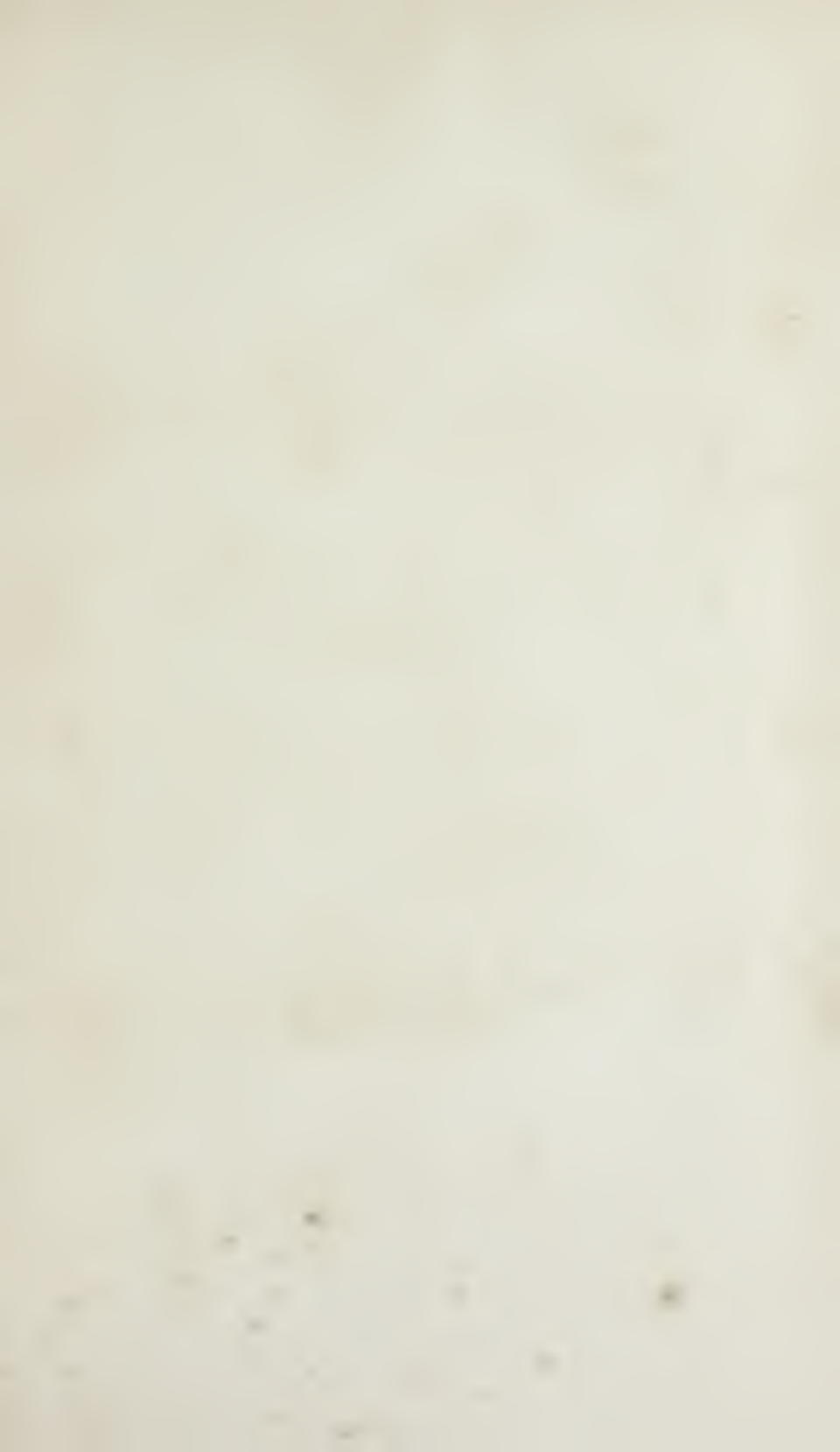








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# EMPIRE OF INDIA EXHIBITION 1895.

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THE

# Empire of India Exhibition.

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THE organisation and development of so comprehensive a scheme as that now undertaken has been a task of considerable magnitude, and one to which for some years I have devoted considerable thought.

Nowhere in or about London is there so magnificent a site for Exhibition purposes, as that of Earl's Court, but in order to carry out my ideas feasibly I felt it was necessary that a longer than an annual lease should be secured. The buildings erected thereon, which had been used for several years, were totally inadequate for the purposes of my conception, and I considered it impractical to replace them with temporary structures.

To construct permanent buildings in such a manner as to render them amenable to transformation from year to year was the first difficulty to be overcome.

I secured the co-operation of a Company, composed of a number of wealthy and influential friends, who took up the idea with spirit, and the capital necessary for the undertaking having been subscribed, the details of the proposed plan were soon under way.

In looking about for the subject of the first Exhibition, none seemed to me to be more fitting than that of

## THE VAST EMPIRE

which forms so important a part in the dependencies of Great Britain.

The beauty of its Oriental architecture, the warmth of its colouring, the picturesque costuming of its peoples, the skill of its artisans, and the interest with which its history is regarded by Englishmen were reasons for the selection of India for my initial effort. Further, I believed that the tie—both political and commercial—which links the two countries together would be strengthened by such an Exhibition; that the Englishman would learn more about India, and that the various peoples of that country would appreciate the interest which was being taken in their native land.

That I was not far wrong in this assumption has been proved by the sincere interest which has, from the first, been manifested in the scheme by a large number of ladies and gentlemen at home who have publicly and privately lent us valuable assistance, and by the promptness with which many of the native Princes have responded to our request by making valuable additions to our collection of Indian curiosities and works of Art.

Having thus briefly stated the conception of the idea, let me show the visitor its fulfilment by conducting him over the Exhibition, starting from the turnstiles at Earl's Court entrance :—

The first change he will notice is the removal of the long and dreary passage which he formerly had to traverse before entering the Exhibition. A few steps along a bright and well-lighted corridor will lead him into

### THE DUCAL HALL

which, with its east and west annexes, is situated in the north-eastern portion of the grounds. This Hall is devoted to an exhibition of the wares manufactured at home for the Indian markets. On passing through this fine Hall he will be struck by the magnificent view immediately before him of the several buildings of Indian architecture, the domes and turrets of which lie shadowed in the waters of a limpid Lake, which stretches gracefully throughout the portion of the Grounds we call

### THE QUEEN'S COURT.

From the Ducal Hall we pass to the right under the imposing Loggias until the Curry House is reached. This handsome edifice will be devoted exclusively to Indian cookery, and here the Anglo-Indian visitor may refresh his inner man with his favourite Eastern dishes, prepared by a staff of Indian cooks, and placed before him by native servants. Outside the Curry House we stand on the banks of the Lake, on which is a fleet of small Indian barges, propelled by electricity, and provided for the use of the public. Resuming our stroll under the Loggias, we pass over the water and enter

### THE QUEEN'S PALACE.

This building is over 450 feet long and 75 feet wide. It contains the Fine Art and Loan Exhibits, and the rare and interesting collection of relics of the Hon. East India Company. The façade is striking in appearance, and lends itself to a plan of illumination which I am sure is both novel and effective. This is accomplished by electricity, and the night effect on the water is extremely brilliant. The exterior of each of these buildings is white, in resemblance of the famous Indian Palaces.

Having passed through the Queen's Palace, stopping on the way to listen to the Band of the Grenadier or Coldstream Guards, conducted by Lieutenant Dan Godfrey and Mr. C. Thomas respectively, we will again pass under the Colonnades to the handsome building across the Lake, and immediately opposite the Curry House. This is used as a Grill Room. The seating arrangement in both these rooms renders it possible for every visitor to enjoy the animation of the water scene while seated at table.



These two buildings, as well as all the places in which refreshments of every description are sold, are in the hands of Messrs. Spiers and Pond, Limited. I am confident that no better selection than this enterprising firm could have been made. To cater for the many thousands who will visit the Exhibition daily requires experience of a peculiar description, and a thorough knowledge of the wants of the community. That this firm possesses these qualifications was amply shown in their catering arrangements during the series of popular exhibitions which a few years ago were held at South Kensington. They are sure to satisfy the most fastidious visitor, and will make that feature of the Exhibition as popular as the others.

In the semi-circular Grounds between the two sides of the Lake are

### THE RHEMBA GARDENS,

with illuminated fountains. Nor are these to be the only Gardens in this section of the Grounds, for stretching from the Queen's Palace to the Entrance at West Brompton Station is the Parvati Garden, covered with Indian plants and flowers, and as we stroll past this will note two pretty little islands green with tropical foliage. The visitor will notice that his illusion is not disturbed by the sight of outside buildings, these being entirely excluded from view by painted scenery, which, as it were, shuts him out from London, and leaves him to luxuriate amidst Indian scenes.

