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The Tagore archives

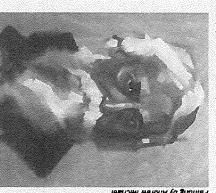
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ENGLAND and the NOBEL PRIZE

Michael Collins

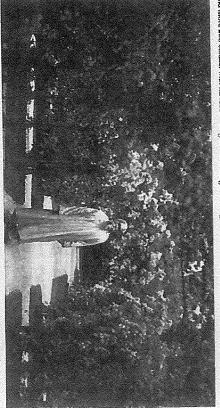
A passage to England, 1912-1913

recapeure, through the medium of another language, the Relthat his trip to England and his subsequent new career in and visit flurope for treatment and an operation, if necesin me in these days gone by." ing and sentiments which had created such a feast of try with his task in a spirit of recitless bravado. I simply felt an urge to health," Begore writes "but believe me, I did not undertake a crazy ambition should possess one in such a weak state of English letters was "accidental": "You may workler why such 1913, Tagore provides further evidence to support the idea sary'. In a letter to his niece, written from London on 6 May agore's son Rathindranath, who was closely assoresult of ill health 'doctors and friends prevailed han on his 1912 wryage, has written that as a upon [his father] to take a long sea-voyage cased with his faster's work and accompanied

Nirad C Chaudhuri has hinted at a deeper drive emanating from Tagore's dissatisfaction with his repuration in his native Bengal. The idea of obtaining from the English literary world," writes Chaudhuri, "what he had not secured in Bengal must have been vaguely present in his mind?" It is true that in her 1911 and early 1912 Tagore was coming more and more into conflict with his fellow Bengalis. According to

or Tagore's letters when they suggest that he undertook his fully pursued, by Dutta and Robinson in their critical waktore mercing of the races."/ This idea is also hinted as, though not though it was "without a particular mission". In retrospect, phy of Ingore, Uma Das Gupra has written that in the Gitenpiall episode Tagore "saw God's hand". And in an Achalapatan and a lecture to Brahmo sectarians", in which was up in arms over his movel Gora, his sutrical Datta and Robinson, "orthodoxy - both Hindu and Brabino he lieft that has visat was "an opportunity given by God for a achitess in Shaminikeran shortly before his departure for belong to the world but not to the Hindus? "In her biograas its ideal and its striving cowards freedom are things which that only what is dull and lifeless is part of Hinduism, where ligore stated provocatively. "How can we utter this great lie voyage parily for medical meatment and "parily because he London, Tagore had spoken of his trip as a "piligrimage" lest a need to get in which with Western artists and intellectiv

However, such intimations seem unsatisfying as explanations of the events of 1912 for, as Mahasweta Sengupa tas argued, "In spite of the widely prevalent myth of the sudden and capricious nature of Tagone's effocts at translating his own poems, it could be proved that ... he had been preparing to reach a wider audience for quite some time." J Tagone



may have decoded to take up translation work on Gittanjall as a way of convalencing during his period of illness in early 1912, but he had been encouraged to translate — particularly by the London-based art critic AK Coonarranwamy — since about 1908, a period that coincided with Tagore's growing belief that 'it is literature, art and such like that are the tral bedges uniting one country with another." 10

Brising historical accounts and interpretations of ligence's 1912 wist to London do not do Justice to the significance of his motivations, which grew out of a major shift in his thinking that followed the violence of the susudestid period. The years 1912 and 1913 mark the period during which Tagore emerged isso the imperial metropolitan public sphere. It constituted a new development in his identity, during which he began to write produsely and directly in English on a wide range of social, political, philosophical and thredogical issues: in short, this was the moment at which he became an English language theories and cricic. Most significantly of all, the archive for this period can be read as revealing the damage done mean of Tagore's grand design for repairing the damage done by colonialism to the relationship between Esst and West.

