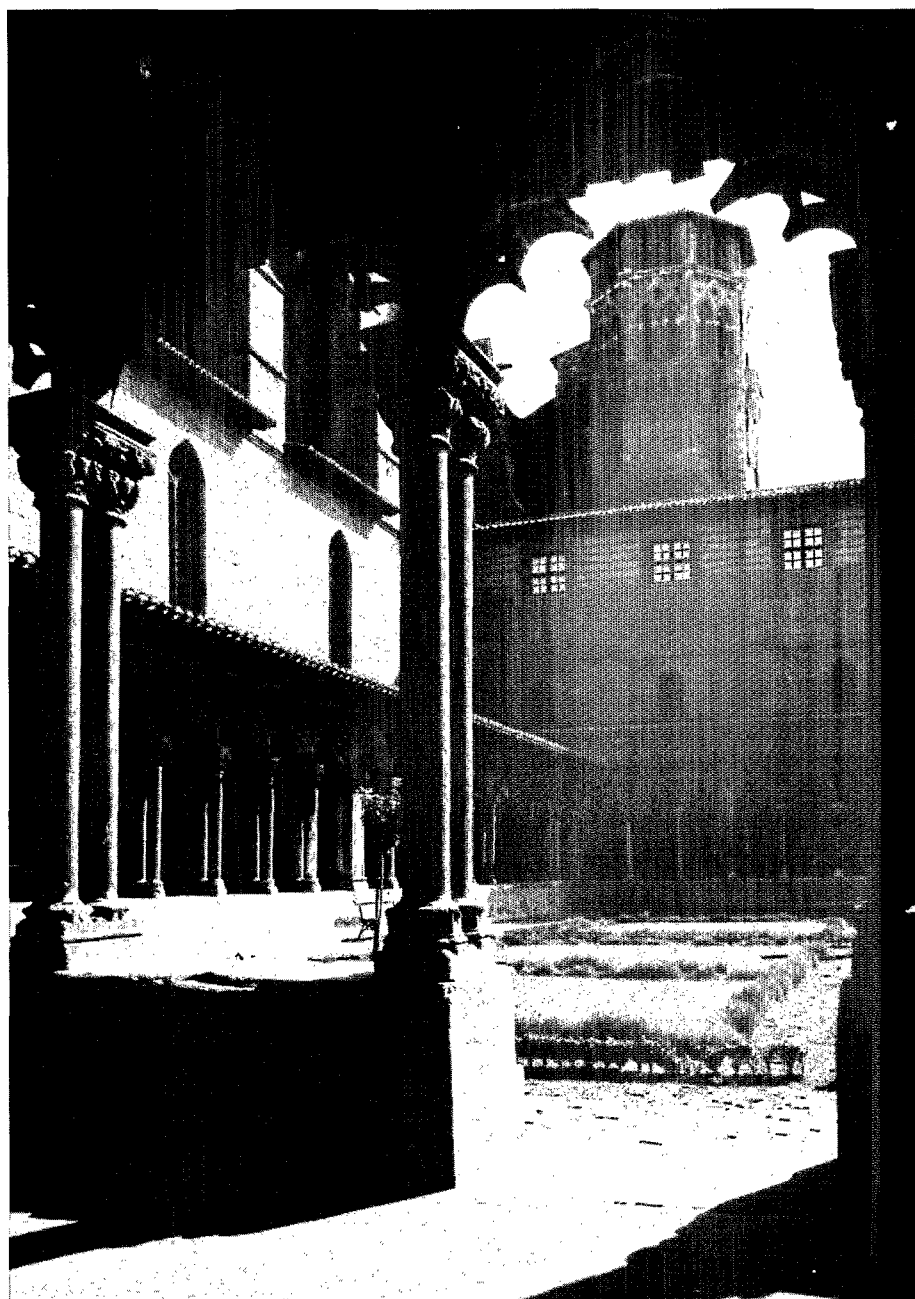
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## *The Musée des Augustins at Toulouse: a prestigious collection of paintings displayed to its best advantage*

Mary O'Neill

MUSÉE DES AUGUSTINS, Toulouse.  
Fourteenth-century cloister of the  
Augustinian monastery. From the street,  
the visitor steps into another world.  
[Photo: Musée des Augustins.]



After the Louvre and the Château de Versailles, the Musée des Augustins at Toulouse has one of the most prestigious collections of old masters in France. Tourists, art-lovers and scholars, accustomed to the often drab, old-fashioned, ill-lit and haphazard displays that prevail in many French galleries, will get a pleasant surprise when visiting the newly renovated and arranged Musée des Augustins. Some 350 of the finest paintings (out of a total of over 2,000), have been

cleaned, restored, re-hung and presented in a completely new way. The result is first-rate and deserves to be brought to the attention of museum professionals and public alike.<sup>1</sup>

### *Old-master paintings in a fourteenth-to-sixteenth-century monastery*

Trying to effectively display a large and varied collection of paintings in a fourteenth-to-sixteenth-century monastery, with a late nineteenth-century museum extension, would be regarded as a daunting task by many museum curators. There are so many problems to be faced that curators in buildings designed specifically as museums, in the nineteenth and twentieth centuries, would never dream of; so many problems that the master-builder of the monastery never foresaw. Lighting, temperature control, the maintenance of hygrometrical levels, and other factors are doubly difficult in museums or galleries housed in historic monuments; so difficult, in fact, that many attempts to display old-master paintings in palaces, etc. fail dismally and make the visitor want to make a quick exit to the more attractive atmosphere of the outside world. Toulouse, however, is a complete success: the Augustinian monastery is used in such a way that it sets off the collection to its best advantage, providing a pleasant, original and varied setting for the collections and the visitor. Some 350 pictures are exhibited in six galleries, six different parts of the monastery, each chosen to suit the aesthetic requirements of a particular part of the collection. In the clinical, symmetrical and plushly discreet interior of the standard art museum only the most energetic and devoted visitor could effortlessly view 350 paintings in six rooms. Here in Toulouse, however, one never knows what type of décor or setting lies around the next corner, up the next ancient flight of stairs.

1. I am grateful to Alain Mousseigne, Curator of Paintings at the Musée des Augustins, for his generous help and advice with this article. He devised and arranged the display described in these pages.

View of the chevet with its fifteenth-century fresco of the *Last Judgement*, in the monastery church, which houses a splendid display of religious pictures.  
[Photo: Musée des Augustins.]



The monastery church, built from the fourteenth to the sixteenth century. An ideal setting for fifty-five great religious paintings.

[Photo: Musée des Augustins.]



### *Fifty-five great religious paintings in a heavenly setting*

The splendid monastery church, built from the fourteenth to the sixteenth century, provides an ideal setting for part of the unique collection of major religious paintings, possibly the greatest in France. Hanging and effectively displaying fifty-five immense canvasses and panels would be practically impossible in most art museums. Even if there was a room or rooms spacious and lofty enough, the sight of a big room full of big pictures, lined up side by side would be slightly off-putting for many visitors. The church is roomy, bright, warm and pleasant. The seventeen side-chapels are used very skilfully to show groups of two to four pictures, brought together for various reasons—because they have common themes, historical or chronological links, or for stylistic reasons. Never bowled over, at once, by the sight of fifty-five great pictures, the visitor discovers them, little by little, as he strolls around the church.

A superb and very moving crucifixion by Rubens, mounted on a free-standing type of screen, occupies the central position (where the altar would normally be),

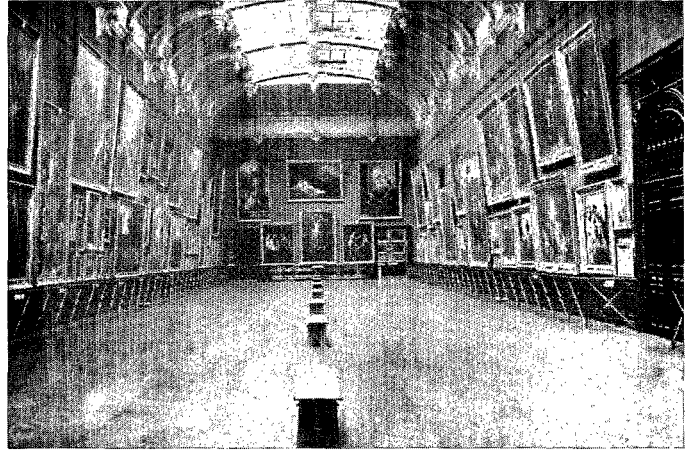
while overhead one can admire fragments (dating from the fourteenth to the eighteenth century) of the original and newly cleaned and restored church interior: corbels and ornamental foliage dating from the sixteenth century and fragments of the painted and stucco decoration of the fourteenth to the eighteenth century. In the triumphal arch above the chevet there is an admirable fifteenth-century fresco of *The Last Judgement*. Towards the rear of the church, in the centre aisle, on a free-standing type of dais, one finds two immense canvasses (measuring almost 6.5×3 metres), painted by Simon Vouet (1590–1649) for the Church of the Pénitents Noirs, in Toulouse, some time after 1630. The lighting is excellent: natural light streams in through the double row of Gothic windows and the rose-window, in the west wall, with additional light being provided by discreetly placed spot-lamps. There is no glare whatever on the paintings. Viewing pictures in churches is usually a difficult and often a gloomy business: the pictures are often hung very high and covered with the grime of centuries, and when they are not they might just as well be, as they can hardly be seen in the poor light of the side-chapels. With the sunlight filtering

in through the lovely rose-window, making a delightful coloured pattern on the grey walls, in the clear delicate light of the quiet monastery church, with perhaps the sound of someone playing the organ, the immense religious canvasses, exhibited in their original freshness and beauty, take on a special significance. One can understand them better here, in a setting similar to that for which they were painted. Surrounded by so many moving masterpieces of religious painting and sculpture, in the lovely church of the Musée des Augustins, Malraux could not say: 'In museums works of art no longer have the significance, the role they had, in the settings for which they were originally created.' (From *Les Voix du Silence*.)