Retracing our steps we again enter the Queen's Palace and feast our eyes on the treasures it contains. On the walls is the superb Loan Collection of Paintings in Oil and Water Colours, undoubtedly the largest collection of one class of subjects ever before brought together. Many of these are the works of Indian Artists who have been induced to exhibit them in response to the very generous offer made by the Exhibition, and earnestly taken up by the Council of the Society for the Preservation of Indian Art. Here also will be found a collection of eighty or ninety Pictures from the brush of Mr. Edwin L. Weeks, a famous American artist, who has made a great study of Eastern life. This magnificent collection includes his celebrated pictures "The Last Voyage," "Funeral of a Hindu Fakir at Benares," "The Mogul Emperor," "The Pearl Mosque of Agra," and several others of his triumphs at the Paris Salon.

In this place are also relics of the Hon. East India Company, which a few years ago were scattered broadcast over the world, and brought here after months of infinite labour, and through the kindness of scores of those in sympathy with the aim of the officials of the Exhibition.

Here will be found many rich and rare curios, lent by His Highness the Maharaja of Travancore, His Highness the Raja of Bobbili, and other native Princes. The loan exhibits include the magnificent collection of Lord Roberts, of Kandahar, the intensely interesting collection of the

late Lord Clive, kindly lent by Earl Powis, together with his own valuable collection, the trophies won by the 8th Hussars in their Indian competitions, with many other important loans from General Hart Keatinge, V.C., C.S.I., Sir Henry Hayes Laurence, Right Hon. H. H. Fowler, M.P., Secretary of State for India, Sir Alfred Lyle, K.C.B., Sir George Birdwood, K.C.I.E., and many other noblemen and gentlemen.

We now pass through a covered way into

### THE CENTRAL HALL,

In a place so vast as this it is very essential for friends to have a place of meeting arranged for them. The Central Hall will be a convenient rendezvous, being nearly in the centre of the Exhibition, and contiguous to the two most important entrances. In it are the Post and Telegraph Offices, Police-station and station of the London Fire Brigade. To the left of this Hall is the Empress Theatre, which we will visit presently.

We now pass into

### THE ELECTRICAL MACHINERY HALL,

with its magnificent plant. There are nine steel locomotive-type boilers, each capable of evaporating from 300 to 350 gallons per hour, and six engines, making in all over 1,000-h.p.

The arc-lighting comprises about 280 lamps of 2,000 nominal candle-power each, and seven powerful projector lamps for the illuminated fountains. Five of the latter are worked in an underground chamber beneath the fountain bed, and a system of electrical signalling is arranged to control the various changes of colour and form of the water.

The incandescent work is most thorough. Every portion of the place, even down to the cellars used by the caterers are fitted with the electric light. It also includes the extensive decorative lighting in the Queen's Court. The whole of the eave lines are carried out in incandescent lamps, making an effect that would be difficult to surpass.

Returning to the Central Hall, we find opposite to the Empress Theatre

### THE IMPERIAL GARDENS.

It was upon this site that the Imperial Palace was to have been built. In fact, all the ironwork was in position when it was destroyed by the furious gale of March 24th. Within a few hours after its destruction I formulated another plan, and in ten days the *débris* had been cleared away, and the erection of the present structure surrounding the gardens commenced. The present Pavilion and the Gardens will this year take the place of a more permanent structure,



although in point of beauty I think the public are the gainers by the enforced change of my original plan. Under the Colonnades are some excellent specimens of Indian manufactures. They will, I think, be found of great interest to thousands of European visitors. Signor Angelo Venanzi's Grand Exhibition Orchestra will play in the Pavilion in the centre of the Gardens.

We will now enter

### THE INDIAN CITY.

This is reached by passing through the Maidan Gate, and the space immediately in front we call The Maidan. The large building on the left contains

### THE JUNGLE.

The visitor here will find a realistic jungle, with Indian animal life, which has been designed and constructed, and the animals modelled, by Mr. Rowland Ward. Some thousands of specimens are to be seen, including elephants, rhinoceros, tigers, leopards, buffalos, bison, wild sheep, ibex, antelopes, gazelles, snakes, crocodiles, and a vast number of birds, butterflies, and insects, arranged and grouped in life-like manner.

On the right of the Jungle is a building occupied by a Troupe of

### INDIAN JUGGLERS,

while next to it we find

### A BURMESE PUÖY.

in which a company of Burmese artists appear in a series of characteristic songs, dances, and native games. Football as played by them will be highly relished by European audiences.

This is Bombay Street, and the one opposite is Hyderabad Street. In the latter

### A NATIVE BAZAAR

is in full swing. This square is called The Chowk, and at the end is the

### INDIAN TEA HOUSE,

in which, at all hours, is served "the cup that cheers, but not inebriates," prepared from the choicest leaves of the fragrant tea plant.

On the right is Lucknow Street; on the left, Delhi Street, and they lead into Lahore Square.

The Bamboo Shops form an interesting feature in this unique aggregation of Indian life, and the remarkable variety of uses to which this useful plant is adapted will astonish the European.

In the City we may explore the intricacies of an Indian Carpet Factory, or pass into a Glass Manufactory filled with quaint and curious articles of that fragile substance.

### THE HINDU MOSQUE

naturally excites much interest, as it was not built merely for show, but is used as a place of worship by the Mahomedans who are sojourning at Earl's Court during the Exhibition. Here the pious Mussulman is seen with his face turned towards Mecca, engaged in his devotions, and no profane foot is allowed to enter the sacred precinct. I believe that there are but two similar places of worship in England.

A company of Silk Weavers from the Punjab are busily engaged at work on those rich and beautiful wares which will attract the attention of all the fair sex.

Throughout the City there are Sweetmeat Factories, and a covered Bazaar with a number of Shops in which Artisans give practical illustrations of the industries of their native Province. Local colour and animation is given to the strange and fascinating scene by the introduction of Elephants, Camels, and Cattle, which pass through the mimic Town as was their wont in that strange land beyond the sea.

At the end of the City stands the splendid architectural façade of the Shakra Gate, through which we pass into

### ELYSIA,

along a fine Promenade, flanked by trees, which leads to

### THE GIGANTIC WHEEL.

This marvellous piece of mechanical skill was commenced early last year, and is one of the engineering triumphs of the age. It has an altitude of 300 feet. The axle, which is 7 feet in diameter, is supported on eight columns 150 feet in height. Around the Wheel are swung 40 cars, which are 24 feet long by 9 feet wide. They are 10 feet high and weigh  $5\frac{1}{4}$  tons each. Each of these cars is capable of holding from 30 to 40 passengers. The Promenade at the top of the Towers will be reached by a water-balanced lift, which will make frequent journeys in both directions. Surrounding the Wheel are a number of buildings in which will be given, during the day and evening, performances by Hindu Snake Charmers, Jugglers, Acrobats, Fakirs, and in the Indian Menagerie we will see some monster Pythons and curious Indian animals.

We now cross to the

### WESTERN GARDENS,

which have been re-decorated with Indian scenery. The Switchback Railway, which for some years has proved such a source of delight to young and old, has been retained.

At the end of the Gardens,

### THE ROTUNDA,

another large building, has been erected. It is used for Exhibitions of an attractive nature, and these will be varied from time to time. The Gardens, always beautiful, are now rendered more attractive than ever. The elaborate scheme of illumination which has been adopted is not surpassed by any of the famous gardens in Continental Cities, and will undoubtedly prove a great feature of the Exhibition. In fine weather, one of the Military Bands will play in the Pavilion. On rainy days they will be placed in the buildings opposite. In our uncertain climate I have been compelled to provide for inclement weather, and have, therefore, arranged covered places, which at such times will be occupied by the Bands; so that the public may always be provided with music in convenient places at all times and in any weather.

In the Quadrant Dining Rooms, Messrs. Spiers and Pond will provide dinners in their best style.

Adjoining the building commences the handsome lawn attached to

### THE OLD WELCOME CLUB.

This Club was founded in 1887, and has been a continuous and popular feature on its present site since that time. It was formed for the purpose of welcoming distinguished American guests to the American Exhibition, and it will this year be the scene of welcome to many native Princes and other distinguished guests from "India's coral strand." The Club has this year been thoroughly re-decorated and re-furnished, and will prove a still more welcome place of retreat for its hundreds of members and their friends.