Rothenstein and the India Society

the Society was explicit and caregorical in stating in its objec-tives that "polities are definitely excluded from its scope". 12 modern India were too little understood and valued". 11 Yet ments of beauty and interest which in Europe and even in the provinces of Painting, Sculpture, and Music, had in it elebelief that "the ascetic culture of India, more particularly in philianathropass Sir Karan Tara. The founders declared their Coomaraswamy, and the eminent industrial magnate and inclian Society of Oriental Art, Calcutts; the art critic AK group of arrists and intellectuals that included Abanindranath india Society was founded later in the year by un assembled public about Indian art, music and literature. The London then, the creation of an "India Society" to educate the British stence of 'Indian line arts' the two men proposed, there and the attitude of certain members regarding the supposed inex-Indian art education and the issue of "fine arts". Outraged by pal of the Calcutta School of Art) attended a meeting on William Rotherstein and Ernest B. Havell (the former princi-On 13 January, 1910, at the Royal Society of Arts, London, agore, Rabindramath's nephew and then President of the

During the winter of 1910-1911 lady Christiana Herringham – an expert copyist of Indian paintings – travelled to Hyderahad to secure, on behalf of the Society, copies of the remaining Buddhist frescoes found in the famous rock temples of Ajanu. She was accompanied by Rotherssein and assisted by four Indian artists trained at the Government School of Art in Calcutta under the supervision of Abanindranath Tagore. After Hyderahad, EB Havell recommended that Rothernstein travel to Calcutta with Abanindranath to meet Tagore's other nephew Gaganerodranath (1867-1938), also an artist working with Indian motifs it is via this rowie that Rothernstein first met Tagore and made his now famous set of poetrait drawings. ¹³

jull as Ingore's first point of contact with a British metropolitan cularly intellectual in 1912 was thus with Rothertseen. As Tagore's coularly son wrote, "We hardly know anybody except Mr Rothertseein, since whom father had met when he was in Calcutta about a year before 14 That meeting had taben place at the Bagore's neural house in the Jorashanko district of Calcutta when Rothertseen was visiting Bagore's nephews. Recalling this day

in his recenoirs, Rothernstein wrote that he was... a stringly bactioned out lime I went to long deaths by ... a stringly bactione figure, bessed in a white block... He sat sciently bactione figure, bessed in a white block attraction and listening as ne tabled I felt an insurviving attraction figure and insurviving as the tabled I felt an insurviving as the tabled in final for I become in figure from the figure of the insurviving at the first insurviving at the first

The summer season

tak in London, Rothenstein was eager to introduce Tagore to his extensive network of literary friends. Although Rothenstein's primary occupation was that of a painter, he was equally well known for having "an instinct for the most effective way of setting careers in motion and for recognising emerging genius in others – genius that very often produced works widely divergent from his own tastes." ¹⁶ Somewhat bewildered by London's seething metropolis, Tagore called upon Rothenstein at his Hampstead residence almost known diasely upon his arrival and offered him his Gilangillt ranse lations. Rothenstein has written that Tagore "begged" that he would accept them. ¹⁷ Tagore's account is somewhat difference. ¹I handed him my manuscript with some difficience ould hardly believe the opinion he expressed after going through it. He then made over the manuscript to Yeas. ¹⁸

position was manifest in the animating philosophy of the showed concern for India's political travails. Nevertheless, he sought to elevate findia's status in the eyes of the West and secture what he saw as a better future for India. Rotherstein Rotherstein took a germine and active part in aiming to only a rather abstract fascination for things Oriental qualifies as a germine "Inclanisa". As opposed to holding bgentsia (unlike Andrews and Thompson), Rothenstein also ily WB Vents, CF Andrews and EJ Thompson) for, as well as amongst the lightes who took it upon themselves to comindia Society which sought less friction between rulers and undamentally question British political rule. Indeed, this projects such as the India Society), but not to chatterage or improve Britain's relationship with India (as manifested also remained something of "liberal imperialist", seeling to naving one foot firmly in the camp of London's literary intelmunicate or represent Tagore to Western audiences (primar Notheristein is to some degree a unique character