### *Newly found harmonies*

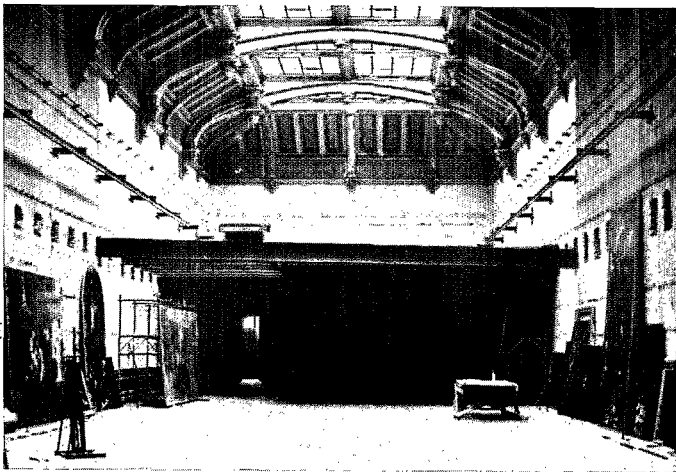
There is something slightly Dutch about the gallery, overlooking the smaller cloister, in which the Dutch and Flemish pictures are exhibited. The low oak-beamed ceiling and the windows with their coloured diamond panes make this little gallery a delightful and cosy place for this part of the collection, which comprises mainly pictures of small format, includ-

The formidable 56×15 metre gallery photographed early in this century. The visitor will now find three rooms in its place.  
[Photo: Musée des Augustins.]



Renovation work under way in the great gallery, constructed at the end of the nineteenth century. Divided in two by a central wall, one half of the gallery was again subdivided in two by the mezzanine floor, which is here in the process of construction.

[Photo: Musée des Augustins.]



ing works by Brueghel, Brill and Van Goyen. There are some Italian pictures exhibited in one of the wings of this gallery, and the visitor will find canvasses by Guardi, Crespi, Solimena, etc. The glass-panelled ceiling surmounted by UV-sheathed fluorescent lamps affords good lighting.

The late nineteenth-century museum extension, built according to plans by Viollet-le-Duc, adapted by the architect Denis Darcy, is a totally different world. People who remember the stern and formidable 56×15 metre gallery will draw a sigh of relief to find three pleasant rooms in its place. Half of the former gallery has now been allotted to the display of nineteenth-century paintings. The second half has been subdivided by the addition of a mezzanine floor, both levels being linked by a flight of stairs. Double the number of paintings can now be exhibited. The result is admirable.

The warm, biscuit-coloured walls provide a discreet harmonious background for the collection of seventeenth-century paintings, in the lower gallery. Masterpieces of the Toulouse School, which rivalled that of Paris, include canvasses by Jean-Pierre and Antoine Rivalz and Jean Chalette, in addition to two fine Mi-

gnards. Lighting is provided by a variety of spot-lamps and tungsten fittings, mounted in ceiling lighting tracks, skilfully disguised between the boldly exposed metal girders of the newly constructed ceiling.

### *A rococo atmosphere*

The contrast is total when the visitor climbs the stairs to the bright and airy gallery where the paintings of the French school of the eighteenth and early nineteenth centuries are exhibited. Here the pale green walls and muted dark green carpet provide a light and restful background for the rococo world of the French eighteenth century. Daylight and artificial light stream in through the glass ceiling and roof, providing excellent lighting. The collection is very beautiful. The display is first-rate. Aesthetic and didactic criteria are reconciled in this skilful and subtle arrangement of paintings, and the visitor who walks around the room will get an accurate idea of the evolution of French painting from the time of Louis XV to that of Charles X. Some museums choose to arrange pictures in chronological order: pictures of the 1730s follow those of the 1720s, etc.;

The seventeenth-century paintings displayed in the newly renovated gallery. Spot-lamps and some tungsten fittings mounted on ceiling lighting tracks are almost hidden by the exposed ceiling girders. A flight of stairs leads to the Eighteenth Century Room.

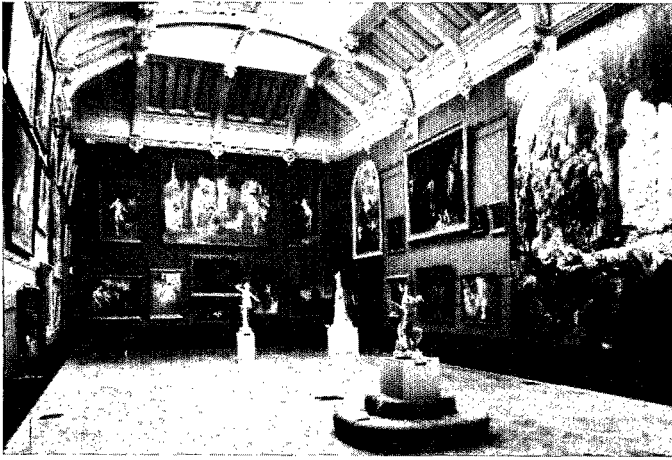
[Photo: Musée des Augustins.]

### Mary O'Neill

Born in Ireland in 1950. Studied art history at the University of Paris, obtaining a doctorate in 1980. Her catalogue of the French paintings of the seventeenth and eighteenth centuries in the Musée des Beaux-Arts at Orléans was published in 1981, as was her study of the French printed textiles of the first half of the nineteenth century, in the Musée de l'Impression sur Étoffes at Mulhouse. At present she is preparing a *catalogue raisonné* of the work of Hyacinthe Rigaud (1659–1743).

The Eighteenth Century Room. A skilful and subtle display enables the visitor to comprehend the evolution of French painting in the eighteenth century.

[Photo: Musée des Augustins.]



Nineteenth-century art in a genuine nineteenth-century gallery. A heady display of 150 paintings.

[Photo: Musée des Augustins.]

some choose to display them according to genre, and so one finds all the portraits together, then the landscapes, etc.; paintings are sometimes grouped artist by artist, in chronological order, while in some places they are arranged according to size. In Toulouse the display is far more effective: genre, period and size are miraculously reconciled. The south wall is taken up by two big canvasses, tapestry designs by Jean-François de Troy, examples of the taste for *le grand décor* in France at the beginning of the eighteenth century. Walking in a clockwise direction, one will discover portrait painting in France, in the early and mid-eighteenth century, after which one comes to the mythological paintings of the Louis XV and Louis XVI periods. In the north corner of the room, side by side with more portraits, the visitor finds a fine display of Neoclassical paintings and pictures painted at the time of the French Revolution. And the tour of this room can end at a very good display of landscape painting in France, at the end of the eighteenth and beginning of the nineteenth century. Needless to say, a gallery would need to have an exceptionally varied and rich collection of pictures of any one school or period to achieve a result such as this.

### *Back to the nineteenth century*

The ideal place for the fine collection of nineteenth-century paintings, which includes some gigantic canvasses, was, of course, the lofty 28×7 metre gallery. The

original nineteenth-century décor has been cleaned and restored; and the coffering and corbelling of the ceiling with its glass centre-area, the Pompeian-red walls (reminiscent of the Louvre at the time of Napoleon III), the black skirting-board and the fancy brass-nailed railings contribute to the period atmosphere. The scene is completed by a few free-standing sculptures which include works by Francisque-Joseph Duret, James Pradier and Alexandre Falguière. Sitting comfortably in the centre of the gallery, basking in the grandiose old-world atmosphere, the visitor gets an unimpeded view of the rich and varied collection of nineteenth-century paintings. At a turn of the head, he can compare the work of the Neoclassicists with that of the Romantics, the Realists, Orientalists and propagators of what the dictionaries call *art pompier*. A simpler soul could sit there and speculate on how long it took J. J. Benjamin-Constant to paint the prodigious *Mohammed II Entering Constantinople on May 29, 1453*, or just get carried away at the sight of what seem to be acres of the loveliest of female backsides.

There is a lot more to see at the Musée des Augustins. Lovers of ancient and medieval art and history will find one of the finest collections of Palaeochristian, Romanesque and Gothic sculpture in Europe. The superb collection, the first-rate displays and the unique setting—all this is what characterizes the Musée des Augustins, a museum that one wants to visit again.

# The future National Archaeological and Anthropological Museum of Peru

The building of a new museum to crystallize and reflect the national aspirations of a people who have inherited a rich and ancient cultural tradition is no easy task. Architect Julio Gianella describes his project for the museum—now over ten years old—and assesses its appropriateness today.<sup>1</sup> Some readers may ask to what extent this architect was able to discuss his plans with curators and conservators. With the Feilden-Scichilone dialogue fresh in their minds they may ask whether the planned structure will unite 'commoditie' and 'delight', as described by Bernard Feilden in *Museum*, Vol. XXXIV, No. 1, 1982.<sup>2</sup>

Unlike Mexico City, where, more than fifteen years ago, one of the world's most outstanding museums was built, in Peru no decision has yet been taken on the construction of a building not only to preserve the country's cultural heritage for posterity but also to show it to the world in the surroundings it deserves. For various reasons, mainly perhaps the lack of awareness shown by certain authorities, the project first put forward in 1965 was postponed and relegated to the 'low priority' category.

Between 1968 and 1971, however, a national competition was organized to choose a building. The project that won the competition will be analysed briefly here. What were the basic design concepts, how have they stood the test of time, and to what extent do the plans

drawn up more than ten years ago require modification today?

## Museum = storeroom?

One of the criticisms levelled against the projected museum has been that it is a potential 'white elephant'. It is said that large museums that are inflexible and 'finished' have had their day and we now need to encourage flexible exhibitions that seek to engage the public's interest by constantly varying their subject-matter and making available the latest information on the subject.

Basically, what is being criticized is the traditional idea of the museum. Opposed to this conception, which assigns a totally passive role to the spectator, is the idea of the flexible and changing museum in which the visitor can take part in activities, whether they be of a creative or educational nature, and in which the exhibitions are mainly used to provide a theme. The prototype for this particular approach is the Georges Pompidou Centre in Paris.