Having now made a complete circuit of the spacious Grounds, let us return to the Imperial Gardens, and, again passing through them, reach the largest Temple of Thespis ever specially erected—

### THE EMPRESS THEATRE.

The span of the roof of this magnificent iron structure is only surpassed by one in England, being 220 feet. The height of the roof from the ground to the top of the lantern is 117 feet. It is capable of seating over 5,000 persons, not one of whom will be disturbed by pillar, post, or any other obstruction, while each tier



of seats is sufficiently elevated to enable its occupants to see every portion of the stage. The corridors are very wide, and there are two handsomely-decorated and spacious *foyers*.

The whole of the decorations this year are of an Indian character, and resemble some of the most beautiful and prominent of their ornamental work in that respect. The stage is 315 feet in width and 100 feet in depth, so there is ample room to produce the most important incidents of Indian History with fidelity to life which no other stage in the world would permit, and also enables me to present those combinations of colour and groupings on a large scale which so greatly add to the perfection of our spectacular creations.

Of the production itself I must leave the public to judge; as its author I am naturally and discreetly dumb, but if it meets with the same generous approval that was accorded to my "Nero" and "Venice" I shall be more than gratified. Suffice it to say that we have spared neither pains nor expense to the end that its spectacular portion may be worthy of our ambitious endeavour to make the Empire of India Exhibition a memorable one, not only for the variety of amusements it will furnish, or the instruction it will impart to many, but for the pleasure and gratification it will afford to those who, well acquainted with the country, feel interested in the history of a land so closely associated with England's power and prosperity as the

EMPIRE OF INDIA.

IMRE KIRALFY.

## PRÉCIS OF VARIOUS MATTERS.

It is impossible in the space at our command to present more than an exceedingly brief outline of the history of the English connection with the East. We shall deal more especially with the earlier and less known period, extending from 1600 to 1744.

It was in November, 1497, that Vasco da Gama doubled the Cape of Good Hope, casting anchor before the City of Calicut on May 20th, 1498. Commencing with commercial privileges the ambition of the Portuguese soon developed, and it was not long before they became virtually masters of the Indian seas.

Lisbon quickly became the western emporium for the wares of the East. From that city goods were transported throughout central and northern Europe. In 1580 Philip of Spain became King of Portugal, and on account of the wars, which he continually waged, and of the subordination of the interests of Portugal to those of Spain, his rule proved disastrous to the former country.

In 1596 a Dutch fleet anchored on the roads of Bantam, returning in the following to the Texel. The trade proved remarkably successful, and in 1602 a general joint-stock company for its expansion was formed under the auspices of the States-General.

As may be supposed, the success of the Dutch did not long escape the attention of the merchants of London. On the 13th of February, 1601, four ships sailed from Woolwich under a formal charter, dated December 31st, 1600, incorporating "The Governor and Merchants of London trading into the East Indies." This charter granted them a monopoly for fifteen years. The expedition proved completely successful, and in September, 1603, it returned, having secured grants of privileges in Achim and Bantam. From that time trade was constantly opened up. The Spice Islands were visited, and India proper, at Surat, on the western side, and at Masulipatam. The ports of Sumatra, the Malay peninsula and Siam were made to pay tribute to the coffers of the adventurous Englishmen, who even opened a factory in Japan.

In 1609 the charter was renewed for an unlimited term, and a joint stock company was formed to enlarge its operations. Trade was opened up with Persia and Bengal, and the Portuguese and Dutch found their operations seriously trammelled by the new comers. Portugal not only made diplomatic remonstrance, but came to blows at Surat and elsewhere. Although the Dutch for some time contended peacefully for trade, difficulties arose after the defeat of the Portuguese. In 1619 negotiations were completed for a species of partnership between the two companies, but the truce was a very short-lived one. In 1623, upon a ridiculous charge of conspiracy, the outrage known as the "Massacre of Amboyna" took place. Backed as the Dutch were by the whole power of the Commonwealth, it was found difficult to make successful headway against them and the English merchants resolved to concentrate their attention on the Indian trade. Factories and forts were rapidly built, and an agency established at Bassom in the Persian Gulf.

The Civil War period affected the Company's position disastrously, and in 1657 its fortunes had reached a low ebb. But with the Restoration a brighter day dawned, and when in 1661 a charter was obtained, which confirmed their former privileges, the trade increased by leaps and bounds. Shares went up from £70 in 1664 to £300 in 1681, and later on to over £500.

It must not, however, be imagined that the Company enjoyed their successful privileges without discontent or opposition from would-be competitors. The great profits which were being made by the Company were sufficient inducement for unlicensed traders to attempt the risk of infringing its trade monopoly, while the notes of discontent from other merchants became almost clamorous. The Stuarts, however, protected the charter they had granted, and the Company's money silenced the most powerful of their enemies.

With the reign of William, all the resources of the Company were, however, taxed to maintain its position, and it required a considerable amount of money to purchase a new charter, the old one being forfeited through the carelessness of a clerk. In the House of Commons, however, a formidable opposition asserted itself, which ended in the passing of a resolution, on January 19th, 1694, that all subjects of England had equal rights to trade in the East, unless prohibited by Act of Parliament. This, of course, left the trade open to all who wished to engage in it.

The Company was, however, strong enough in India to render competition risky and unprofitable. Still, at the same time, it was deemed necessary to secure Parliamentary sanction for its monopoly. Accordingly, in 1698, the Board offered the Government a loan of £700,000 for the renewal of their charter. But their rivals bid higher, and in July of that year an Act was passed giving the "General Society" the concession, in consideration of a loan of £2,000,000. The sum was readily subscribed, and on September 5th, 1698, they were chartered as the "English Company trading to the East Indies." The old Company had, however, still three years of life, and they set up a competition that soon brought about a compromise. A partial union was agreed to in 1702, and seven years later an amalgamation was effected which blended both the Companies into the "United Companies of Merchants of England trading to the East Indies."

For fifty years the Company enjoyed its concession in peace and prosperity, until the Governor of the French settlement of Pondicheri dragged the Madras factors into the vortex of native politics, which only ended with the annihilation of French influence in India. In Bengal the reprisal for the famous "Black Hole," cruelty gained to the Company Bengal, Behar, and Orissa. But the confusion and corruption incidental to the acquisition brought about the renewed interference of Parliament. The Regulating Act was passed in 1773, and under it Warren Hastings was appointed Governor of the Bengal Presidency. Eleven years later the foundation of Anglo-Indian



administration was laid by the establishment of a Government Board of Control to supervise the affairs of India.

From that time the history of the East India Company merges into the general history of the Empire, but it is too crowded with events to be compressed into the limits of the present sketch. From the statesmanlike administration of Warren Hastings, which consolidated the conquests won by the genius of Clive, the narrative sweeps on to the expansion of the British dominions under Wellesley and Hastings, the downfall of Tipu Sultan, and the conquest of the Mahratta confederacy; to the acquisition of Arakan and Tenasserim under Lord Amherst; to the futile interference in Afghan affairs in 1838-44; and Lord Ellenborough's annexation of Sind. The Sikh wars of 1845-49 resulted in the reduction of the Punjab to a British Province; Pegu was added to the Empire in 1852, and Oudh in 1856. In 1857 came the outbreak of the Sepoy mutinies, a period of horror which is still fresh in our memories; and we are then at the end of the story. In 1858 the inevitable but long-delayed steps were taken. The Company, which, since the final extinction of its commercial privileges in 1833, had been little more than an intermediary between the local authorities in India and the Government of the day, was swept away, and the Crown assumed the direct government of India, with Lord Canning as the first Viceroy and Governor-General.

The early history of the Company is naturally the most difficult in which to find relics in abundance. Of unique interest is the Book of Minutes from September, 1599, to June, 1603. For the loan of this thanks are due to the Secretary of State for India. Another volume, edited by Sir George Birdwood, is also shown. This is the first letter-book of the Company, and extends from 1600 to 1619. The portrait of Sir Thomas Smyth—lent by the Worshipful Company of Skinners—is an interesting relic of the virtual founder of the Company. The unique collection of charters lent by the India Office contains an illuminated copy on vellum of the charter of James I. (1609), and scarcely less interesting is the original letter addressed by James I. to the Shah of Persia in 1622, which was presented by the Royal Anti-quarian Society of Amsterdam to the India Office. The agreement (1655) between the Lord Protector of the Company, for the loan of £50,000 is particularly remarkable for the fine impression attached to it of the Seal of the Commonwealth; and this is followed (1657) by the original petition to Cromwell for protection of the home-coming ships and the reference by the Protector to the Admiralty.