Rothenstein had thus passed WB Years the manuscript of Glianyiall and the lines saired the latter's blood "as nothing had for years". ²⁰ "We have seen," so Years wrote in his introduction to the 1913 Macmillan edition of Glianyiall, "our own image... our, voice as if in a dream." ²¹ Yet his reading



MADE

at Rotherstein's house on 7 July 1912 was to prove the seminal moment. 22

Bridges. Also present - somewhat incongruously - was CF ceptions that insellectuals such as Years and Pound had of the kind had happened before". 24 Among these men, Years and so readily to an inclien," he continues, "for nothing of the Recollecting that night, Rothenstein wrote in his memoirs onwards) to service at Tagore's authram in Shantinilleran. instinute with Tagorc, devoting the rest of his life (from 1913 Andrews, the Christian missionary who would soon become aspects of British cultural life during this period, and the permade of him, and why, is algorificant in understanding certain they decided they would "make" Tagore. Exactly what they Ezra Pound had the influence to "make or break" a poet; and the most assiduously". 43 "It was pleasant to see homage pake that "the young poets came to sit at Tagore's keet; Eara Pound Galsworthy, Ernest Rhys, Thomas Sturge Hoore and Hobert uminaries including George Bernard Shaw, 146 Wells, John lagore's subsequent reputation in the West. "East". It is also important if we are to properly comprehend Rothenstein had managed to assemble a host of London

In a revealing article placed in the influential Formightly Review in March 1913, Ezra Pound praised Tagore's poetry for both its aesthetic and technical qualities. Scenningly ignorant of the politics of Bengal and Tagore's controversial standing in his native land, Pound wrote that he (Tagore's 'their great poet and their great musician as well. He is a made them their national song, their Marseillaste, if an Oriental nation can be said to have an equivalent to such an anthem." Tagore's "Golden Bengal" is wholly Estern, yet it has a "curicus power,... to move the crowd" and "all the has a "curicus power,... to move the crowd" and said to properties of action." 25 The idea of Tagore's poetry and song containing "the properties of action" obviously contractes established sereotypes of the Oriental as placed and static ideas to which Pound soon returns. "And yet there is in him," he continues, "the sullness of nature."

The prems do not seem to have been prohused by starm or by signion, but seem to show the normal habit of the mind. He is at one with mature, and finds no contradictions. And this is in sharp contrast with the Western media, where mean must be shown attempting to muster nature if we are to have "great drawn".²⁵

In the case of both Yeass and Pound, Bigore would be instrumentalised for their own ends. The objective was cultural and inselfectual renewal; a way out of the mechanised, deadening weight of modernity that was crushing man's tree aime spirit. For hound, the "discovery" of Begore meant that "we"—that is a narrow section of London's cultural effectuability meaning those with a fondness for aristocratic social orders and a weakness for imagined pasts—"have found our new Greece." "Indi in these poems," he adds, "a sort of tultimate common series, a reminder of one thing and of forty things which we are ever likely to lose sight of in the confusion of our Western life, in the racket of our cities, in the jabber of manufactured increasure, in the wortex of advertisement." "

For Years, the "discovery" of Tagore - and India more gen-

showed any such concern for the politics of India or the erally - was a stimulus to the re-awakening of Celic mysti oblivious to the fact that Tagore was a deeply controversial and far from universally acclaimed writer in India 29 For fine thing to do, a piece of wise impertalism, for he is wor soothing relations hetween coloniser and colonised - Years independence from British rule. Neither Pound nor Yeats cism that would invigorate lithin nationalism and its bid for agenda. Yet for both Years and Pound, issues of colonialism that cultural disalogue could be part of a liberal imperialis now, it will suffice to say that Years shared Rothenstein's idea him hosour, it will be understood that we hosour India also for he is its most famous man molay." ²⁸ Yeats was essentially shipped as no poet of Burope is ... I believe that if we pay Society, that: "From the English point of view it would be a wrote to Edmund Gosse in November 1912, regarding Rothenstein's and Andrews' sentiments about rectifying and problem of colonialism in general. In fact - echoing Irish and Indian predicaments. ingly no dear link established in their minds between the were clearly of secondary importance, and there was seen Tagore's proposed election to the committee of the India