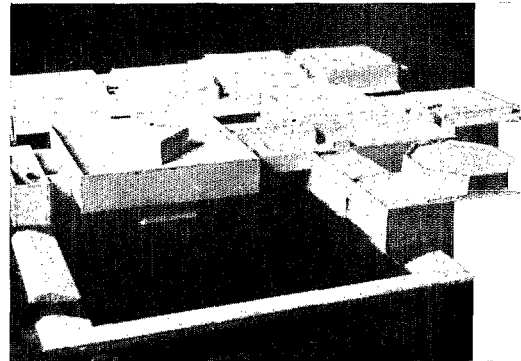
Those who have put forward this kind of criticism in connection with the projected museum have not given sufficient

1. This article is a shortened version of a text originally prepared by the author for the Regional Project on Cultural Heritage in Lima.—Ed.

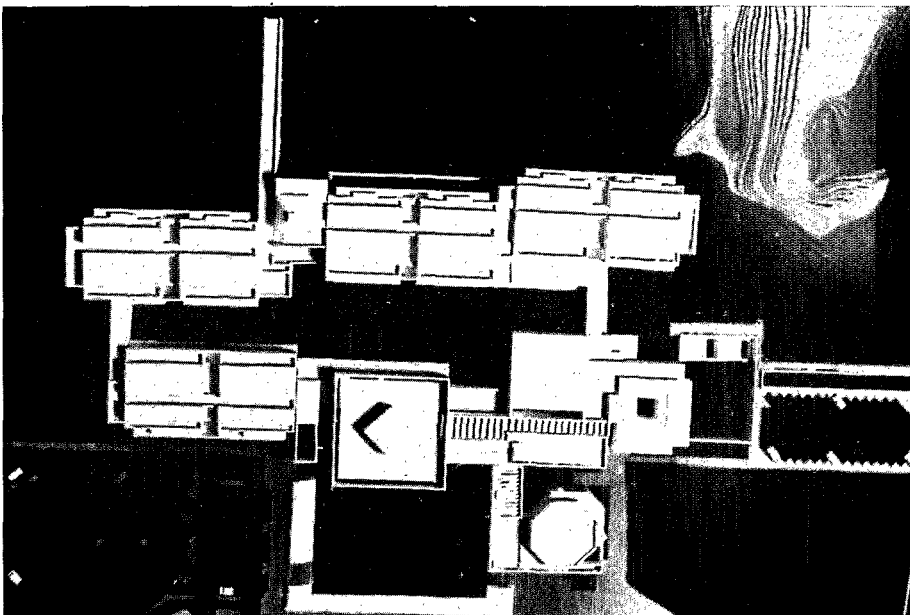
2. B. M. Feilden and G. Scichilone, 'Museums: the Right Places for Conservation?' *Museum*, Vol. XXXIV, No. 1, pp. 10-20.—Ed.

Julio Gianella

Born in Lima in 1937, he studied architecture at the Universidad de Ingenieria, Lima. Has been Director of the Metropolitan Development Plan and Regional Planning Co-ordinator at the National Planning Institute of Peru. Rural and regional development planning consultant for CEPAL, ILO, OAS, UNEP and UNFPA. At present practising privately as an architect and is regional planning consultant for the University of Syracuse; winner of the national contest for the new National Museum of Anthropology and Archaeology in Lima.

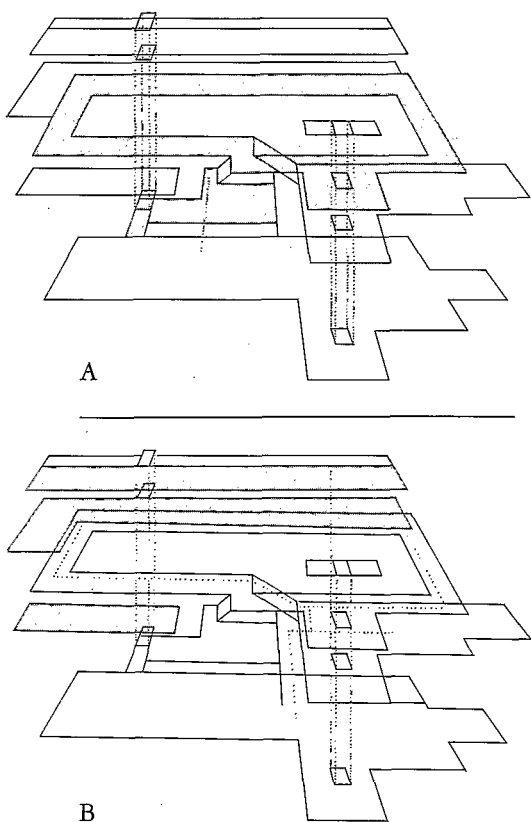


Model of the projected National Archaeological and Anthropological Museum of Peru. Note the stone walls that bound the outer courtyard and serve to counterbalance the central reception block. [Photo: Julio Gianella.]



Model of the projected National Archaeological and Anthropological Museum of Peru showing the ground plan. The upper part and the lower left-hand part of the plan show the modules containing the permanent exhibition rooms; in the centre of the lower part is the main entrance, and towards the right the room for temporary exhibitions, the Institute of Anthropology, the auditorium and the service access area. [Photo: Julio Gianella.]

For the general public a minimum circuit is suggested providing a short and easy visit, following a linear pattern, and beginning and ending in the entrance hall (A). The enthusiast will be able to make a more detailed study of a particular subject by leaving the minimum circuit and, by changing levels, entering the specialized rooms: thus by going down half a level he will gain access to the rooms displaying delicate objects (ceramics, metalwork, textiles) and, going up half a level, to the rooms devoted to stone carvings, architecture and models. These rooms can also provide specialized circuits. (B).



consideration to the country's most urgent needs with regard to archaeology and anthropology. In fact, what is most badly needed in Peru is precisely a good 'storehouse'. The millions of archaeological objects that have still not been properly studied are in danger of disappearing for ever, owing to the lack of facilities for storing and classifying them, and this would mean losing valuable evidence of ancient cultures that are still not fully understood. This overwhelming need has even led some to feel that many of the initial objectives of the project would be fulfilled merely by constructing the basement of the projected museum, with its storerooms, laboratories and workshops.

With regard to the exhibition areas, it is clear that an archaeological museum cannot be expected to be as flexible as an art museum, or still less a Pompidou Centre. A 'cultural' museum (one that relates to all the tangible expressions of culture) has an educational role to perform, and although the information provided may change over time as the knowledge of ancient cultures itself evolves, this change is slow. Its impact on museography will become apparent only over a long period. On the other hand, although some degree of 'activity' on the part of the visitor is to be welcomed, a passive attitude is more likely, since the public must take in and assimilate in a few hours information on thousands of years of cultural evolution.

### *Art museums and museums of an entire culture*

While in the art museum each object exhibited must exist separately and communicate on its own account, in the more broadly conceived institution the objects, accompanying texts and settings must be seen and experienced as a whole. This difference should be reflected in the museum's architecture. If we were to take this duality to an extreme, we might say that while the architecture of an art museum should be 'neutral', in the sense that it should not compete with the objects exhibited, but simply support and protect them, the architecture of a cultural museum should reinforce the 'message' of the objects exhibited, through the use of space, materials and structural features. This does not mean that the building as such is superimposed on the exhibits but that a balance is achieved in which the 'impression', which to some extent exists independently of the building, should complement the cultural in-

formation provided by the exhibits. Perhaps the most representative examples of this duality are provided, on the one hand, by the Museum of Modern Art in New York and, on the other, by the National Museum of Anthropology in Mexico City.

The first, a magnificent example of the functional architecture of the 1930s, is clearly representative of the concept of 'neutral' architecture. Passing through the exhibition areas, one loses all consciousness of the building itself, and the objects are able to make their full impact. In contrast, it would be difficult to forget the outstanding architectural features of the museum in Mexico City, such as the great *bongo* of the central patio, the rich texture of the volcanic stone and the marble, and the views of the outside gardens, which can be seen from the semi-darkness of the exhibition rooms. The thorough visitor is likely to retain a very clear picture of the building as a whole and will always associate Mexico's past with the impression made by the museum itself, without this in any way distorting the knowledge of ancient cultures it offers.<sup>3</sup>

### *An architect's aesthetic approach*

The creation of an architectural style which is deliberately 'expressive', that is, which is capable through architectural symbols of communicating with the visitor or creating images in his mind, clearly presents a considerable challenge. It is a particularly difficult one in the case of a building that houses a cultural museum. Those in charge of the project for the archaeological museum of Peru responded to this challenge by identifying architectural features from pre-Columbian culture which, without claiming to be stylistically accurate copies, could be used in contemporary architecture. The two main features chosen were, on the one hand, extended mural surfaces offering some plastic interest and, on the other, *canchas* or interior courtyards. A third feature, resulting from the combined use of the two previous elements, is the solid three-dimensional appearance of the building as a whole. From a bird's-eye view (see photograph, p. 254), it is somewhat reminiscent of certain Indian tombs or pre-Columbian coastal sites.

3. Compare the author's views with those expressed by Fernanda de Camargo-Moro in *Museum*, Vol. XXXIV, No. 2, pp. 86-9.—Ed.

The plasticity of the walls of pre-Columbian constructions on the Peruvian coast is largely the result of the building technology and the material used, in this case mud in the form of sun-dried bricks or glazed adobe.<sup>4</sup> Obviously the use of this material is not suggested in the project for the museum, but it is interesting to note that, by pouring concrete on the site, it is possible to achieve a similar effect without going against either the spirit or the normal use of this material.

Widespread use has been made in the project of extensive, uninterrupted wall surfaces whose modulations or changes of direction create the spaces through which the visitor has to pass, and create a feeling of being cut off from the urban world outside. Naturally, the proportions and visual impact of the walls are not the same as in pre-Columbian architecture: the vertical plans can be extended to cover large areas and the walls can be raised high in the air without having any visible contact with the ground. At some points two very high parallel walls have been brought close together in order to emphasize the linear nature of the visitor's itinerary (for example the entrance gallery and the linking 'bridges' that bound the central courtyard on its shortest sides), evoking the impressive *callejones* which serve as public thoroughfares on archaeological sites such as Pachacamac or Chan Chan.