The charter of the Company granted by Charles II. in 1661 is the oldest of the charters now extant in original. Then come the letters patent granting to them the island of Bombay, and the tally-sticks lent by Sir George Birdwood for several of the yearly quit-rent payments of £10. There are portraits of autographs of Sir Josiah Child, David Papillon, Streyنشam Master, Job Charnock, the founder of Calcutta, and Thomas Pitt. The books of original subscriptions of the loan of £2,000,000 show the autographs of the richest men of the time, and the signatures of the Commissioners appointed to receive the subscriptions

Then we have pictures of the battles of Kirki, Gujarat, Sitabaldi, etc., and of the storming of Seringapatam; portraits of Sir Arthur Wellesley, Lord Harris, Lord Keane, Sir Henry Lawrence, Sir James Lawrence, Sir Henry Havelock, and others; while scarcely less interesting to the student of military history are the specimens of uniforms, the numerous examples of medals granted for service in India, and General Newall's model of an elephant battery, a species of armament long since abandoned. The civil side of the Company's administration is represented by portraits including Sir Thomas Munro, Sir Herbert Maddock, Mountstuart Elphinstone, Sir Charles Oakeley, and Sir Bartle Frere. The Company's fine fleet of Indiamen, with its proud traditions of seamanship and daring, finds a fitting memorial in a number of paintings of some of the most famous of their ships, as well as in representations of such well-known incidents as the action off Pulo Aor in 1804 (when Commodore Dance by sheer bounce put to flight a squadron of French men-of-war and saved from capture a merchant fleet of the value of six millions sterling), the fight, two years later, between the "Warren Hastings" and a French frigate, the heroic defence of the "Astell," and the burning of the "Kent." Likenesses of several of the captains are also shown, and these will be scanned with interest, not only for the sake of the fine old sailors themselves, but as mementoes of a system of navigation long since superseded.

Some paintings of scenes in Canton and Whampoa—the farthest goal of the East India fleets—remind us that the monopoly of tea was, until the abolition in 1833 of their exclusive right to the trade, an important source of profit to the Company; in fact for a long period the sheet-anchor of their finance. The specimens of china formerly in use at the Canton factory, contributed by Mrs. Henry, are also of special interest, as but little of the large stock of china-ware once belonging to the East India Company is now known to be in existence.

The various branches of home administration are fairly represented. The India House is represented in many ways. Quite a number of views are shown of the old building in its various stages of expansion. There are a teapot with the Company's crest, and the chair occupied by the deputy chairman at the meetings of the Court. The quaint old clock case, which also comes from the India Office, is an interesting object.

A curious memento of warlike zeal is shown in the pair of drawings of the Second and Third Regiments of R.E.I. Volunteers, consisting of the labourers employed at the warehouses of the Company. Above these drawings hang the tattered colours of one of the Regiments found by Sir George Birdwood some years ago at the India Store Depôt. There also is the dress of the beadle who watched over the portals of the India House, and, finally, the reproduction of the moulding of the arms of the first Company, which decorates the ceiling of the church of St. Mathias, Poplar, familiar to the Company's sailors as Poplar Chapel. It is the oldest relic of the Company still *in situ* in London; and this, no less than its beautiful and artistic design, has led the authorities of the exhibition to choose it as a fit and appropriate embellishment of their catalogue.

## SOME PRESS NOTICES.

### THE TIMES.

"When one considers that less than six months has elapsed since the enterprise was begun, that delicate negotiations for the lease of the land had to be carried through, and that a couple of months were consumed in the demolition of old buildings before the work of construction could be begun, one cannot but marvel at the courage and energy of Mr. Imre Kiralfy, the director-general, and his colleagues, Mr. Cremieu-Javal, Mr. Harold Hartley, and Mr. J. M. Freshwater, who have accomplished so much in so short a time. . . . The India Office has also unofficially aided in making this department a chronologically complete record and representation of India from the days of the earliest connection of that country with Great Britain. Never before, it is believed, have been gathered for the inspection of the public so many objects of historic interest in the history of British India. The original of all the charters, both of the John Company and its predecessors, will be visible, and there will be an immense number of seals, miniatures, records, and manuscripts."

### STANDARD.

"The realisation of so great an idea as the sumptuous show of the 'Empire of India' at Earl's Court involves in its carrying out a stupendous amount of detail, labour, and money. It might be expected, therefore, that time would be also a necessity. How far advanced the exhibition may be by the hour of opening by the Duke of Cambridge, this afternoon, we will not venture to prophesy; but, at any rate, there will be sufficient evidence of the gigantic and brilliant nature of the scheme propounded by Mr. Imre Kiralfy to strike all visitors with astonishment and pleasure. . . . Those who remember Buffalo Bill's wild Indians of the West and Boyton's Water Show will be astounded at the change effected on this formerly garish space. The whole area is now surrounded by lofty edifices of Indian character, whilst the centre is a magnificent lake, with bridges crossing it at either end, and ornamental electric launches ply on its tranquil surface. A splendid fountain throws up powerful jets of spray, and the boundaries of the lake and fountain basin, and the outline of all the buildings, will be illuminated at night by thousands of electric incandescent lights. At one side of these ornamental waters is a vast picture gallery, 500 feet in length, and herein will be the whole series of charters of the East India Company, and numerous and extensive loans of pictures of Indian subjects have been made."

### THE DAILY CHRONICLE.

"The transformation is almost complete. No one could believe that where Buffalo Bill disported, and Captain Boyton sought to make agile aquatics attractive, there could possibly be such a change as there is to what must be pronounced as a successful, though somewhat ideal, interior of a palace of Ind. This court is bounded by pavilions and loggie, and is called the 'Queen's Court.'"

### THE MORNING POST.

"To transport the visitor as if by magic from the sombre surroundings of London life into the midst of one of the thriving and picturesque cities of the East is no doubt a very daring task to undertake, yet this is the work which Mr. Imre Kiralfy has set himself to perform, and he has performed it with remarkable success. Indian streets and squares have been skilfully constructed in a comparatively short space of time, along which gaily-dressed natives may be seen driving camels, elephants, and other beasts of burden, while on every hand are buildings of distinctly Oriental type, most of them being tenanted by Indian and Burmese workmen, busily engaged at their various handicrafts. In short, everything that is needed to give local colour and artistic verisimilitude to the picture has been provided with a liberal hand, and the result, so far as can be judged at present, is all that could be desired."



## THE DAILY NEWS.

"The verdict of the thousands of season ticket-holders who wandered amongst the works yesterday was that the Empire of India Exhibition would be the finest thing London has ever seen. . . . Some old Anglo-Indians who were present yesterday stated that the peeps of architecture and native life in the streets and bazaars of the Indian city are a perfect realisation, and the 300 natives who are already in possession of workshops and houses of call (with others to follow), together with the docile elephants, camels, and sacred cattle who were drawn up in the market-place, were all in character with their picturesque surroundings, of cupola, minaret, pinnacle, palace, lake, and bazaar."

## THE MORNING ADVERTISER.

"Seen yesterday, under an almost tropical sky, the effect was that of white marble. Yet even this will be enhanced by the lavish employment of incandescent lights with which every architectural detail of such edifices as the Queen's Palace, Duke's Hall, and their appurtenances will be picked out, and which after nightfall will convert them into dwellings for which even Aladdin might have sighed in vain."

## THE DAILY GRAPHIC.

"India will shortly be realistically revealed to the home-staying Londoner. Where the Wild West and the Wild East, and the Boyton chutes, have thrilled the imagination and shocked with incidental *douche* the nerves of sympathetic audiences, the mystic, silent-footed, sandal-scented Indian Empire will ere long assert its secular charm. Yesterday the Duke of Cambridge visited the exhibition, which Mr. Imre Kiralfy has succeeded in bringing into recognisable shape, in spite of difficulties known only to those who have the management of a vast enterprise where many men and many minds have to be regulated, disciplined, and directed. An Indian palace, the bazaars and streets of an Indian town, camels and elephants, jugglers, dancers, and musicians are all there."

## THE FINANCIAL TIMES.

"In the village, too, will be found several hundreds of workers, every effort being made to realise the life, without the drawbacks, of an Eastern bazaar. Where the old Boyton's show stood there is now a gallery containing various interesting art treasures of India, lent, among others, by the East India Company, and a collection of pictures depicting in a graphic manner the scenes of Oriental life. In the grounds which form the old arena is a lake surrounded by a most picturesque representation of Indian architectures. Certainly, whether from the point of view of the lover of the picturesque or the level of the juvenile mind, there is ample material at Earl's Court to warrant a successful 'run' for many months. There can certainly be but little doubt, at all events, that all juvenile London will insist upon a visit to this Exhibition."