per's reviews of Tagore's work and his visit. Like Pound and existence of a separate history and [a] culture different frum of Glianjail that, as has been argued elsewhere, "denkes the ues and nature". Tagore's efforts to create a "figirmony of a positive influence upon a decadent British poetic scene of the ideas about India that permeated the British newsysintellectuals such as Years and Pound merely reflected many moody or fanciful, in the words of Ernest Rhys, one of philosophical divisions between idealism and realism, with their own, something new, something they do not have." en European past, and thus they profesed an interpretation emotion and idea" represented welcome input. 32 that "facked ideas" and "effused colchess towards God, val-Literary Supplement went so far as to see Tagore's poetry as lagore's earliest Western biographers. 31 in some senses, lagore characterised as "highly idealistic and subjective lagore's poetry was immediately incorporated into existing Heats, a November 1912 review of Ghangiast in the Times lagore's primary function was as a reminder of a forgot

By contrast, my reading of this encounter suggests that what Yeazs and Pound were unwilling to accept was Tagare's distancism. This was clear as early as 1913, when, in a review of The Gardener – Tagare's second collection of English language poents – in the feminist journal Freewarment, Tound complained that

contraction to the steps (Britain) are tested to (this) the goal people of this steps (Britain) are tested to (this) they are incapable, or fenesar a fine artist as out; why they are incapable, or apparently incapable, of britain for fee brown any bester becare than the of wrapping by the in cattor med and parability about the office of a sensitivization medical parability and in the office of a sensitivization medical parability and in the office of the and unsofted the mysters.

At this early stage, I build was willing to blame the so called sentimentalists. The long entrenched view of the time was, of course, that art and politics fell into separate case gories and their mixture was unwarranted ... Rabindranati

Egore as a mystic poet, as a seer from the East was welcome in Britain, but not a political Rabindramath.¹³⁴ 'Bgore's intensions to lecture and educate the Western reading public on topics such as colonialism, nationalism and the modern nation state would become clear by the late 1910s, and accordingly the interest from men such as Yeats and Pound

The politics of the prize

og his cooccin over this matter

The finition of Tajore's western wyage in 1912 came with his receipt of the Nobel Prize in late 1913, and unsurprisingly it was this event that pervoled the largest number of column inches. By this time, Tajore had returned to Stantinisteran, where news of the savobade reached him by telegram the afternoon of the 14 November. Much perturbed by what his saw as the undue attention he soon gained from his comparation, who flocked to Shantinisteran to disturb the poort's peace, Tajore happily avoided immediate exposure to much of what British journalists had to say.

ry and inexcusable ingratitude to his debt to Western teaching." ⁴⁰ The story behind the awarding of the Nobel Prize to few conspiracy theories — many of which still have some curuct of Vedic inspiration was wrong". In fact, it "wells a lossiti Christian seaching that to claim his work "as an unaided prod-India has nothing to learn from Europe on the spiritual side." had turned from patronising to hostile: "Unfortunately Eastern sources". ⁵⁹ By early 1914, the none in some quarters the fact that his "inspiration derived from Western rather than ther in art not letters has it ever reached the perfection which Europe attained. 36 Tagore's populative was on account of is important to recognise about India he waste to that "the Roberts in the Dady News and the Lander of 27 October 1915 rejected the idea that East and West were different as all. What had been growty misrepresented". For Caratum, they were "essentially Christian in their feeling". An arricle by it Ellis the English speaking world—that It was "impossible to accept influence of a Christian ethic in Tiggree's work in July 1913. that this should make his writings "easy" or uncludenging. choice because "the great themes of art are the same for the Orient as for the Occident" 30 (Tagore would have partly awarded the prize. The Daily News and London of I-Mr Tagore's triumph is that it marks the entiretation of the development of an offshoot of English hierarcure. 35 There Bagore, they claimed, was so obviously influenced by The Spectator on 14 February, and implicitly "assents that the poems as Hindu pure and simple, unless finding reagan later to become one of the foremost interpretent of Tayore to Wilden Canton wrote to his friend Edward J Thurspiers imperial "gift", many commentators were also keen to see the was much constantation that Thomas I have that has been Linked to the idea of the spread of the English language as an apreed with this assertion, though he would have disappeed November felt that Bagore was an easy and uncontroversal agare does not acknowledge his debt to Christianity," wrote igore has been subjected to much speculation — and not too The Birmingbarn Post wrote that "the chief agrantance of

