

The New Indian School of Painting

favourite work. Those now reproduced speak eloquently for themselves. Nocq has engraved in bronze the effigies of certain contemporary celebrities, wherein the treatment is very vigorous, while their reality strikes one immediately. There is Raffaelli, with his strong energetic head and his well-marked brow, behind which one divines the penetrating glance of the painter. Also I like very much the portrait of the brothers Marguéritte, whose profiles are placed side by side with singular precision. If one compare with these recent portraits works of a somewhat older date, such as the Clemenceau of 1902, one realises the artist's progress, and how his technique has improved more and more day by day.

One of Nocq's works best calculated to show his respect for tradition, combined with a keen sense of modernity, is the medal for the Historical Society of the Sixth Arrondissement, a piece of excellent composition, with a portrait of Bernard de Montfaucon on the one side and a view of Paris on the other.

Plaquettes such as these, done by an artist ever seeking and never ceasing to work, are, there can be no doubt, the prelude of considerable accomplishment. It is greatly to be hoped that Nocq will not halt by the way. Gifted as he is in other domains of decorative art he must still remember that the medal is his true vocation, and if he choose he will certainly give us a whole series of works worthy of the masters he knows so perfectly—and knows how not to imitate.

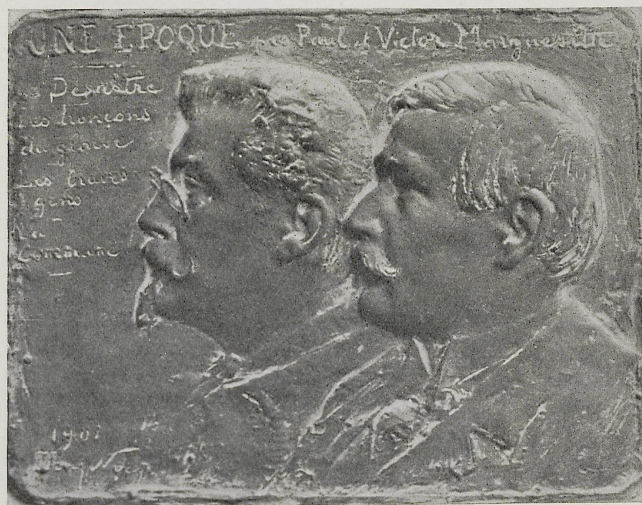
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THE NEW INDIAN SCHOOL OF PAINTING. BY E. B. HAVELL.

ONE of the choicest treasures of the Madras Central Museum is—or was, until a Madrasi British subject, burglariously disposed, lately took a fancy to it—an aureus of Tiberius, found in the bed of a British Indian river, with the inscription, "*Ob Britannos victos.*" That gold coin and twenty years' study of Indian art have convinced me that the ancient Britons, when Julius Cæsar landed on these shores, were a highly developed and artistic race; the real barbarians of that period were the Romans. If not, why was Tiberius so mightily proud of conquering them that he must needs have a special issue from the Imperial mint to commemorate the event?

Modern school text-books foolishly teach the young Briton that his ancestors were savages, and that the civilisation of England began with the Roman invasion. But an intimate acquaintance with that great manufactory of text-books (the biggest establishment of its kind in the world), the Calcutta University, and the methods of manufacture, have given me a profound distrust of the information contained in them. It is always safe to assume that a text-book is wrong until you know the contrary. As for Julius Cæsar's notes on the habits and customs of the ancient Britons, what will posterity know of Indian civilisation and culture, if two thousand years

hence Indian school books only teach the young idea what Clive and Macaulay thought of them? The only wholly reliable facts which an impartial historian can gather from Julius Cæsar are, that the Britons neglected their navy and put too much trust in their "Territorials." People say the same thing of us nowadays. The Britons were apparently fond of painting; they were addicted to a simple life and disliked a superfluity of clothing, but that does not prove they were savages. Even in the present day the un-Europeanised aristocracy of Java—belonging to a



BRONZE PLAQUETTE

HENRY NOCQ

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