## THE SPORTSMAN.

"A fairy-land has been created in the face of difficulties which often threatened to be unconquerable, but never were. The stars in their courses, the winds of Heaven, and the caprice of workmen, have all made head against the powerful combination of capitalists backing up the masterly conceptions of Mr. Imre Kiralfy. . . . Those with eyes to see may perceive—it is manifest to the purblind—how very much good and strenuous and artistic work has already been put in. . . . The lovely Queen's Court, save for some touches to the bridges and grottoes, is well-nigh finished. The *coup d'œil* here will amaze by its beauty those who remember only the Buffalo Bill and Boyton shows. The Queen's Palace and the Ducal Hall cannot but be greatly admired. The Indian City will be found still more attractive. It is by far the closest representation of the real thing that has been attempted ever, in this country or elsewhere. There are natives in numbers, and many beasts of burden, curious and interesting, from our great Eastern dependency."

## THE GLOBE.

"Everywhere, in fact, bears evidence of Mr. Imre Kiralfy's genius for ordering and arranging something spectacular on a huge scale. It is an empire in miniature; but it is astonishing to see the wealth of detail he has introduced. One moment you are in the dense jungle face to face with vicious man-eaters and awe-inspiring reptiles, and the next you are walking along a quiet Eastern street, gazing into the open bazaars. In 'Hyderabad Street' you get a good idea of an Indian street in an Indian town. . . . It is impossible to exhaust the detail with which the scheme is carried out. But mention should be made of the Mosque, which will be readily recognised by its mosque and minarets. It has been erected for the use of the Mahomedans, of whom many have been brought over from India. Near to it is the Chagra Gate, which is an excellent reproduction in terracotta of one of the older kinds of gates to be found in India. There is much in it that is suggestive of the Egyptian, but also much that is characteristic of ancient Hindu temples. Quaint carvings and devices, with lattice and honeycomb work, and foliated mouldings, will be found in much profusion."

## PALM MALL GAZETTE.

"If Mr. Imre Kiralfy had lived when Rome ruled the world he would doubtless have ruled Rome; or, at least, have made a desperate attempt to secure the dictatorship. As an originator of gorgeous spectacular effects he is without a rival. His first great effort in this line was 'Nero.' That was intended as a sort of additional attraction to Barnum's 'greatest show on earth.' As a matter of fact, 'Nero' attracted the people who paid the money which enabled the 'greatest show on earth' to go home with flying colours, instead of attempting to walk across the Atlantic for want of funds. Mr. Kiralfy also produced 'Venice,' which delighted hundreds of thousands—how many it is impossible to say. He has now made Earl's Court his 'stamping-ground,' and to say that he has transformed it is to say too little. . . . There will be so much music in the grounds that there will be no difficulty in hearing some, no matter how large the multitude of spectators may be. Of amusements there are no end, but among them all the Indian juggler will hold his own. There are enough Indian jugglers and snake charmers at Earl's Court to stock every side show of every circus in England. The tan-coloured trio who do the 'basket trick' are adepts of the first water. There is always this consolation about the present show at Earl's Court. It cannot possibly be 'done' in a day or an evening. It might be 'done' in a week; but, having seen the show, there remain the gardens, the music, the ever-changing crowd, and the never-to-be-forgotten fact that all this pleasure is to be obtained in the open air when the sun and the moon shine, and under cover when the rain falls."

## ST. JAMES'S GAZETTE.

"Miracles have been performed, certainly. Palaces, temples, colonnades, courts, terraces, workshops, and refreshment saloons have risen as if by magic. Structures that a few weeks ago were mere skeletons have been transformed into piles of Indian architecture, resplendent in white paint and gold. The gardens, which were a desolate waste, have been laid out in flower beds, and on every side the unsightly London houses have been shut out from view by scenic representations of Indian mountain passes and Eastern cities.

## STAR.

"We move among the cloud-capped towers and gorgeous palaces of the brilliant East. Everything is dazzling white, and the airy façades merge into the dull London sky with a remarkable harmony. . . . The Indian village is already peopled with craftsmen, shopkeepers, jugglers, and athletes. There are potters from Cutch, musicians from Benares, carvers from the Punjab, silver-smiths from Poona, and representatives of a score more trades. The visitors may ride on an elephant or a camel, in a frail cart drawn by tiny, toy-like Brahmin bulls, or in a palanquin borne by coolies."

## THE MORNING.

“There is no need to go to the Far East to see the beauties of India, the life of the natives, or the excitement of the jungle. Mr. Imre Kiralfy has brought all these to our very door, and placed them in the old exhibition ground at Earl’s Court. . . . In short, the grounds and buildings of Earl’s Court have been so altered to meet the requirements of Mr. Kiralfy that there is little of their old appearances left. All the best military bands, too, will in turn perform during the season, and this, together with the well laid-out grounds and the Oriental lake, on which there is to be boating, will probably be a great attraction for the summer evenings.

## BIRMINGHAM GAZETTE.

“The new show certainly surpasses anticipation and baffles description. When it is quite completed it will be the biggest and most radiant spectacle that has been offered in London. There are miles of walks, acres of water, the finest music, a city full of buildings, including a Mahomedan village and great palaces, whose dazzling whiteness must have caused even Sir Richard Temple to rub his eyes and marvel whether he were not back in Bengal. To give local colouring there are such unaccustomed sights as street jugglers, elephants, camels, and palanquins plying for hire in the streets, and stately Hooghly barges on the water, while, by and bye, Mr. Imre Kiralfy, the creator and designer of it all, promises us surpassing spectacles in the vast Empress Theatre now being erected.”

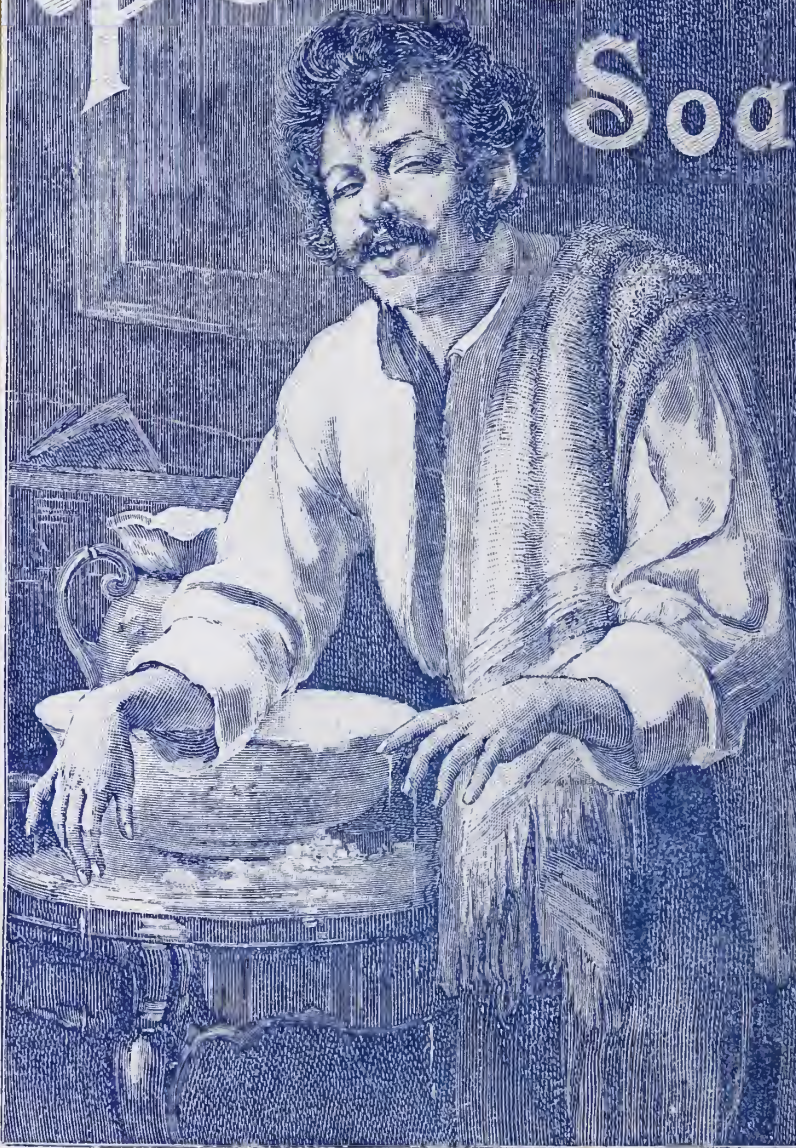
## NEWCASTLE LEADER.

“Mr. Imre Kiralfy, the designer, is turning a part of West Brompton, which has not even that common advantage of a wilderness—a level surface—into a representation of the most picturesque and diversified country in the world. . . . The exhibition will bring home to the people of England a peculiarly vivid idea of the width and greatness, the beauty, the splendour, the tenor, and the almost unimaginable variety of our vast dominion in the East.”





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# EMPIRE OF INDIA EXHIBITION, 1895.

