

THE PROJECT TULIP
A SUMMARY

By Murari Lal Nagar
University of Missouri, Columbia

The Project TULIP (The Union List of Indian Periodicals) is the first attempt towards a systematic and comprehensive list of Indian periodical publications in the Humanities and Social Sciences and is a first step in compiling a union list of their holdings in major libraries of the United States and Canada. The final form will cover four major areas, *viz.* periodical publications in the (1) Humanities and (2) Social Sciences, (3) Newspapers, and (4) Monographs in Series, published in English, Hindi and Sanskrit in India.

I had been working on this Project for about five years, but my regular official duties as the South Asia Librarian at the University of Missouri in Columbia did not allow me to do full justice to this great bibliographical undertaking. However, I had collected valuable data pertaining to approximately 3,000 titles on 12,000 index cards.

In the summer of 1978 the American Institute of Indian Studies (Chicago) awarded me a Senior Research Fellowship for a year's work in India. My University granted me not only a sabbatical leave but also substantial financial assistance through its Research Council.

Both my wife Sarla and I reached India in early October, 1978. We established an office in Mysore under the generous auspices of the Post-Graduate Department of Library and Information Science of the University of Mysore. We engaged the services of four professional librarians and an equal number of experienced typists. The team worked vigorously for about eight months. Approximately forty union catalogs and lists of periodical publications, produced in India, England and the USA, as well as some individual library catalogs, were digested and extensive basic data pertaining to about 12,000 titles were collected on about 20,000 cards. These were checked, verified, organized, and integrated into one alphabetical sequence. Thereafter the total information was transferred onto data sheets, which I developed and termed *Bio-Biblio-Data-Recorder*. Each BBDR constituted four pages of 8 1/2" x 11" size and has provision for recording data relative to as many as one hundred categories of information or data elements.

The office in Mysore closed at the end of May, 1979, because I had to visit some major libraries in India to verify the data already collected and to collect additional data (and titles) if possible. The completed data sheets numbered about 15,000, and weighed approximately 1000 kgs. Since this heavy load could not be transported from library to library all over India, the total information was typed on plain sheets of paper. This compact form of the Master-List consists of 1,000 pages and features information in 10,000 entries. These sheets, beautifully bound in three volumes, represent at least ten thousand work hours and are valued at approximately \$50,000.

I visited libraries in Madras, Hyderabad, Calcutta, Varanasi, and Delhi, with the result that our data base was considerably enriched. One of the most useful features of the List is that, unlike the traditional union catalog, it does not locate a title in a specific library but in some major union catalogs which report the title. Therefore, it is an index to the world

union catalogs--a union catalog of union catalogs. Now a reader interested in a specific title need not wade through, say, two scores of union catalogs to locate where in the world the desired title is available; he need only consult this TULIP and see which specific union catalog reports the title sought by him.

The data reported in this Master List (still a prototype) pertain not only to the "past" of a periodical publication, but also to its "present." Thus, it is a combination union catalog of periodicals and directory of periodicals.

And finally, this will be the most comprehensive, systematic, accurate, and authoritative list of Indian periodical publications ever compiled and brought out in book form.

BRITISH NOSTALGIA: THE LONG LOOK BACK AT EMPIRE

By Eleanor Zelliott
Carleton College

A great outpouring of literature, photographs and film on the British Raj in India may be of serious interest to the South Asia scholar and librarian. Now, over thirty years after the end of British rule, the attempt to evaluate what the relationship means to the British seems to be in full tide. Much of it is pure sentimentality and nostalgia; some of it is an honest attempt to capture the Empire as it really was; a little is extremely important basic material for an understanding of the whole process. But both "good" and "bad" books are of interest for three reasons. First, they are an important part of history--in this case, the effect of Empire on England more than the older question of the impact of the West on Asia. As Mary Lago pointed out in a 1978 seminar on the novelist Paul Scott at Wisconsin, three of the prestigious Booker prizes for fiction in the past five years were given to novels on India published in England (Scott, Farrell and Jhabvala). More than nostalgia for the past has entered into both the writing of the novels and their recognition; a reconsideration of Empire seems to be in process.

Second, some of this work is of such a popular genre that it brings people who can't bear the thought of India into the Indian realm. One finds M. M. Kaye and Paul Scott in the airport bookstalls and the grocery store, and the spin-off into sustained interest in India is a nice possibility. Third, the material is, even at its worst, full of color and life. The counteraction of an India that is vivid, colorful and full of humanity is a needed contrast to the current non-specialist reading: the ice-splinter vision of the Naipauls and the "basket-case" attitude of the pessimist school of analysts.