The *canchas* or interior courtyards reproduce some of the characteristic features of pre-Columbian architectural style: rectangular proportions, the delimitation of space by solid walls and the use of steps to mark changes of level within the courtyard. Let us examine the outer courtyard and the central courtyard, which are the two most important open spaces in the whole building. The first, which really forms a semi-terrace, is bounded on its outer side by sloping stone walls which, though not very high, are of great expressive force and balance the solid mass of the reception block. This boldly designed space seems expressly made for walking about in, and it will generally be full of people and a scene of great animation. In contrast, the interior courtyard, with its subtle changes of level and variations in the angles of the walls, has been designed to be viewed from within the building itself and need never be crossed; though this is not specifically prevented. This courtyard should be strongly evocative, symbolizing the artistic and constructional skill of the ancient civilizations of Peru.

The spaces within the building have been designed in the form of modules so as to provide a layout that allows the different areas and periods into which the evolution of Peruvian civilization has been classified to be arranged organically. In this particular architectural style large walls play a dominant role, and the different levels are accentuated by the use of inside balconies and staircase or lift blocks. The development of the museological project is expected to help define the treatment and final appearance of these features.

A fundamental feature of the design is the relationship established between internal and external spaces, both by their integration through the use of openings and windows and by their visual separation by means of solid walls. This sense of proportion gives unity to the whole building and is clearly expressed in its internal three-dimensional form.

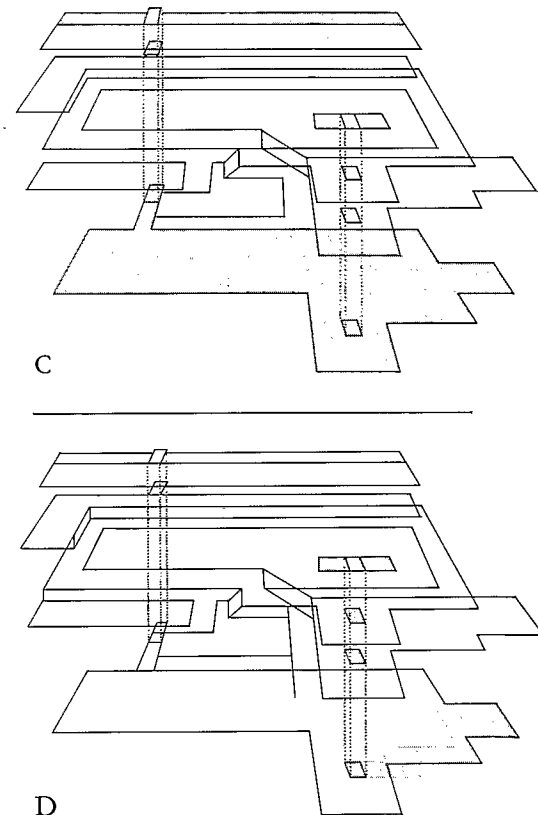
The special exhibition rooms situated at the lower level will not be lit by daylight. The visitor will be left in semi-darkness whilst the exhibits are illuminated by direct artificial lighting, so that as he goes down the stairs the visitor will feel that he is entering a treasure cave—an appropriate response to an exhibition of objects which, although small in size, are among mankind's greatest achievements in the production of textiles, ceramics and gold and silver objects.

Horizontal lines are predominant, reinforced in the inner courtyard by folds in the walls that serve the different needs of exhibitions on the other side of the wall. The horizontal treatment of the exhibition rooms will be broken only in order to indicate a change of theme or to highlight important exhibits, and this will be done by vertical concrete towers, which will in some cases also act as staircase or lift blocks.

To sum up, it is the aim of the architectural approach proposed to make a strong impact on the visitor with the greatest possible simplicity of style, giving clear predominance to the continuous surfaces above the openings, open spaces and changes in lighting.

Objects will be brought in through an independent entrance to the basement. All the museum's storerooms and services will also be located at this level. The storerooms will be linked to the exhibition rooms by means of service lifts (C). The administration section will be located on one of the upper floors and will communicate with the rest of the building by means of a staircase or lift, which should provide a central means of access to the various levels in the museum: thus in descending order the administration section will communicate with the minimum circuit, the limited-access zone and the basement. It should also be able to exercise direct supervision over the service entrance, the collections and the general storage area (D).

[Drawings: Julio Gianella.]



4. For a fascinating account of adobe construction see R. Samánez Argumédo, 'The Restoration of Mud-brick Structures in Historical Monuments of the Andean Region of Peru', in *'Appropriate Technologies' in the Conservation of Cultural Property*, pp. 83-113, Paris, Unesco, 1981, 136 pp., illus. (Protection of the Cultural Heritage. Technical Handbooks for Museums and Monuments, 7.)—Ed.

### *The museum and its public*

The museum must be able to cater for a wide range of interests and requirements. Its visitors will range from hurried tourists to conscientious research workers, and include archaeology enthusiasts and schoolchildren as well as those who have come in out of idle curiosity. In addition, its design must provide those responsible for its administration and maintenance with easy access throughout the building.

A key element in the design adopted to achieve this has been the use of a 'minimum circuit' for a short and easy visit, preferably following a linear course without major detours or diversions, which would make it more difficult to

The city of Chan Chan, capital of the former Chimú Empire, Peru. It is the largest urban centre of mudbrick construction in South America.



gain an overall impression of the museum's collection. This circuit should have a total length of about four hundred metres, which is the maximum distance that a person can walk without becoming tired. In order to prevent the onset of boredom and the feeling of being on a cultural conveyor belt the rooms are varied in shape and size. It is planned that one of the sides of the minimum circuit should run alongside the interior courtyard, which could thus be observed from various points through openings in the wall and alleviate any feeling of claustrophobia.

For the visitor with a special interest in archaeology, the museum needs to provide a more varied layout, allowing access to more specialized rooms in addition to those on the minimum circuit. This will give him the opportunity to devise his own circuits according to his own particular interests, which is facilitated through changes of level and direct communication between these rooms and the 'minimum circuit' at any point during the visit. These specialized rooms would be arranged longitudinally by cultures or by chronology. The enthusiast should also be provided with facilities for taking notes and be given access to the specialized library.

For the research worker the museum needs to provide comfortable surroundings and privacy as well as easy access to the exhibits, including those not on public display. The solution proposed is that from the entrance hall the research worker could enter a 'limited access' zone that would include the library, lecture-rooms, etc. From this zone, and subject to the necessary supervision, he could use the museum's internal service corridors to reach the study collections, where suitable facilities would be available for the work of analysis and research.

The administration should be the nerve centre of the whole building and as such should be able to have access to and exercise control over all those entering the museum. It is therefore proposed that it should be located on one of the upper floors as shown on pages 252-3.

Finally, facilities are to be provided for special groups of visitors, whose interests in visiting the museum do not lie specifically in the material exhibited. Children, for whom a special room has been set aside, form one such group, as do persons interested in activities such as lectures, seminars, etc., for whom special areas independent of the exhibition circuits have been planned. Attention has also been



given to the needs of the Sunday visitor, who often prefers to stroll about in the open air, where leisure facilities have been provided. For such visitors it is planned to landscape the gardens and terraces outside the building in such a way that they could be used as a setting for certain types of exhibition—for example, stone carvings.

### *Evolution of the museum's programme*

Although it is now ten years since the project was first drawn up, the criteria that were followed appear to be still relevant. It should be mentioned, however, that the original programme that was used as the basis for the architectural competition was not very explicit. It spoke of 'teaching the history of Peruvian culture and particularly of its pre-Columbian background' and suggested that 'a logical division of the material should be established, either on a chronological basis by periods or according to the materials and techniques used in making the objects'. Thus, three basic chronological sections were proposed, together with two specialized sections, one for textiles and the other for metal objects. The project followed these divisions, maintaining a chronological sequence in the 'lower circuit', but added a new element through the introduction of the 'higher circuit' specializing in stone carvings, architecture and town planning, and ethnography. But the original programme had attached no particular importance to ethnography.

In recent years an attempt has been made to revise it. The most significant innovation is the view that an exhibition of pre-Columbian art by itself makes no sense unless reference is made to the historical events that form the background to its rise and to its decline or assimilation in 'Western' culture, and unless comparisons are constantly drawn with the cultural development of mankind in general. As a result of this reassessment a new 'programme' was drawn up, which basically consists of the following:

1. An 'initial circuit' that shows the visitor, in a schematic and lively way, the different itineraries offered by the museum, and at the same time gives an overall picture of 'Andean achievements' in the various branches of culture and technology.
2. A 'minimum circuit' in which the development of the different Peruvian cultures will be shown chronologically.

While the basic principle of the original programme will still be followed, ethnographic elements will be introduced into the final part of the circuit.

3. A 'lower circuit' with specialized rooms devoted to specific subjects. This will still be related to the original programme, with the difference that it will contain not only what we might call crafts (ceramics, textiles, metal-working), but will also include rooms dealing with natural resources, architecture and urban development, science and technology, religious beliefs, dancing and music. It is at this point that the first divergence from the existing project appears, since the so-called 'lower circuit' was designed for the exhibition of relatively small objects with intensive use of artificial light, and this approach may not be the most appropriate for architecture, urban development and natural resources.
4. An 'upper circuit' that presents the general history of mankind, from the origins up to the Renaissance, the period at which Western culture came into contact with Andean culture, with rooms specially devoted to native American cultures, the Andean area, Amazonia and 'contacts between two worlds', in addition to the cultural development of other continents. This represents another point of conflict with the existing project, since under that project the 'upper circuit' covers a larger area, and this change in its use would immediately distort the museum's original purpose by giving greater importance to the cultural development of mankind in general than to that of Peru. In addition, it would be very difficult and expensive to establish a permanent exhibition, showing a representative selection of objects, on the cultural evolution of the world. It is clear that in drawing up this new programme or 'draft' insufficient attention has been given to the functional aspects of the existing project.