*EARL'S COURT, LONDON, S.W.*

IMRE KIRALFY,  
*Director-General.*

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*Imre Kiralfy*

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*Author of*  
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| 1. Entrance Hall               | 17. Elephant Verandah                            | 34. Shooting Gallery            |
| 2. Lavatories                  | 18. Cow Stallion                                 | 35. Tea Pavilion                |
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| 9. Police                      | 25. Jugglers Show                                | 42. Gravity Railway             |
| 10. Fire Brigade               | 26. Burmese Show                                 | 43. Electrophone                |
| 11. Post Office                | 27. Carpet Weavers                               | 44. Gentlemen Lavatory          |
| 12. Central Hall               | 28. Indian Tea House                             | 45. Cigar Dining                |
| 13. Electric Light Station     | 29. Shops  | 46. Band Stand                  |
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1895.

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THE

# Empire of India Exhibition.

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**T**HE organisation and development of so comprehensive a scheme as that now undertaken has been a task of considerable magnitude, and one to which for some years I have devoted considerable thought.

Nowhere in or about London is there so magnificent a site for Exhibition purposes, as that of Earl's Court, but in order to carry out my ideas feasibly I felt it was necessary that a longer than an annual lease should be secured. The buildings erected thereon, which had been used for several years, were totally inadequate for the purposes of my conception, and I considered it impractical to replace them with temporary structures.

To construct permanent buildings in such a manner as to render them amenable to transformation from year to year was the first difficulty to be overcome.

I secured the co-operation of a Company, composed of a number of wealthy and influential friends, who took up the idea with spirit, and the capital necessary for the undertaking having been subscribed, the details of the proposed plan were soon under way.

In looking about for the subject of the first Exhibition, none seemed to me to be more fitting than that of

## THE VAST EMPIRE

which forms so important a part of the dependencies of Great Britain.

The beauty of its Oriental architecture, the warmth of its colouring, the picturesque costuming of its peoples, the skill of its artisans, and the interest with which its history is regarded by Englishmen were reasons for the selection of India for my initial effort. Further, I believed that the tie—both political and commercial—which links the two countries together would be strengthened by such an Exhibition; that the Englishman would learn more about India, and that the various peoples of that country would appreciate the interest which was being taken in their native land.

That I was not wrong in this assumption has been proved by the sincere interest which has, from the first, been manifested in the scheme by a large number of ladies and gentlemen at home who have publicly and privately lent us valuable assistance, and by the promptness with which many of the native Princes have responded to our request by making valuable additions to our collection of Indian curiosities and works of Art.

Having thus briefly stated the conception of the idea, let me show the visitor its fulfilment by conducting him over the Exhibition, starting from the turnstiles at Earl's Court entrance :—

The first change he will notice is the removal of the long and dreary passage which he formerly had to traverse before entering the Exhibition. A few steps along a bright and well-lighted corridor will lead him into

### THE DUCAL HALL

which, with its east and west annexes, is situated in the north-eastern portion of the grounds. This Hall is devoted to an exhibition of the wares manufactured at home for the Indian markets. On passing through this fine Hall he will be struck by the magnificent view immediately before him of the several buildings of Indian architecture, the domes and turrets of which are reflected in the waters of a limpid Lake, which stretches gracefully throughout the portion of the Grounds we call

### THE QUEEN'S COURT.

From the Ducal Hall we pass to the right under the imposing Loggias until the Curry House is reached. This handsome edifice will be devoted exclusively to Indian cookery, and here the Anglo-Indian visitor may refresh his inner man with his favourite Eastern dishes, prepared by a staff of Indian cooks, and placed before him by native servants. Outside the Curry House we stand on the banks of the Lake, on which is a fleet of small Indian barges, propelled by electricity, and provided for the use of the public. Resuming our stroll under the Loggias, we pass over the water and enter

### THE QUEEN'S PALACE.

This building is over 450 feet long and 75 feet wide. It contains the Fine Art and Loan Exhibits, and the rare and interesting collection of relics of the Hon. East India Company. The façade is striking in appearance, and lends itself to a plan of illumination which I am sure is both novel and effective. This is accomplished by electricity, and the effect at night on the water is extremely brilliant. The exterior of each of these buildings is white, in resemblance of the famous Indian Palaces.

Having passed through the Queen's Palace, stopping on the way to listen to the Band of the Grenadier or Coldstream Guards, conducted by Lieutenant Dan Godfrey and Mr. C. Thomas respectively, we will again pass under the Colonnades to the handsome building across the Lake, and immediately opposite the Curry House. This is used as a Grill Room. The seating arrangement in both these rooms renders it possible for every visitor to enjoy the animation of the water scene while seated at table.

These two buildings, as well as all the other places in which refreshments of every description are sold, are in the hands of Messrs. Spiers and Pond, Limited. I am confident that no better firm than this enterprising one could have been selected. To cater for the many thousands who visit the Exhibition daily requires experience of a peculiar description, and a thorough knowledge of the wants of the community. That this firm possesses these qualifications was amply shown in their catering arrangements during the series of popular exhibitions which a few years ago were held at South Kensington. They are sure to satisfy the most fastidious visitor, and will make that feature of the Exhibition as popular as the others.

In the semi-circular Grounds between the two sides of the Lake are

### THE RHEMBA GARDENS,

with an illuminated fountain. Nor are these to be the only Gardens in this section of the Grounds, for stretching from the Queen's Palace to the Entrance at West Brompton Station is the Parvati Garden, covered with Indian plants and flowers, and as we stroll past this will note two pretty little islands covered with grotto work. The visitor will notice that his illusion is not disturbed by the sight of outside buildings, these being entirely excluded from view by painted scenery, which, as it were, shuts him out from London, and leaves him to luxuriate amidst Indian scenes.

Retracing our steps we again enter the Queen's Palace and feast our eyes on the treasures it contains. On the walls is the superb Loan Collection of Paintings in Oil and Water Colours, undoubtedly the largest collection of one class of subjects ever before brought together. Many of these are the works of Indian Artists who have been induced to exhibit them in response to the very generous offer made by the Exhibition, and earnestly taken up by the Council of the Society for the Preservation of Indian Art. Here also will be found a collection of eighty or ninety Pictures from the brush of Mr. Edwin L. Weeks, a famous American artist, who has made a great study of Eastern life. This magnificent collection includes his celebrated pictures "The Last Voyage," "Funeral of a Hindu Fakir at Benares," "The Mogul Emperor," "The Pearl Mosque of Agra," and several other of his triumphs at the Paris Salon.

In this place are also relics of the Hon. East India Company, which a few years ago were scattered broadcast over the world, and brought here after months of infinite labour, and through the kindness of scores of those in sympathy with the aim of the officials of the Exhibition.

Here will be found many rich and rare curios, lent by His Highness the Maharaja of Travancore, His Highness the Raja of Bobbili, and other native Princes. The loan exhibits include the magnificent collection of Lord Roberts, of Kandahar, the intensely interesting collection of the



late Lord Clive, kindly lent by Earl Powis, together with his own valuable collection, the trophies won by the 8th Hussars in their Indian competitions, and many other important loans from General Hart Keatinge, V.C., C.S.I., Sir Henry Hayes Laurence, Right Hon. H. H. Fowler, M.P., Secretary of State for India, Sir Alfred Lyle, K.C.B., Sir George Birdwood, K.C.I.E., and others.

We now pass through a covered way into

### THE CENTRAL HALL,

In a place so vast as this it is very essential for friends to have a place of meeting arranged for them. The Central Hall will be a convenient rendezvous, being nearly in the centre of the Exhibition, and contiguous to the two most important entrances. In it are the Police-station and station of the London Fire Brigade. To the left of this Hall is the Empress Theatre, which we will visit presently.

We now pass into

### THE ELECTRICAL MACHINERY HALL,

with its magnificent plant. There are nine steel locomotive-type boilers, each capable of evaporating from 300 to 350 gallons per hour, and six engines, making in all over 1,000-h.p.

The arc-lighting comprises about 280 lamps of 2,000 nominal candle-power each, and seven powerful projector lamps for the illuminated fountains. Five of the latter are worked in an underground chamber beneath the fountain bed, and a system of electrical signalling is arranged to control the various changes of colour and form of the water.

The incandescent work is most thorough. Every portion of the place, even down to the cellars used by the caterers are fitted with the electric light. It also includes the extensive decorative lighting in the Queen's Court. The whole of the eave lines are carried out in incandescent lamps, making an effect that would be difficult to surpass.