The following list, in no particular order, is a result of my attempt to trace the current British reaction to the idea of Raj. The reader will note that most of the books have also been published in the United States--a phenomenon I hesitate to explore academically

Paul Scott. *The Raj Quartet: Jewel in the Crown*, (Avon, 1979, \$2.25). *Day of the scorpion*, (Avon, 1979, \$2.25). *Towers of Silence*, (Morrow, 1972, \$8.95; Avon, 1979, \$2.50). *Division of the Spoils* (Morrow, 1975,

\$10.95; Avon, 1979, \$3.50). All together as *The Raj Quartet*, (Morrow, 1978 \$29.25. The late Paul Scott has done, in my mind, the most remarkable exploration of the full range of British involvement in India in the period just before independence. All four novels revolve around one incident that took place in the Quit India movement in 1942, and, in the course of their slow revelation of myriad characters, cover the full range of 20th century Western involvement in India. A postlude, *Staying On* (Morrow, 1977, \$8.95), picks up the later life of minor characters, but is essentially not related to this theme of evaluation.

James G. Farrell. *The Siege of Krishnapur*, (Harcourt, Brace, Jovanovich, 1974, \$7.95). The most curious look at the Rebellion of 1857 yet. The variant attitudes of the British, not the Indians, is the point. Farrell, before his early death, also wrote *The Singapore Grip* (Alfred A. Knopf, 1979, \$11.95), an exceedingly harsh and critical look at British merchant families and the British army in Singapore just before the Japanese seizure of the city. *The Siege* is amusing; *The Singapore Grip* is not. Both are unique as novels of the colonial period.

M. M. Kaye. *The Far Pavilions*. (St. Martin's, 1978, \$12.95; Bantam, 1979, \$2.95.) M. M. Kaye's grandfather, father, brother and husband "all served the Raj," and her evocation of India reflects this long personal involvement. The focal points of the novel are an improbable British-Indian romance and the disaster of the British in Kabul. Sentimentality and romanticism reign, but who cares when wonder and excitement and genuine affection for the landscape and the people sweep the reader along! The popularity of the novel has resulted in *The Far Pavilions Picture Book*, designed by David Larkin with M. M. Kaye (Peacock Press, 1979, \$7.95). Passages from the novel are illustrated by drawings, paintings, and photography both old and new, all thrown in with a fine lack of concern for accuracy. This pictorial revelation of "unchanging India" reveals the poverty of the author's understanding of reality but does not diminish the power of the imagined Empire she created in her novel. Her *Shadow of the Moon*, first published in a shortened version in 1956, has been presented in full (612 pages) by St. Martin's Press (1979, \$12.95) in the wake of *The Far Pavilions'* success. Something of a pot-boiler, this tale of the "Mutiny" of 1857 is saved by its narration of loving Indian-European relationships in the midst of violence and hate.

R. Prawar Jhabvala's *Heat and Dust* (Harper Row, 1976, \$8.95; and in paper, 1977, \$1.95) belongs in this list only by virtue of its Booker prize award and its subject matter. Indo-British love affairs, now and a generation earlier, are the subject, and the author's touch for both major characters and minor figures, such as the Indian women of a city slum, is much kinder than in her other work.

The Last Empire: Photography in British India, 1855-1911 (Aperture, 1976, \$25 and \$15) contains text on the history of that photography by Clark Worswick and on "the rulers and the ruled" by Ainslee Embree. An extraordinary sense of distance between the British and their subjects dominates this remarkable collection of photographs. Queen Victoria seated on the ivory throne presented by the Maharaja of Travancore, the artillery parked in the courtyard of the Red Fort at Agra, the British at play (the theater, tea, abed, hunting)--all exude the sustained "Britishness" of the British in India, and the photographs of the Indian scene, from alarming sadhus to stiff and sullen "natives," give no hint of affection or personal involvement. The notes on the photographs themselves are all

too brief, but the narrative texts are very well done.

The same general impression of the English world in India prevails in *Films from the Raj*, a 16 mm, half-hour, black and white compilation of home movies by two hundred English residents in India during the 1925-1947 period. The film has been lovingly produced by Mary Thatcher and Victoria Wegg-Prosser and competently edited by Martin Gienka for the Centre of South Asian Studies at Cambridge, and comes with a booklet of full references and teaching notes for \$300.00. Some affection, at least for servants and princes, is apparent in the films, and a little more sense of the life of the army officer or the district commissioner as it was actually lived comes through than in the still photographs of *The Last Empire*.

Charles Allen adds a great deal of documentary text to his collection of photographs in *Plain Tales from the Raj: Images of British India in the 20th Century* (St. Martin's, 1976, \$12.95) and *Raj: A Scrapbook of British India, 1877-1947* (St. Martin's, 1978, \$12.95). In these, all sorts of British attitudes: bravery, racism, stupidity, class consciousness, are vividly portrayed. Allen has attempted an illustrated social history of the British in India, and, although the result is a bit choppy, he has offered an interesting, multi-faceted point of view.