To sum up, the very understandable need to revise and modify the original programme of the museum, which was drawn up fifteen years ago, has led the museologists and authorities concerned to broaden its scope and content by giving it a more universal character. These new ideas have resulted in a 'zoning' of the existing project, which appears in principle to be quite compatible with its architectural proposals.

Flexibility, which was adopted as a

basic principle in the design of the project, has thus been a positive factor in its continuing relevance. Changing ideas on the content and purpose of the museum which will inevitably emerge in the next few years will be easy to assimilate in this basically simple architectural project which emphasizes 'spatial' rather than stylistic aspects.

*[Translated from Spanish]*

# RETURN AND RESTITUTION OF CULTURAL PROPERTY

## *The Taranaki Panels—a case-study in the recovery of cultural heritage*

R. R. Cater

Born in Wellington, New Zealand, in 1937. He is an Assistant Secretary of the New Zealand Department of Internal Affairs, and head of the division responsible for cultural matters. A graduate of Victoria University of Wellington, he is Chairman of the New Zealand Government's Advisory Committee on Art Galleries and Museums. He is a member of the New Zealand National Commission for Unesco and Chairman of its Sub-commission on Culture and Communications.

Court proceedings currently taking place in the United Kingdom illustrate the difficulties a country such as New Zealand can face in seeking to recover cultural property which has been illicitly exported. The case concerns five carved wooden panels which at one time probably formed the end wall of a Maori *pataka*, or raised store-house, similar to the type of building shown on page 261.

These panels were almost definitely carved before 1820 by members of the Atiawa tribe of the Maori people, the indigenous Polynesian inhabitants of New Zealand. During the 1820s, the Atiawa tribe living in the area around the present town of Waitara in northern Taranaki were attacked by the Waikato tribes from the north. To protect the *taonga* (treasures) of the tribe and their *mana* (spiritual well-being and prestige), the local people hid them in nearby swamps intending to recover them when hostilities ceased. The tribe was, however, defeated and dispersed, the carvings and their hiding-places abandoned and forgotten. From time to time since then, individual Atiawa carvings have been accidentally recovered, usually when swamps in the Waitara area were drained for development into pastoral land.

In May 1978, notice was received in New Zealand of an impending auction of items from the George Ortiz collection at Sotheby Parke Bernet's in London. The auction was to be held on 29 June. New Zealand museum authorities were particularly interested in two lots: No. 150 which consisted of the five carved panels, and No. 141, a carved *pare*, or lintel for a meeting-house doorway, from the eastern Bay of Plenty, near Te Kaha, in the Whakatohea tribal area. Pre-sale estimates indicated that no New Zealand museum had the financial resources to bid for the *pataka* panels. However, with assistance from the New Zealand Lottery Board, through its Chairman and Government Minister for the Arts, the Hon. D. A. Highet, and strong support from the tribe concerned, Whakatohea,

the then Director of the Canterbury Museum, the late Dr Roger S. Duff, arranged to attend the auction and bid for the *pare*. This cultural masterpiece was subsequently obtained for £40,000 and repatriated to New Zealand where it is now displayed in the Canterbury Museum.

In early June 1978, a television news broadcast featured some of the items from the forthcoming London auction, including the panels of Lot 150. The broadcast was seen by G. Meads of Inglewood in Taranaki who thought that the carved panels were identical to some he had seen about six years earlier at the home of a nearby resident. By chance he mentioned this to Ronald Lambert, the Director of the Taranaki Museum in New Plymouth, when they met at a social event two or three days later. Mr Meads thought that the Taranaki Museum might have a photograph of the panels which he had seen, that could be compared with the illustration of the Ortiz panels in the auction catalogue. Mr Lambert, who had not seen the panels, was impressed with the many points of similarity his informant described. He contacted the then Chairman of the New Zealand National Commission for ICOM and president of the Art Galleries and Museums Association of New Zealand, Dr John C. Yaldwyn, at the National Museum in Wellington (author of the following article on the cultural significance of the Taranaki panels, page 259). He in turn contacted the author of this account at the Department of Internal Affairs, the New Zealand Government agency charged with the administration of legislation designed to protect the country's cultural heritage.

Arrangements were made for a copy of the auction catalogue to be sent quickly to New Plymouth. From the illustration in the catalogue, Mr Lambert rapidly concluded that the Ortiz panels were indeed those which had been in Taranaki in about 1972, and the Department of Internal Affairs was able to confirm that no permit to export them had

been granted. Since as early as 1908, New Zealand has imposed legislative controls over the export of Maori antiquities through a succession of Acts of Parliament. That currently in force is the Antiquities Act 1975, which replaced an earlier Historic Articles Act 1962.

This information was sufficient for the department to request the police to interview the person who had been in possession of the carved panels seen by Mr Meads. This person freely admitted that he had dug up the panels in about 1972 and had held them for some time, originally with the intention of giving them to the Taranaki Museum. However, he had been approached early in 1973 by a dealer in ethnic art, Mr Lance Entwistle, who had offered him an unexpectedly high price. In an affidavit, the original possessor of the panels stated, 'I asked him [Entwistle] if he did buy them, would they leave New Zealand. He replied "No".' Two or three days later, when again approached by Mr Entwistle, the finder agreed to sell. The finder confirmed that the five panels illustrated in the auction catalogue were the ones he had sold, and produced his own photographs of the panels he had dug up. These clearly matched those figured in the catalogue.

### *The government steps in*

This information, which totally contradicted the provenance cited in Sotheby's catalogue, was sufficient to convince New Zealand officials that a *prima facie* case could exist to claim that the panels were forfeit to the Crown because they had been unlawfully exported. Preliminary legal opinions from the New Zealand Crown Law Office, from the legal division of the Ministry of Foreign Affairs, and from London solicitors, agreed that there was sufficient evidence on which to apply to the Court in London for an interim injunction to stop the sale of the panels, leaving the question of ownership to be determined later.

On 23 June 1978, the Department obtained the approval of its Minister, the Hon. D. D. Highet, 'to instruct Crown Counsel to brief Counsel in London to seek an interim injunction'. This brief was cabled to London on the same day.

Our representatives in London soon confirmed that a Writ seeking an interim injunction had been issued, but that Sotheby's had undertaken to withdraw the panels from the auction and to hold them until 30 July so that the situation could be clarified. Given this undertaking, the department's solicitors did not proceed to serve the writ.

At that time the possibility was raised that New Zealand might negotiate with the vendor (Mr Ortiz) to buy the panels. The Minister reported the situation to Cabinet which, on 10 July, agreed that all necessary legal steps should be taken 'to secure the return of the five panels ... and if necessary, to apply for a Court Order to the effect that the artefact is the property of the Crown in New Zealand, provided that such steps shall not

include negotiations with a view to a financial settlement without further authority from Cabinet'.

After some legal discussion, the vendor's solicitors indicated that Mr Ortiz would not be prepared to extend the undertaking to withhold the panels from sale beyond the end of July. Consequently, on 19 July, the Department's solicitors were formally instructed that if that remained the position they were to proceed with the action to obtain an interim injunction to prevent the sale and to prevent the removal of the panels from the United Kingdom. On 25 July advice was received in Wellington that the solicitors for Mr Ortiz, who was a resident of Switzerland, and for Sotheby's had agreed to extend the undertaking they had given in June. This was recorded on the summons to appear for a court hearing, and approved by the Judge who had adjourned the summons to a date in October or November 1978.

The focus of activity in New Zealand during this period was on extensive investigation, both within the country and overseas, to establish the factual basis for New Zealand's case. The necessary papers were dispatched to London on 27 October 1978.

At the beginning of December, solicitors for Mr Ortiz served two affidavits on our solicitors, one contained a Swiss legal opinion which indicated that a person who had, in good faith, purchased something and retained peaceful (i.e. unchallenged) and uninterrupted possession of it for five years 'became the owner thereof by prescription'. The second affidavit dealt with the circumstances under which Mr Ortiz had purchased the panels in New York on or around 23 April 1973 from Mr Entwistle following the latter's purchase of them from the New Zealand finder in early March. The documentation of this sale contained a condition that Mr Ortiz was 'not to show the carvings or a photograph of them to any New Zealand scholar or any scholar of New Zealand extraction for a period of two years nor to entrust a photograph of them to any third party'. The documentation also contained an invoice relating to a purported earlier sale which was annotated with the alternative (and subsequently discredited) provenance later to be published in the auction catalogue.

On 7 December 1978, a hearing of the injunction proceedings was adjourned by the judge who indicated that, in his view, the case should be brought speedily to trial, but agreed to hear counsel before making any order. He fixed 14 December for that hearing. However, on 12 December the parties agreed that the previous undertaking should continue to apply until trial of the action. The department's solicitors proceeded to have a statement of claim drafted and instructed a Swiss lawyer to advise on Swiss law.

In February 1979, the statement of claim was served after it had been decided to join Mr Entwistle as third defendant in the case, and the statement of defence of the first defen-

dant, Mr Ortiz, was received in early April. In his statement, Mr Ortiz admitted most of the known facts and made it clear that he intended to defend the case on legal grounds. His argument was that the vesting of the panels in the Crown (the Queen of the United Kingdom is also Queen of New Zealand) would have required seizure to have taken place in New Zealand; that Mr Entwistle had good title when he sold the panels in New York; and that by the law of the State of New York, as the proper law at the sale, the present holder (i.e. Mr Ortiz) gained good title.

Alternative contentions were: (a) under Swiss law uninterrupted possession for five years gave good title, and (b) even if the Crown (in respect of New Zealand) was held to retain valid title, that title would be unenforceable in the United Kingdom, either because it would be based on a foreign public law, or on grounds of public policy. Although Sotheby's had been joined in the action as second defendant, the firm had agreed to take no part in the action and simply to abide by the outcome. The statement of defence of the third defendant, Mr Entwistle, was received on 26 July; it followed closely that of Mr Ortiz.

### *Slow progress towards a trial*

Advice was received in New Zealand that there could be some delay in bringing the matter to trial. However, in February 1980 the first and third defendants issued a summons which resulted in an appearance before a Master of the Court in London in which they sought the trial of two preliminary issues, namely 'whether on the facts alleged ... Her Majesty the Queen had become the owner and is entitled to possession of the carving' and 'whether in any event the provisions of the [various New Zealand] Acts are unenforceable in England as being foreign penal revenue and/or public laws'. The Master ordered that there should be a trial of these preliminary issues.