Returning to the Central Hall, we find opposite to the Empress Theatre

### THE IMPERIAL GARDENS.

It was upon this site that the Imperial Palace was to have been built. In fact, all the ironwork was in position when it was destroyed by the furious gale of March 24th. Within a few hours after its destruction I formulated another plan, and in ten days the *débris* had been cleared away, and the erection of the present structure surrounding the gardens commenced. The present Pavilion and the Gardens will this year take the place of a more permanent structure,

although in point of beauty I think the public are the gainers by the enforced change of my original plan. Under the Colonnades are some excellent specimens of Indian manufactures. They will, I think, be found of great interest to thousands of European visitors. Signor Angelo Venanzi's Grand Exhibition Orchestra now plays in the Pavilion in the centre of the Gardens.

We will now enter

### THE INDIAN CITY.

This is reached by passing through the Maidan Gate, and the space immediately in front we call The Maidan. The large building on the left contains

### THE JUNGLE.

The visitor will here find a realistic jungle, replete with Indian animal life, which has been designed and constructed, and the animals modelled, by Mr. Rowland Ward. Some thousands of specimens are to be seen, including elephants, rhinoceros, tigers, leopards, buffalos, bison, wild sheep, ibex, antelopes, gazelles, snakes, crocodiles, and a vast number of birds, butterflies, and insects, arranged and grouped in life-like manner.

On the right of the Jungle is a building occupied by a Troupe of

### INDIAN JUGGLERS,

while next to it we find

### A BURMESE PUŌY.

in which a company of Burmese artists appear in a series of characteristic songs, dances, and native games. Football as played by them will be highly relished by European audiences.

This is Bombay Street, and the one opposite is Hyderabad Street. In the latter

### A NATIVE BAZAAR

is in full swing. This square is called The Chowk, and at the end is the

### INDIAN TEA HOUSE,

in which, at all hours, is served "the cup that cheers, but not inebriates," prepared from the choicest leaves of the fragrant tea plant.

On the right is Lucknow Street; on the left, Delhi Street, and these lead into Lahore Square.

The Bamboo Shops form an interesting feature in this unique aggregation of Indian life, this being one of the remarkable variety of uses to which this useful plant is adapted. In the City we may

explore the intricacies of an Indian Carpet Factory, or pass into a Glass Manufactory filled with quaint and curious articles of that fragile substance.

### THE MOSQUE

naturally excites much interest, as it was not built merely for show, but is used as a place of worship by the Mahomedans who are sojourning at Earl's Court during the Exhibition. Here the pious Mussulman is seen with his face turned towards Mecca, engaged in his devotions, and no profane foot is allowed to enter the sacred precinct. I believe that there are but two similar places of worship in England.

A company of Silk Weavers from the Punjab are busily engaged at work on those rich and beautiful wares which always attract the attention of the fair sex.

Throughout the City there are Sweetmeat Factories, and a covered Bazaar with a number of Shops in which Artisans give practical illustrations of the industries of their native Provinces. Local colour and animation is given to the strange and fascinating scene by the introduction of Elephants, Camels, and Cattle, which pass through the mimic Town as was their wont in that strange land beyond the sea.

At the end of the City stands the splendid architectural façade of the Shakra Gate, through which we pass into

### ELYSIA,

along a fine Promenade, flanked by trees, which leads to

### THE GIGANTIC WHEEL.

This marvellous piece of mechanical skill was commenced early last year, and is one of the engineering triumphs of the age. It has an altitude of 300 feet. The axle, which is 7 feet in diameter, is supported on eight columns 150 feet in height. Around the Wheel are swung 40 cars, which are 24 feet long by 9 feet wide. They are 10 feet high and weigh  $5\frac{1}{4}$  tons each. Each of these cars is capable of holding from 30 to 40 passengers. The Promenade at the top of the Towers will be reached by a water-balanced lift, which will make frequent journeys in both directions. H.R.H the Princess of Wales, the Princesses Victoria and Maud of Wales, the Crown Prince of Denmark, the Duke and Duchess of Sparta, Prince Maximilian of Baden, the Duke and Duchess of York, Princess Louise (Duchess of Fife), Prince Adolphus of Teck, Prince Francis of Teck,



attended by Mdlle. Contastavalas, the Hon. Mrs. C. Hardinge, Miss Knollys, Captain Bull, Colonel Sapountzakis, and Major-General Stanley Clarke, were passengers on the first complete revolution of the Great Wheel. Surrounding the Wheel are a number of buildings in which is given, during the day and evening, performances by Hindu Snake Charmers, Jugglers, Acrobats, Fakirs, and in Erani's Indian Menagerie are some monster Pythons and many Indian animals, including a wrestling Lion.

We now cross to the

### WESTERN GARDENS,

which have been re-decorated with Indian scenery. The Switchback Railway, which for some years has proved such a source of delight to young and old, has been retained.

At the end of the Gardens,

### THE ROTUNDA,

another large building, has been erected. It is used for Exhibitions of an attractive nature, and these will be varied from time to time. The Gardens, always beautiful, are now rendered more attractive than ever. The elaborate scheme of illumination which has been adopted is not surpassed by any of the famous gardens in Continental Cities, and will undoubtedly prove a great feature of the Exhibition. In fine weather, one of the Military Bands will play in the Pavilion. On rainy days they will be placed in the buildings opposite. In our uncertain climate I have been compelled to provide for inclement weather, and have, therefore, arranged covered places, which at such times will be occupied by the Bands; so that the public may always be provided with music in convenient places at all times and in any weather.

In the Quadrant Dining Rooms, Messrs. Spiers and Pond will provide dinners in their best style.

Adjoining the building commences the handsome lawn attached to

### THE OLD WELCOME CLUB.

This Club was founded in 1887, and has been a continuous and popular feature on its present site since that time. It was formed for the purpose of welcoming distinguished American guests to the American Exhibition, and it will this year be the scene of welcome to many native Princes and other distinguished guests from "India's coral strand." The Club has this year been thoroughly re-decorated and re-furnished, and will prove a still more welcome place of retreat for its hundreds of members and their friends

Having now made a complete circuit of the spacious Grounds, let us return to the Imperial Gardens, and, again passing through them, reach the largest Temple of Thespis ever specially erected—

### THE EMPRESS THEATRE.

The span of the roof of this magnificent iron structure is only surpassed by one in England, being 220 feet. The height of the roof from the ground to the top of the lantern is 117 feet. It is capable of seating over 5,000 persons, not one of whom will be disturbed by pillar, post, or any other obstruction, while each tier of seats is sufficiently elevated to enable its occupants to see every portion of the stage. The corridors are very wide, and there are two handsomely-decorated and spacious *foyers*.

The whole of the decorations this year are of an Indian character, and resemble some of the most beautiful and prominent of their ornamental work in that respect. The stage is 315 feet in width and 100 feet in depth, so there is ample room to produce the most important incidents of Indian History with fidelity to life which no other stage in the world would permit, and also enables me to present those combinations of colour and groupings on a large scale which so greatly add to the perfection of our spectacular creations.

Of the production itself I must leave the public to judge; as its author I am naturally and discreetly dumb, but if it meets with the same generous approval that was accorded to my "Nero" and "Venice" I shall be more than gratified. Suffice it to say that we have spared neither pains nor expense to the end that its spectacular portion may be worthy of our ambitious endeavour to make the Empire of India Exhibition a memorable one, not only for the variety of amusements it will furnish, or the instruction it will impart to many, but for the pleasure and gratification it will afford to those who, well acquainted with the country, feel interested in the history of a land so closely associated with England's power and prosperity as the

### EMPIRE OF INDIA.

IMRE KIRALFY

# INDIA:

AN OPERATIC HISTORICAL PRODUCTION,

*IN TWO ACTS,*

BY

IMRE KIRALFY,

AUTHOR OF "NERO," "VENICE," "COLUMBUS," "AMERICA," ETC.

ORIGINATOR AND DESIGNER OF

THE EMPIRE OF INDIA EXHIBITION, 1895.

MUSIC BY

ANGELO VENANZI.

**Represented for the first time on any stage at the**

EMPRESS THEATRE,

EMPIRE OF INDIA EXHIBITION,

EARL'S COURT, LONDON.

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IMRE KIRALFY'S  
OPERATIC HISTORICAL PLAY,  
"INDIA."

—:0:—

**OPENING CEREMONIES.**

The NATIONAL ANTHEM will be rendered by the GRENADIER GUARDS', COLDSTREAM GUARDS', and EXHIBITION BANDS, and VENANZI'S GRAND ORCHESTRA.

An OPENING ADDRESS will be spoken by  
**HENRY NEVILLE, Esq.**

An IMPERIAL ODE, written expressly for this occasion by  
**SIR EDWIN ARNOLD, K.C.I.E., C.S.I.,**  
Will be rendered by the Chorus.