My favorite of all the picture books, however, is Stuart C. Welch's *Room for Wonder: Painting during the British Period, 1760-1880* (Rizzoli, 1978, \$18.50). Perhaps because it goes back to the period of greater fraternity in the 18th century, perhaps because the Indian painter is the medium of portraiture even though the subject matter is the choice of the British, these miniatures and sketches indeed "offer vivid insights to wondrous times." Welch's graceful, irreverent, historically interesting comment on the nearly eighty plates is invaluable. The British seem much more human here than in the books of photography, and their Indian world far less frozen and distant.

Pat Barr has done first rate work in combining photography, scholarship and popular writing in two books: *Simla: A Hill Station in British India* (Scribner, 1978, \$30.00), with Ray Desmond, includes marvellous photographs, portraits, paintings and sketches, even a map, of that all-important summer capital, and the text pays far more attention to actual history than that of other picture books. *The Memsahibs: The Women of Victorian India* (London: Secker and Warburg, 1976) is less well illustrated, but draws from the writing of highly placed officials' wives a narrative of their lives in the colonial world.

Another child of the Raj, Peggy Woodford, has moved from books for children to the *Rise of the Raj* (Humanities, 1978, \$17.50). I have not seen this one, but one review notes "excellent illustrations, no real insight."

The nostalgia does not end with fiction and picture books. John Watney has written a biography of "the prototype Empire builder" in *Clive of India* (Saxon House, 1974) and its large type and simple language indicate it is intended for British children. And the Empire lives on in Christopher Hibbert's *The Great Mutiny: India 1857* (Viking, 1978, \$15.95), a popular account of the Rebellion that pays absolutely no attention to current revisionist history.

A bit of ephemera which caps all this remembrance of past greatness is the catalog of The Bombay Company (P. O. Box 53323--Dept. NS, New Orleans, Louisiana 70153. \$2) Here, replicas of period pieces made today in "countries that were, at one time in years past, enhanced by the civilizing nature of the British,"

are offered for sale. Color photographs not only of the "British Lap Table," the "English Officer's Field Bar," and the "Khyber Rifles' Chair," but also of exotic scenes in the former Empire make this an extraordinarily inexpensive evocation of the Raj.

A LETTER TO LIBRARY OF CONGRESS

David Partington, President of the Middle East Librarians Association, wrote to Joseph Howard, Assistant Librarian for Processing, Library of Congress, about "minimal level cataloging" (MLC) on January 25th, 1980. The issue affects South Asian vernacular acquisitions equally. Excerpts from the letter appear below.

At the core of my concern is the fact that "Minimal Level Cataloging" means LC cards with no subject headings and no classification. The effect of MLC, should it be implemented by LC, on Middle East library operations with small staffs--indeed any size library--will be a slowing down of the vital process of getting books onto the shelves and available to the public. The library world has in the past turned over to LC responsibility for the most professionally and intellectually demanding aspect of cataloging, and now LC through MLC seems to be shirking that responsibility.

At the present moment there is, I believe, a situation that illustrates the potential harm of MLC to Middle Eastern librarians. Each of the major libraries, including the Library of Congress, has recently received relatively large numbers of new books from Iran, including many written by figures prominent in current political life. These books are on a wide range of subjects, many of them not readily pertinent and so they are candidates for low-level, MLC cataloging; yet these are in many instances the kind of books that many scholars are eager to utilize in their work of assessing the current political situation and the personalities of the leading actors on the Teheran stage.

A NEW JOURNAL

C. M. Naim would like to bring to the attention of scholars of South Asian studies in general and Urdu literature in particular the start of a new journal, the *Annual of Urdu Studies*. Both edited and published by Naim, it will be an annual publication dealing exclusively with Urdu literature and culture and will contain translations from Urdu, original essays on literary topics, reviews of books and an annual bibliography. The first issue will be about 120 pages and is expected to be out by the end of 1980.

Subscription prior to publication is \$12.00, which amount should be sent to Professor C. M. Naim (Univ. of Chicago, 1130 E. 59th Street, Chicago 60637). Contributions are also invited.

S

A

L

N

A

Q

CONTRIBUTE :

- Articles
- Views
- Reviews
- \$ £ Rs. ¥



Regular subscription
 (through Dec. issue 1980): \$5.00

Student subscription
 (through Dec. issue 1980): \$3.00

Please make your check out to:
 "Association for Asian Studies"
 and mail it to:

South Asia Library Notes & Queries
 University of Chicago Library--
 Room 560
 1100 E. 57th Street
 Chicago, Illinois 60637

SUBSCRIPTION FORM

NAME

ADDRESS

. CITY STATE ZIP

TELEPHONE: Area () - - - -