The department's advisers considered that New Zealand's interests would be best served by having the matter tried in a single main trial. An appeal was therefore lodged to the judge in Chambers against the decision of the Master. On 26 March 1980, the judge ruled in New Zealand's favour, but the defendants immediately proceeded to appeal the point and the Court of Appeal upheld the original decision in their favour.

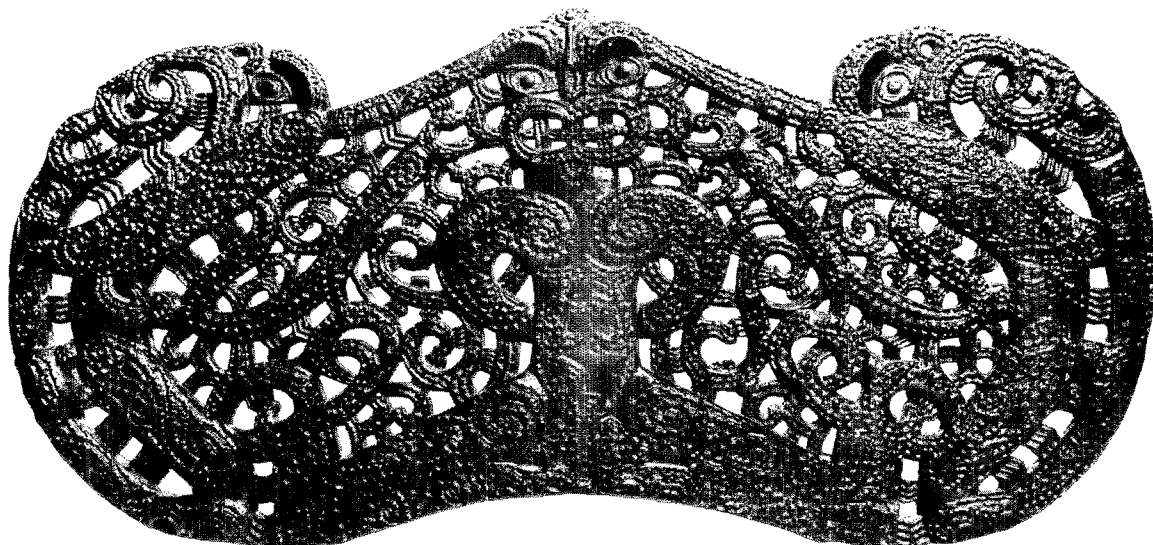
As both parties moved (albeit slowly) towards a trial of the preliminary issues, the

department's advisers thought it desirable that evidence should be available to the effect that 'the law of New Zealand, which seeks to protect its articles of historic importance, is very usual'. The department approached Dr Lyndall V. Prott and P. J. O'Keefe of the University of Sydney, Australia, for an assessment of this matter. Both had considerable experience in the field of laws relating to the protection of cultural property. By December 1980 they provided a statement covering aspects of the relevant legislation of no fewer than 119 different jurisdictions. Their statement showed that New Zealand's law fell within a group of seventy-one jurisdictions which had some provision for forfeiture or confiscation of cultural-heritage items which were being illegally exported. In February 1981, Dr Prott and Mr O'Keefe added several further jurisdictions to their statement from additional information which had become available to them.

At last, in June 1981, the trial on the preliminary issues was held in the Queen's Bench Division of the High Court of Justice and on 1 July Mr Justice Staughton handed down his verdict. He found that the New Zealand legislation on which the department had based its case (the Historic Articles Act 1962 applied at the time the panels were taken out of New Zealand) is enforceable in the British courts and that it could not be considered as a foreign penal, revenue or public law. In his judgement Mr Justice Staughton stated: '*Comity required that we should respect the national heritage of other countries by according both recognition and enforcement to their laws which affected the title to property remaining in their territory.*'

Predictably the first and third defendants have appealed against this decision and there, for the moment, the matter rests. If their appeal fails the department's case for the recovery of the panels will proceed to a substantive trial, the outcome of which in turn will be subject to a right of appeal.

One day, we hope, New Zealand will recover the precious relics of its past. But before we do, those of us involved in the protection of cultural heritage must all face the fact that as long as there is any failure to abide by the principles set out in such documents as the Unesco Convention on the Illicit Import, Export and Transfer of Ownership of Cultural Property, similar cases will arise throughout the world. Countries wishing to preserve their heritage must be prepared to fight costly and long-drawn-out actions in overseas courts as we are doing. We hope our experience in this case might help to define legal principle and precedent that will assist others.



## The Taranaki Panels— their significance and mana

There are five carved wooden panels from the Taranaki district of New Zealand standing in storage in London while legal questions on their ownership are being discussed in Wellington, Sydney, Switzerland, New York, and London itself. These are the Taranaki panels which Swiss collector George Ortiz planned to sell by auction at Sotheby's in London in 1978. Probably less than 200 years old, the panels originally formed the end wall of a raised Maori store-house, or *pataka*. This carved wall undoubtedly represents the single most exciting unit of the now-extinct Taranaki carving style, a local style considered by many to be one of the most interesting and certainly the most distinctive of the dozen or so different classic Maori regional styles. It is a true masterpiece of Maori art.

Carved before 1820 with stone tools, or possibly soft metal (introduced after effective European contact in 1769), the panels were hidden in a swamp near Waitara during tribal musket wars in the 1820s or 1830s. Forgotten and lost for a century and a half, then dug up by chance in 1972, they made their way inexorably to London, via New York and Switzerland, in 1978. Their origin and history before 1972 is currently of secondary importance; what happened to them between 1972 and 1978 is causing international concern and lengthy court arguments in London (see preceding article by R. R. Cater, page 256).

### Origins of Maori art

Maori art, wood sculpture and culture are derived from Polynesian originals in the central Pacific area. The ancestors of the Maori race migrated to New Zealand from the vast

Pacific triangle of islands enclosed between Hawaii in the north, Easter Island in the south-east and New Zealand in the south-west. The New Zealand scholar Dr Terence Barrow points out that these migrants to New Zealand between the ninth and fourteenth centuries brought carving techniques and artistic themes with them from eastern Polynesia which developed in the presence of abundant supplies of good wood, and rocks ideal for stone tools, into Maori art as we know it today.<sup>1</sup> For the earlier relationships of this art 'we must look westwards to the margins of Melanesia, to South-East Asia, and thence to the Asian mainland'.<sup>2</sup>

### The Taranaki style

Within classic Maori wood-carving tradition, the Taranaki style can be recognized by the long, narrow, sinuous and longitudinally ridged bodies of the main figures, the peaked, triangular-topped heads, and by the presence, in most examples, of groupings of from two to six short, curved, wedge-like ridges (called *pu-wereuere* or 'the flowers in the sacred maiden's hair') interrupting the flow of the long, curved eyebrow or mouth ridges on the faces. All these features can be seen in the individual panels illustrated here. This distinctive style of carving is characteristic of the Taranaki tribal area on the west coast of the North Island of New Zealand centred on the

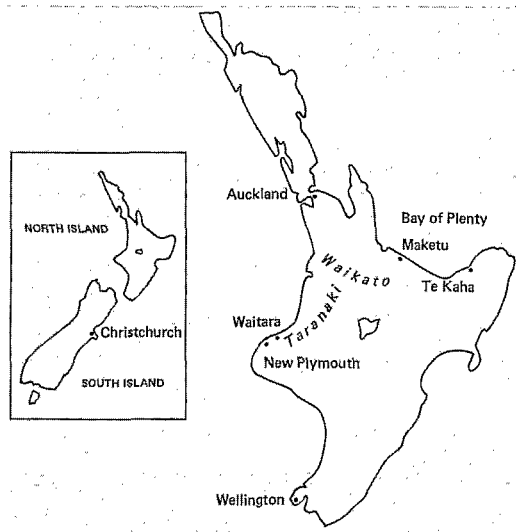
1. T. Barrow, *Maori Art of New Zealand*, Paris/Wellington/Unesco Press, A. H. & A. W. Reed, 1978, 108 pp., numerous unnumbered figs.

2. T. Barrow, *Maori Wood Sculpture of New Zealand*, Wellington, A. H. & A. W. Reed, 1969, 170 pp., 233 figs.

The Ortiz *pare* (meeting-house door lintel), probably carved between about 1800 and 1817 in the Whakatohea tribal area near Te Kaha, eastern Bay of Plenty. It was purchased at a London auction in 1978 and repatriated to New Zealand. Now displayed in Canterbury Museum, Christchurch.  
[Photo: National Museum of New Zealand.]

John Cameron Yaldwyn

Born in Wellington, New Zealand, in 1929. Graduating M.Sc., Ph.D. from Victoria University of Wellington in 1959, he joined Dominion Museum, Wellington, as a marine zoologist. After a year at University of Southern California, Los Angeles, on Fulbright award, was Curator of Crustacea at Australian Museum, Sydney, from 1962 to 1968. Returned to Dominion Museum, now renamed the National Museum of New Zealand, in 1969 as Assistant Director, becoming Director in 1980. Former President of the Art Galleries and Museums Association of New Zealand and Chairman of the New Zealand National Committee of ICOM. Has written numerous articles and books on marine biology and faunal remains in archaeological sites.



Map of New Zealand (in box) with the North Island enlarged showing localities, and tribal areas (in italics), mentioned in the text.

present-day town of Waitara, and traditionally associated with the Atiawa people of that area. The name Taranaki is used in modern New Zealand for a much larger political area including much of the western projection of the west coast of the North Island with its administrative centre at the city of New Plymouth. As a style, Taranaki carving has not been followed since the musket wars of the early nineteenth century, though some modern carvers have produced meeting-house panels using distinctive Taranaki features.