rency today. The most significant one was the idea that the Engish version of Glampiali was not in fact Bagure's work, but was dependent upon 'bast' translation. Sir Valentine Chirol an infamous imperiables translationary and Caloutta-based correspondent for The Ilmer—led public accusations that Bagure was essentially taking credit for someone else's labout, and 'Bagure wrote to Thomas Sturge Moore in early 1914 express-

A report has reached me from a barrister friend of mine who was present on the occasion when it a meeting of the leading Assignment on the occasion when it a meeting of the leading Assignment of the Benglish Calonfall was practice Christ und the authorize that the Benglish Calonfall was practically a production of Years. It is very liftedy that he do not before it from a resolution of the superficience of this vector for metion at the superficience of the printer with Ethiohas. Superinseally for me there are eight of the partity due to the metion of the superficience of the production of the production of the production of the partition of the partitions of the partition of

Digitive was actually aware of the dangers of this suggestion, and in the constent of both colonial politics and of Digities wood of a meeting of minds between Fast and West, the issue of numberulesy is a matter of some importance.

Rour days after receiving the prize, Pagore wrote to William Rotherstein to acknowledge his debt. "The very first moment i received message of the great honour conferred on me by the award of the Nobel Pare, my heart turned towards you with love and graintake." If the extent to which his fance and fortune in the West was due to the assistance given to him by his Western, largely lingdish friends was an issue that was uppermost in his mind. The assist of direct involvement in treating Giospiuli as a work of lingdish factance still plaqued him as time as April 1915, when Bagore wrote to William Notherneem that "since I have got my fance as an lingdish writer I field currence reluctance in accepting alternations in my English poems by any of your writers." ⁴³ Well aware of the rumours that that directance of your writers.

mest net gree men any research ground for accusing me
— which very to — of redwing alcunstage from other men's
genius and will. There are people who suspect that I one in
a large measured IOC II A wheneved belt for my literary succus, which is so false I can affend to laugh at it. But it is olfferent accus Years I limit Years was sparing in his suggestions — mercurer, I was with him during the recisions. But
one is are to delute friendly and it is tery easy for me to
gradually larges the share Years touches have made it possche for Granifal to occupy the place it does then it must be
continued.⁴⁴

With regard to the translations, the evidence is inhed.



largely owing to Years' re-writing of Tagore's English. That this is fake can easily be proved. The original of Gittanjall in write or speak in animated English". 46 As we have seen expression". 45 That Years would have sought such changes firmed, yet again, that "he used to ask Tagore to give a literal there suggest changes but the main text was printed as it came from Tagore's hands." And even for those who were may be expected given his stated helief that "no Indian can translation of the original [Glumfall] in certain cases and on mysticism in East and West — Years is reported to have read scholar who had recently completed a PhD at Trinity College between Years and Abinash Chandra Bose - a young Bengal the Dublin Hills on 1 June 1937. During the exchanges scholar about Tagore took place at Years' Riversdale cottage in the last documented conversations Years laid with an Indian nationance of the changes he made to Tagore's work. One of tion, - short of absolute rownting - could make it what it its literary ment above, it was left that "no amount of corner not instance with the facts of the case but judged Gitanylall on English and Bengali is in my possession. Years did here und imow that it was said in India that the success of Gitanjail was role. William Rothenstein, by contrast, was unequivocal: "I then touch it, up to make it come nearer the Western mode of Throughout his life Years would continue to refer to the sigligace was somewhat ambivalent as to the extent of Years