### *Description and symbolism of the Taranaki panels*

The five associated Taranaki panels illustrated below are all individually different in detail. The four on the right (viewed facing the wall) are of similar composition with basically two interwoven sinuous figures, though one (the second from the right) has a single sinuous figure. This is only part of the complexity though. The central panel (about 125 cm high) for example has an upper figure with a large full face and its body and limbs intertwined and shared in various predictable ways with the figure whose full face is at an angle across the centre of the panel. To complete the composition, and provide additional shared limbs, there are two interwoven figures at the foot of the panel with faces in profile facing downwards and with single-toothed mouths at the lower corners of the panel. Such profile figures are termed *manaia*.

The panel second from the left has one full face at the top sharing body and limbs with two intertwined, outward-facing, upside-

down *manaia* at the bottom. That second from the right has an upper figure (with a damaged face) and one damaged, downward-facing *manaia* at the bottom. The right-hand panel has a pair of intertwined *manaia* above flowing into another pair of *manaia* below. There is also a square hole of unknown use cut in this panel. The panel on the extreme left is much simpler in style. There are two low-relief, full faces turned sideways in reverse position to each other.

The precise meaning and symbolism of these panel sculptures are now unknown, though they would have had very clear and definite meaning to their carver-artists. Classic Maori carving (as Dr Barrow puts it) has as its central symbol the human figure, or *tiki*, which usually represents an ancestor or, on very rare occasions, a god or a contemporary human individual. The Taranaki panels can be considered as ancestor sculpture with the interwoven bodies possibly sexual in significance expressing ideas of fertility and abundance, a theme not inappropriate to a food store-house!

From their general similarity to other wall panels from known *pataka* store-houses from various parts of New Zealand it is clear that the Taranaki panels are from the end wall of a medium sized *pataka*. Other Taranaki carvings have been recovered from swamps (see photo on page 262) but these are the only associated group of Taranaki carved panels. Early drawings exist of Taranaki *pataka* but none show details of end-wall carvings. Roger Neich, National Museum of New Zealand ethnologist, considers that differences in formal composition and surface decoration indicate that the Taranaki panels as now asso-



The Taranaki panels. Five wooden panels from the end wall of a Maori *pataka*, or raised store-house, carved before about 1820 near Waitara, New Zealand. [Photo: National Museum of New Zealand.]

ciated may be a composite group from various sources. The first carving on the left is obviously different. The second, fourth and fifth from the left form another group, and the central panel may represent still another. The absence of a raised border on the top right edge of the central piece may indicate that it has been modified to fit this grouping. Nevertheless, these comments (based entirely on examination of a single photograph) do not preclude the possibility that all these panels were authentically part of one building in their last functional configuration.

### *The importance of the pataka*

Raised *pataka* store-houses ranked with carved meeting houses as the most important structures in a traditional Maori village. The best available carving talent was lavished on meeting house and *pataka* alike, and their carvings were prized by the community. *Pataka* had exterior carvings on the façade and on the front wall inside the shallow porch. There was usually a low doorway in the central panel of the front wall as can be seen in the old photograph of a *pataka* in a village at Maketu in the Bay of Plenty. This is incidentally one of the few photographs of a reasonably traditional *pataka* in its original setting. Most photographs in historical collections show European-type buildings raised above the ground on legs with little or no carving, or old traditional *pataka* which have been moved and re-erected in a garden, in an outdoor exhibition, or in a museum gallery. The lack of a doorway in the supposed central panel of the Taranaki end wall may indicate that this was the back wall rather than the front wall of a

*pataka*, or that this *pataka* had an entrance through the floor. Back walls of traditional *pataka* usually did not have carved panels, but complete Taranaki *pataka* are unknown.

*Pataka* were used as foodstores but had a variety of other uses including that of safeguarding rare and valuable possessions. As Dr Barrow so succinctly states '*pataka* kept foods away from the ravages of rats and from pollution by unauthorized hands. Precious things were best stored out of common touch. ... Taboos relating to the food and possessions of high-ranking members of the community were scrupulously maintained with the help of these buildings.' Traditional, relatively small, carved *pataka* were probably last built about the 1850s, but large, ornately carved *pataka* were still being built as status symbols in the 1860s. Functional, carved *pataka*, large or small, have not been built in New Zealand since about 1870.

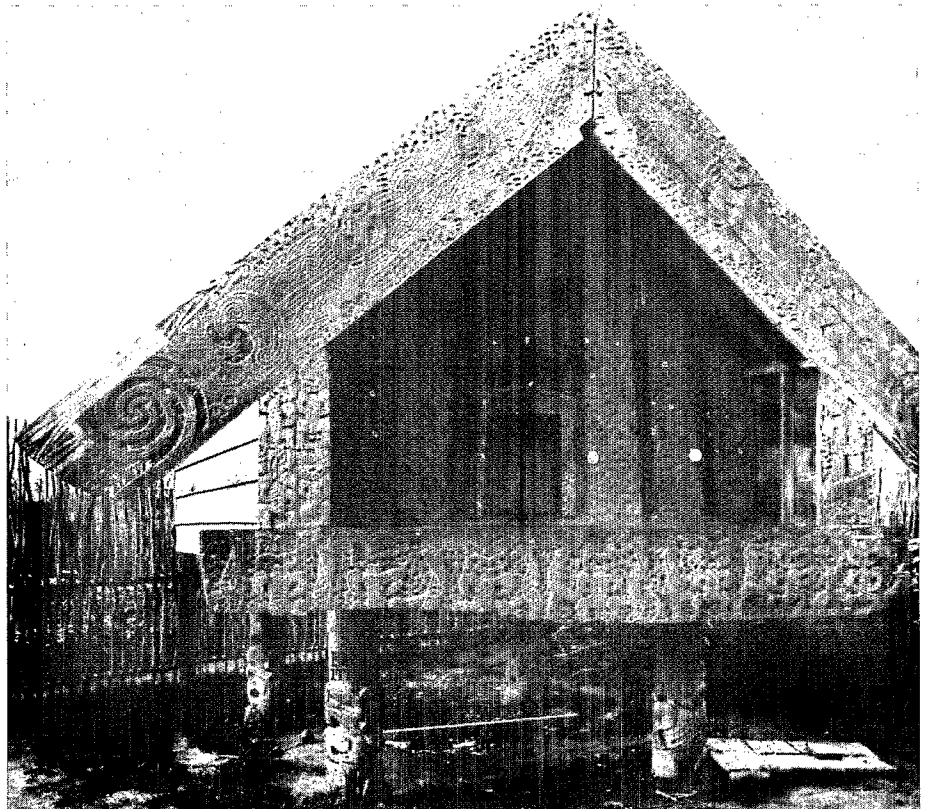
### *The meaning of mana*

In traditional Maori culture all important people and things had their *mana*, their supernatural power, authority, spiritual quality or well-being. Thus chiefs, men of rank, priests, carvers, carvings, meeting houses, *pataka*, tribal heirlooms and treasures (*taonga*) all had their personal or individual *mana*. For both people and things, *mana* is accumulated by age, importance, association or success, but diminished by failure, desecration or pollution. Thus a carver making and handling images of tribal ancestors must guard against loss of *mana* both from himself and his carvings during the sensitive time of their creation.<sup>3</sup> After erection, a tribally-owned *pataka*

3. 'Food, especially cooked food, was regarded as a potent destroyer of *mana*, with women running a close second. Both were kept well away from carvers at work. ... They were *noa*, that is common or ordinary, and free from *tapu* (taboo). ... This was not the difference between good and evil but between positive and negative. The male element was positively charged, so contact with the female negative could discharge sacred *mana*. ... For this reason women and food kept away from carvers at work.' Barrow, op. cit., p. 13.

A Maori *pataka*, or raised store-house, standing at Maketu, Bay of Plenty, New Zealand, in about 1886. Named *Te Awbi*, this Arawa tribal masterpiece carved in 1839 is now in the National Museum collections and displayed in the Canterbury Museum, Christchurch.

[Photo: Burton Bros/National Museum of New Zealand.]



continued to acquire *mana* from its beauty, importance, and from the 'precious things' stored inside but became susceptible to desecration by enemies who could destroy it, carry it away, or worst of all, use it for firewood to cook their food. In the specific case of the Taranaki *pataka* panels under discussion, we can assume they were buried in a swamp to protect them from desecration, and consequent loss of tribally-shared *mana*, by musket-armed enemies from the north.

### *Protecting New Zealand's cultural heritage*

From the point of view of New Zealand's cultural heritage the Taranaki panels are of major significance. A recent survey by David Simons of the Auckland Museum shows that there are more Maori artefacts in collections outside New Zealand than inside. Many pieces of great significance from the whole range of regional styles left the country during the nineteenth century in the hands of explorers, traders, collectors, dealers and private individuals. We need to keep as much of our traditional wood-carving as possible in New Zealand to provide inspiration for modern carvers to carve in their own tribal tradition (see carver at work at Unesco Headquarters, *Unesco Courier*, February 1976, page 9), and to provide enjoyment, stimulation and cultural background for all New Zealanders, Maori and *Pakeha* (New Zealanders of European descent) alike. This is the philosophical background to the law which now vests the ownership of Maori artefacts found or accidentally dug up in New Zealand, in circumstances where their Maori ownership is not clear, in the Crown (that is, the New Zealand nation as a whole), and which forbids the export of early Maori artefacts or any antiquities significant to the history of New Zealand without a permit from the Department of Internal Affairs.

The far-sighted and important law which contains these provisions, the Antiquities Act, 1975, was not brought in without a great deal of discussion as it introduced a new con-

cept to the English legal system on which New Zealand's laws are based. This is the concept that the Crown automatically assumes ownership on behalf of New Zealand as a whole of any traditional Maori artefact, whether it be a stone adze-head from a sand-hill or carved ancestor panel from a swamp, whose traditional owners are unknown. It also gives New Zealand museums, and the National Museum in particular, a great deal of responsibility in the implementation of the Act. Museums act as registration centres for newly found objects, report on the cultural and historical significance of finds or objects intended for export, provide specialist advice to those involved in administering the Act, and in many cases hold and display important pieces acquired by the Crown under the Act.