Literature: A Study of the Criteria Behind the Choices rual, which was targetly unseen (and certainly untouched) by ever, the Nobel committee considered a wider range of matea member of the Royal Scolety of Literature was responsible for Tagore's instal nomination) appears to be crucial. If, howers in London who helped to promote Glianfall during believed that to be the case - then the role of Years and othoften repeated that Tagore won the prize for Gilompial alone, 49 If this was so - and it ancesas that Tagore biometer committee. This is so because it remains widely held and basis upon which Tagore was awarded the prize by the Nobel timents that had passed - by some mysterious process of help with translation offered by Years; and the Christian sengiven to Tagore by friends such as Rothenstein, the alleged nature of his voyage to the West; the practical assistance already explored some of these themes: the "accidental" the connect for his rise to fame in 1912 and 1913. We have web of individuals and influences in the West that provided Western culture - has become gradually concealed by the thinker - as an agent in his own right, from a different, nonyet another example of the way in which Tagore as writer and Nobel Prize in literature is Kjell Espinark's The Nobel Prize in diminished. The definitive research work dealing with the any London based critic, then the importance of Gittinfall is 1912 and 1913 (men such as Thomas Sturge Moore, who as Giumpali. A further issue of some importance relates to the zanosis -- into Tagore's psyche and enabled him to produce (1991), in his discussion of the prize for 1913, Espanark has The issue of translation is significant in that it represents

The prize to Tagore in 1913 served life an expansive gestury, but in readity it illustrates ... limitation. The proposal originates) not in Initia but from a newhor of the Royal Screen of Literature in Britain, and the final decision was been an Tagore's Buffely version of Calanial, without the ab of Oriental experts in access the read of bis production, One of the connection newsers, Bests Tagore's, To, could in fact read Tagore in Rengal but there is no molecular that was made of his expertise in the matter!

received by the Nobel library on 18 July, 1913. The English works in Bengali - Naturdya, Kheya and Gitanjali - were mentioned above in August 1913.⁵¹ In response to this fact and man of letters, Esais Regrér the younger, who, committee included Harald Hjarne (chairman), Karl Alfred the prize in Herature to the Swedish Academy. In 1913, the candidates and subsequently making recommendations for body responsible for deliberating the merits of proposed Nobel committee, consisting of just five members, was the Gitanjall was composed from these three Bengali teats. The dence that Bagore was read in the original Bengali. Three its would have had some bearing on the committee's delib minee consisting of just five people - and particularly given to imagine why Tegnér would have taken Bengali texts out of learn that Tegnér actually borrowed the three Bengali texts profesent his command of Bengall was is difficult to estab-Espansaria points out, had knowledge of Bengall. Bractly how Hallström. The fifth member was a notable Swedish novelist Welfn and Erik Axel Karlfeldt. A fourth member was Hans rance of Years' "collaborative" role. erations. The notion that the Nobel committee had access the original Benguli, his reading and interpretation of its men is also reasonable to assume that if Registr dist read Tagore in the library if he could not read them; and second, in a comit is perhaps worth making two further points; first, it is hard ish, but from an investigation of the accessions register, we Hilderheand who died in February and was replaced by Per final English *Glumjall* is significani, for it reduces the impor Regnér's high standing within Swedish intellectual circles — it ria Tegnés, to the three original Bengali components of the Contrary to Espatark's assentions, there is in fact some cri-Ħ

Similarly, the idea that the Nobel Prize of 1913 was awarded to Tagore solely on the basis of Gitanjidi also needs to be called into question, for it has rended to give erredence to an interpretation of Tagore as someone who lacked the depth necessary to produce work of much diversity. In fact, the 1913 presentation speech given by the aforementioned Harald Hjärne, Chairman of the Nobel Committee of the Swedish Academy, telks a different story. Hjärne said that Gitanjidi was "one of ... [Tagore's] works that especially arrested the attention of the selecting critics", but he also menisons that The Gardener (1913) and Lyrics of Love and Life (1913) came before the committee, and that through these "we see another phase of his personality, now subject to the alternately biseful and corturing experiences of youthed love, now prey to the feelings of longing and Joy that the vicassitudes of life give rise to, the whole interspersed never-

ticless with glimpses of a higher world." St Härne also refers to Glimpses of Bengal Life (1913), and the records of the Nobel Library show that the committee received English translations of this text prior to its decision to award Engone the prize. The borrowing register shows that The Gardener and Glimpses of Bengal Life were frequently withdrawn by a number of committee members in late October and early November, with one committee member borrowing Powember, with one committee member borrowing Glimpses of Bengal Life as late as 13 November. We also know that, according to a statement lestied to the Swedish Academy on 24 October, the committee was at this point middled to recommend the award go to the French writer Emile Faguet. 57 This gives the committee's readings of The Gardener and Glimpses of Bengal Life, which took place the this time appropriate translations.

intuition that the committee appeared so were so give the prize for 1913 to a writer of prose fiction, which would concur with the reports that at this stage Figure benefit the flat committee began to borrow both The Carolines and for and it is soon after this on 23 October, reference was made to wan be seen with the the world stage match him. 22 At a meeting of the neathern and 'natural sublimity', such that no contemporary services thoughts and feelings' were indicative of a purity of beast the loving and innate religiousness that II we through all his poetry was "unked in a depth of rare spirit of beauty" and udgements. For von Heidenstam, Tigore's thought and and that they ought to acquire this before taken any find English translation of a Tagore test had become and the ton Heidenstum also informed the commune that a new Azakemy, Erik Azel Karlfeldt (also one of the five concentrate members) on 18 October. ⁵⁴ In hig letter he conversion has tic supporter of lagore — to the permanent severally of the Academy, a respected Swedish Onestonia and an ombusing Verner von Heidenstam – lowards lagore may have been a letter sew from Gustav after this time, even greater significance. One possible influence upon the committee's late swing a member of the Swedish

on the basis of Gitanyali alone Dagore merits the Nobel Prize 56 The second report, submitted to the committee on The Gardener. On the contrary, it will perhaps be acclaimed still more warmly and spontaneously.". ough to be possible to predict with fair certainty that the text. According to Hallström's judgement at the time, "It to the second: that is, between Across and a second second second England and America will not be in the least diminished by admining appreciation that has been accorded to Gitanjall in and The Gurdener, makes numerous references to the latter Indian language and literature", but nevertheless states that document in it, he states that he is "entirely ignorant of Heidenstum and the acquisition of both Glimpues of Benged 29 October following recommendations from Hallström's first report was tweether for the committee, that there is a shall be focus of any the first reports on Tagore, which he prepared as the consequences We also learn from the account of the latest and the second of the second of the latest and the latest and the second of the latest and the second of the latest

Glimpses of Bengal from the Notice Library

In the event, Hallström was wrong. Nevertheless, the evidence prescribed here shows – contrary to the received was
dom amongst both academic students of Tagore and the
public at large – that it was not simply on the basis of
Gitanjali that Tagore received the Nobel Prize, and that the
Nobel Committee did, via Tesals Tegnér the younger, have
some access to Tagore in the original Rengali. This detracts
from the overarching significance of Yeats' contribution, raise
es the profile of Tagore's works other than Gitanjali and puts
him and his work in a more central historical position.

The misinterpretation of events surrounding Gilumidit and the Nobel Prize has in many ways overshadowed Tagore as an historical actor—as an agent in his own right—and thus has partly obscured the significance of his larger project of inter-cultural communication which, as I have argued here, was conceived prior to 1912 and provided the real motivation by the principle of the Day of the East-West conceived prior to Tagore's theorising of the East-West control—in particular his writings on the ration—in commer—in particular his writings on the ration—in macrous easts; (either translated or written directly in macrous easts) (either translated or written directly in macrous easts) (either translated or written directly in macrous easts) from roughly 1910 onwards instead, when Tagore is reported and written about today, we tend either to the severaless of the mission of the mission

The reception of Glassiall and the Nobel Prize furore was returned part of the story of liagone and the West, and a very small part as that if we are to move beyond the petry paratres, developed by onities at the outset of llagone's carrier in the West we need to turn again to llagone's social, political, political philosophical and religious essays. And we need to subject them to a form of crucium which takes seriously the possibitation to a form of crucium which takes seriously the possibitation and religious the been founded on a degree of authorous winght have been founded on a degree of authorous winght which renders them meaningful as hismean over passe or today's possionalial world.