### *Repatriation of cultural property*

The National Museum of New Zealand has another important function concerned with the protection of New Zealand's cultural heritage. It takes the initiative in repatriating significant cultural items that become available overseas. With funds granted by the Department of Internal Affairs and the New Zealand Lottery Board it makes carefully considered purchases of Maori art, or European material of significance to the country's history, from both private individuals or dealer firms, in New Zealand or overseas. Large, or especially valuable, items are often handled directly by the cultural section of the Department of Internal Affairs. All cultural items thus repatriated with public money pass into the 'national collections' and are registered in the National Museum, National Art Gallery, National Library, or National Archives depending on the item concerned. Once registered in one of the national collections, cultural items can be displayed in any approved institution within the New Zealand-wide system of art galleries and museums. It is hoped that the Taranaki panels now in London will one day return to be displayed in the public gallery of a New Zealand museum.

Reconstruction of the finding of a pre-1820 Atiawa carving in a drain dug through a swamp near Waitara, Taranaki: the Ainsworth *pare* (meeting-house door lintel) discovered in 1959. Now displayed in Taranaki Museum, New Plymouth.  
[Photo: © New Zealand Herald.]





The Melanesian Mission Museum at Mission Bay, Auckland.

[Photo: Melanesian Mission Museum.]



## *The Melanesian Mission Museum, Auckland: returns solve a space problem*

Patricia Adams

Born at Hastings, New Zealand in 1935. She is a history and English graduate of Victoria University, Wellington. After working for the Department of Maori Affairs and the New Zealand Electricity Department she joined the New Zealand Historic Places Trust as Research Officer in 1969. She has done research on a variety of historic sites and buildings throughout New Zealand and is the writer or editor of much of the Trust's published material.

When the New Zealand Historic Places Trust acquired the Melanesian Mission Museum at Auckland in 1974, its motive was the preservation of a historic place. The trust is not a museum-running organization as such. It is true that the historic places under its control include buildings and that these contain the furniture, pictures, ornaments, books, tools, machinery, and so forth, appropriate to their respective histories. The trust is therefore no stranger to the care and display of old objects. On the other hand, as at 1974, it had no experience of running a museum of ethnological material. It accepted the job with the building.

The building dates from 1859 and was originally part of a school founded by the Anglican Church to educate young men and women from Melanesia. For the sake of the islanders' health the school was located in a sunny, sheltered bay, but this precaution was in vain. Mortality was high among the students and after only eight years the establishment was moved to the milder climate of Norfolk Island.

Thereafter, for about sixty years, the building's uses varied. During this time the wooden portions of the school disappeared and most of its lands were cut up and built on. By the late 1920s what remained was the stone building which had contained the kitchen, store-room and dining-hall, plus a stone shelter wall, standing alone in a public reserve. The Melanesian Mission Board then decided to use this remnant to house a display of

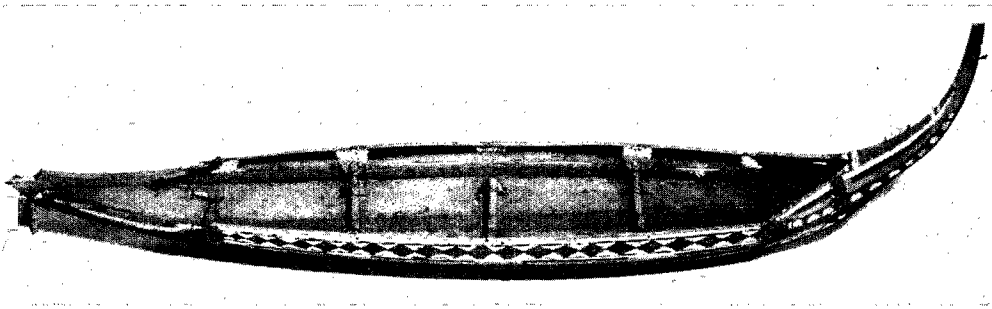
Melanesian artefacts and mementos of J. C. Patteson, the martyred first Bishop of Melanesia. The museum opened in February 1929, with a curator living on the premises in what had been the kitchen and store-room, and the museum occupying the former dining-hall.

It is strange that such an important building, and one intended for delicate Melanesians, should have been built of scoria, or bluestone, from the dormant volcanic island of Rangitoto. This stone is extremely porous, in fact it soaks up water like a sponge. The seaside location of this particular building aggravates the problem, for the water level is only a few metres below the surface and rises and falls with the tide. Moreover at least some of the cement used in the building is of the Portland variety and this too contributes to the formation of droplets on the plaster of the interior walls.

### *A damaged collection*

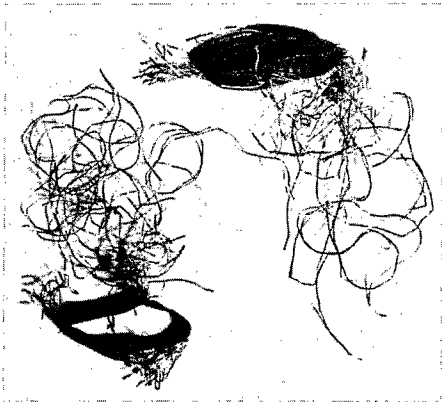
The collection of artefacts the trust took over with the building had a high proportion of organic materials and had been housed in these extremely unsuitable humid atmospheric conditions for forty-five years. It had also endured high summer temperatures and some items had been in exposed positions, for example on windowsills, where direct sunlight could penetrate. Salt breezes from the sea and traffic fumes from the road on the landward side wafted in when the door was

This inlaid food bowl from the San Cristóbal area is one of the artefacts recently repatriated to the Solomon Islands and is now in the National Museum, Honiara. [Photo: Melanesian Mission Museum.]



A model canoe from the San Cristóbal area, retained in the Melanesian Mission Museum collection.

[Photo: Melanesian Mission Museum.]



This pair of woven arm-bands illustrate the fragility of many of the Melanesian artefacts. Collected at Malaita they have now been returned to the Solomon Islands.

[Photo: Melanesian Mission Museum.]

opened to visitors. It is doubtful whether the collection received any professional care at all.

All this is understandable when one realizes that the collection had almost certainly not been assembled for its scientific value. Its main function, perhaps its only one, had been to interest people in Melanesia, the work that the mission was doing there and its need for support. Many of the objects no doubt date from the early European contact period but others seem to have been made later in mission schools, specifically for fund-raising purposes. Others were added to the collection by benefactors. As might be expected very little documentation existed, or at any rate very little survived at the time the building and collection were presented to the trust.

The task of identifying, listing, and conserving the collection was handed over to the Auckland Institute and Museum and the Anthropology Department of the University of Auckland. Meanwhile, with help from the Ministry of Works and Development, the trust tried to make the building drier. Among other things the concrete flagstones were lifted from the floor, a damp-proof course was laid, then the slabs were replaced and pointed; a chemical solution which was supposed to form an impervious gel was injected into the ground around the foundations; a dehumidifier was installed and extracted moisture at the rate of a bucketful a day. But all this, though it helped, did not make the building suitable to contain the artefacts.

### *Solving the space problem*

There was another problem, however, which was not so intractable. The display space was

too small to do justice to a collection of nearly 1,400 items. More space in the existing building could be gained only by moving out the curator, which for security reasons was not acceptable. Putting up a new building in the grounds was considered but rejected because, apart from the expense, the trust is committed to the preservation of existing historic buildings rather than the erection of new ones.

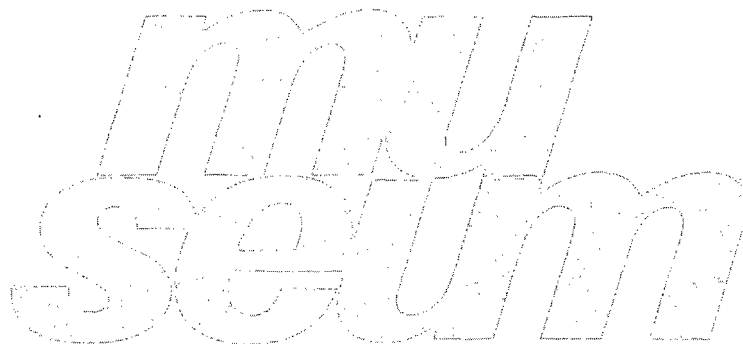
One thing that could be done was to divide the collection and repatriate duplicates to the Solomon Islands where, moreover, a museum existed which could keep them in vastly superior conditions. After consultation with the Archbishop of Melanesia, who retains an interest in the collection, over 700 items were offered gratis to the Solomon Islands National Museum at Honiara and accepted. The trust was glad to hear, after the shipment arrived there, that some of the objects were ones of which the museum had previously had no examples.

At present the Melanesian Mission Museum is closed; the collection is in storage elsewhere. The trust has found no affordable solution to its problem of how to make compatible a building and a collection which historically belong together but which, technically speaking, form a disastrous combination. Having undertaken in 1974 'to preserve the whole property as a memorial to the foundation of the Melanesian Mission' it is reluctant to separate permanently the building and the now very valuable assemblage of Melanesian cultural material which the mission collected. Perhaps if it is patient technology will yet resolve its dilemma, but meanwhile the trust is seeking an interim use for a historic and very handsome building.

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# AUTHORS WANTED!

The editors of *Curator*, a quarterly published by the American Museum of Natural History, would like to invite museum professionals in South America, Asia, Europe, Africa, and Oceania to consider *Curator* as a means of publishing their scholarly papers, research reports and essays about museum subjects. The journal is expanding its coverage of international museum issues. Articles should be written in English and submitted to: The Editor, *Curator*, American Museum of Natural History, Central Park West at 79th Street, New York, NY 10024, United States of America.



## *To our readers*

We have made considerable efforts in 1982 to spare readers the combined effects of rising printing and postage costs. In 1983, however, we regret that Unesco will be obliged to raise the sales prices of all its periodicals, including *Museum*.

A single issue of *Museum* will go up from its present price of 28 French francs to 34 francs. The cost of a year's subscription will increase from 100 francs to 110 francs.

We are sorry that we are not able to offer a two-year subscription at a reduced price.

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