The writer (BPNL Ozon) is idecturer in the Department of History at University College London, England. He has written on the irrelated and theory of the British-indust evidents accounter, and his correct research concerns industrial and theorytical problems missing to the British experience of empire and decrimination. He is the author of Empire, Nadoualism and the Pedcolocial World: Rabinotrandth Tagore's Writings on Politics, History and Society, which will be paid-liked by Routdodge in September 2011. A longer version of this article was originally published as History and the Politicalish Rabinotrandth Tagore's Reception in London, 1912-1913 in The International Journal of the Humandise, Vol. 4, tesue 9 (2007).

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Ociober; the first report has not been published in translation and is only available in Swedish at the Nobel Library actives. In the first 56 Par Hallström, 'Rabindhanath Tagone', (Nobel Library, Stool 1913), United Hallström's second report on Tagone, deted 29 Halsaröm wrote: 'absolute okunnig I dette sprak ... aven I Wenstur'. English trensletions in the main lead are again by Halleröm, "Rabindranath Tagors", (Nobel Library, Stockholm,

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Significant of the cult remark. Ci. Desgupts.

Rabindanian Tagore and William Bullet Yeels: The Story of a

MOVIE STAR IE BARI

1 Sanjukta Dasgupta I

as a tool of mass communication that could combine enterpotential of the art and craft of film-making as a distinct and powerful genre. He seemed to have anticipated its potential dence of Tagore's perceptive realisation of the far ranging wrote a letter to Murari Bhaduri, brother of thespian Sisir Kumar Bhaduri, that bears eviing was the known mode of cinematic repre-N 26 November 1929, when silent film maksentation in colonial Calcutta, Rabindranath

of "significant economic capidepended on the availability So Rabindranath wrote

also realised that film-making

tainment, instruction and some inspirational message. He

nomic capital not fust creexpensive. Whereas making a music are not impossibly tough as the components of maker has had the gentus to Um requires significant eco-Iterature. This rescue act is rescue it from the slavery to the reason being no filmma is still in the mode that non becomes vague. The cinelack of self-dignity its expresany art form. Or else due to claims sovereignly so does reveal itself. As the state mode of visual art is yet to believe the cinema as a new iterature, painting and latiers printed illerature distinction of the art form. I components determine the The distinctive features of the

motion of images. These moving images should be ative gentus. The primary feature of the cinema is the expressed in such a way that the beauty and giory of a requence can be understood without resorting to the use of

> deserve assanda (transcendent bappiness) they are submay be lack of such a creative film-maker — and the indofrom words? When it doesn't bappen, it is because ibere not the motion of images create an independent space free rbythms that are not dependent on words, then why will matic language. If music can be created from tonal words and sentences. If an extraneous language tries to lent ignorance of the public viewers — as they do not the cinema, then it can have a crippling effect on the cineinterpret the visual images and dictates the language of

thills menged in bother of numbers Rabbudranath Tagore November 26, 1929

monstrous inuiges, rajus, eleobants, tigers, Brabmins baroque art and gigantic about India is a chaos the outside world's optinion been a sinu door. As a result outer world bas generally of being an open door to the connection with us, instead to India is that your people's crotic esembalisms that elidurong ibai Britain bas done creative dynamics of India: 1 ed the cultural richness and need to represent the real agree with you. The shabblest Indian films, nather than the hochs and Indian culture in son wrote to Higore about the April 1935, Edward Thomp interestingly again, on 16

could be made of your Chitrangoda, Kacha and Devayani your Hungry Stones, your Karna and Kunti. I do not see India' or 'Lives of a Bengal Lancer'... what lovely films untoachables. And when India is filmed it is 'Clive of