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**SYNOPSIS OF SCENES.**

ACT I.

The Fall of Somnath, 1024—Hindu Suttee—Akbar the Great, 1599—First Arrival of British Merchants—Voyage on the River Jumna—The City of Agra—Jehanghir's Gorgeous Pageant (*Interval of 15 minutes*)—Sir Thomas Roe and the Great Mogul, 1616—Sivaji, the Mahratta Chief, 1670—The Hindu Paradise—A Dream of Harmony.

*Interval of 30 minutes.*

ACT II.

Portsmouth, 1858—Departure of British Troops for India (*Interval of 15 minutes*)—The Imperial Assemblage at Delhi, 1877—Proclamation of Her Majesty as Empress of India—Grand Apotheosis, 1895, to the Empress-Queen, "VICTORIA."

## CAST OF CHARACTERS.

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### ACT I.

#### Scene I.—THE FALL OF SOMNATH.

---

MAHMUD, Sultan of Ghazni	..	SIGNOR CIMA.
REVATI, a young Hindu Widow	..	MISS JULIA ALEXANDER.
SURYA, her friend	.. ..	MISS FULDHOUSE.
An Aged Brahmin Priest	.. ..	MR. PERRY.
A Somnath Messenger	.. ..	MR. DORIAN.
A Child	.. ..	.. ..
LOVE,	} India's Guiding Spirits {	MISS ROSE PEARL.
MERCY,		MISS GLADYS BIRD.
WISDOM,		MISS MARIE ALEXANDER.

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#### Scenes II and III.—AKBAR THE GREAT.

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|                                   |       |                    |
|-----------------------------------|-------|--------------------|
| AKBAR, Emperor of India, surnamed |       |                    |
| The "Great Mogul"                 | .. .. | SIGNOR ORGANTINI.  |
| PRINCE SELIM, his Son, Governor   |       |                    |
| of Allahabad                      | .. .. | SIGNOR BIGIARELLI. |
| ABUL FAZEL, Minister of Akbar     | ..    | SIGNOR MALVOTI.    |
| Sir JOHN MIDDENHALL               | .. .. | SIGNOR BRIGHENTI.  |
| RALPH FITCH, a London Merchant    |       | SIGNOR CAIRO.      |
| WILLIAM LEEDS, an Englishman in   |       |                    |
| the service of the Great Mogul    | ..    | SIGNOR LONGO.      |
| FRANCIS XAVIER, a Portuguese      |       |                    |
| Missionary                        | .. .. | SIGNOR ARIENTI.    |
| MIRIAM, The Christian Queen       | ..    | MISS LILY DANVERS. |

**Scene IV.—SIR THOMAS ROE BEFORE THE  
GREAT MOGUL.**

---

JEHANGHIR, the Mogul Emperor .. SIGNOR CIMA.  
 NUR JEHAN, his favourite Queen .. MISS ARIEL DUNBAR.  
 Sir THOMAS ROE, Ambassador from  
 James I. of England .. .. SIGNOR BRIGHENTI.  
 A Musician .. .. } in Roe's train SIGNOR EMTONDINI.  
 Pages and Attendants }  
 A Kotwal .. .. . . . . .

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**Scene V.—SIVAJI, THE MAHRATTA CHIEF.**

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SIVAJI, Chief of the Mahrattas and  
 founder of the Mahratta dynasty SIGNOR ORGANTINI.  
 ROCHINARA, wife of Sivaji and  
 daughter of Aurungzebe, the Mogul  
 Emperor .. .. . . MISS FULDHOUSE.  
 SEMBAJEE, their son, born when  
 Sivaji was a captive of Aurungzebe MR. IMANO.  
 SHAISTA CHAN, an Omrah and  
 General of the Mogul Army .. SIGNOR NEROSTI.  
 BISTAMIA, an old and wealthy bel-  
 dam, leader of the insurrection of  
 the Fakirs .. .. . . MISS THORLEY.  
 ZULIMA, her Grand-daughter .. MISS JULIA ALEXANDER.  
 A MAHRATTA OFFICER.. .. SIGNOR BRIGHENTI.  
 A FAKIR OFFICER .. .. MR. G. STONE.

ACT II.

Scene II.—PROCLAMATION OF THE QUEEN AS  
EMPRESS OF INDIA, January 1st, 1877.

---

LORD LYTTON, the Viceroy of  
India .. .. . SIGNOR CIMA.  
LADY LYTTON .. .. . MISS OSBORNE.  
THEIR TWO DAUGHTERS .. MARY AND ALICE DAWSON.  
THE MAHARAJA OF MYSORE MISS CARLTON.  
THE NIZAM OF HYDERABAD MISS PYLE.  
THE MAHARAJA HOLKAR OF  
INDORE .. .. . MR. STEVENS.  
THE MAHARAJA OF UDIPUR MR. BREMMER.  
THE MAHARAJA OF JODPUR MR. BARNES.  
THE BEGUM OF BOPAL .. MISS COLEMAN.  
THE GAEKWAR OF BARODA .. MISS HALLETT.  
THE MAHARAJA SINDIA OF  
GWALIOR .. .. . MR. J. COLE.  
THE MAHARAJA OF JAMMU &  
KASHMIR .. .. . MR. PENFOLD.  
THE MAHARAJA OF REWAH .. MR. BURTON.

---

CONCLUDING WITH AN APOTHEOSIS.

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**A BAND OF TRUMPETERS**

Will sound a fanfare in different portions of the grounds, 30 and 15 minutes  
before the rising of the curtain.



# IMPERIAL ODE.

BY SIR EDWIN ARNOLD, K.C.I.E., C.S.I.

WRITTEN EXPRESSLY FOR THE FIRST REPRESENTATION OF

IMRE KIRALFY'S

HISTORICAL PLAY

**"INDIA,"**

At the opening of the Empress Theatre,  
August 24th, 1895.

Eastern Empress! Western Queen!  
Thou whose stainless flag is seen  
Fluttering under every sky!  
Thou, whose sceptred Majesty  
Sways the seas and rules the lands!  
Here, to-day, thy India stands  
Mindful, grateful, on this stage,  
Calling back each bygone age.

Viewed, as in some magic glass,  
Watch my moving pageants pass!  
Pictures from the old years, when  
All the Gods lived nearer men;  
Years when, of your nations, none  
Knew my children of the Sun;  
When your great Eliza made  
Unto Akbar embassy.

Here, before your eyes, shall be  
Earliest deeds of Empery;  
Mahmoud's fight and Somnath's fall!  
And the Mogul in his hall!  
And Jehanghir's gorgeous day,  
With stress of fierce Mahratta fray;  
Till Victoria's influence comes,  
Silencing the battle drums.

Mother crowned, of East and West!  
Thou, for us, art proved the Best;  
India, nestling at thy knee,  
Hath thy peace, and praiseth thee;  
In their Heaven our Gods recline,  
Well content that we are thine.

Jai! Jai! Victoria! Be this seen:  
Eastern Empress! Western Queen!

EDWIN ARNOLD.

*July 31st, 1895.*

## INTRODUCTION.



THE composition of a Historical Spectacular Play, that shall, within its limits, include a period of several centuries, and not be a mere series of Tableaux, but have a concise plot and characters which should appear throughout the entire play, may seem an easy task ; at least so I thought when I undertook, a few years ago, to create such a play for production at the Auditorium Theatre, in Chicago (at that time the largest theatre in the World), during the season of the World's Fair in that city. The occasion justified an important work, and I decided to take for my subject the History of America, showing the most important events in the life of the great discoverer, Christopher Columbus, as well as those from the time of his discovery of America to the World's Fair in Chicago, and to call it "America." I must confess that the work was much more difficult than I had anticipated. However, my labours, I am happy to say, were successful: how successful the reader can imagine, when I state that although the performance of the play had started long before the opening of the Exhibition, it did not terminate until long after its close. It was originally the intention of the Management to give but seven performances in each week, but the success was so great that the number had to be increased to twelve, and the receipts during the entire run at the Auditorium were by far the largest ever taken for any stage production.

When, therefore, the subject of an Empire of India Exhibition came to my mind, it was associated with the idea of a historical re-production, of leading events in the history of India; and as the object of an Exhibition is not alone to please but to instruct the people, the combination of the two should more completely succeed. No better subject, to my mind, could be found for this combination than India, for its history is most interesting; its Mythology and its Poetry enchanting; its Architecture beyond comparison; its Arts and Manufactures delightful, and its Peoples interesting and picturesque. How happy the selection was, has already been proved by the success of the Empire of India Exhibition, even without the historical spectacle. This has been postponed on account of the delay in the completion of the Empress Theatre, an edifice I expressly designed and constructed for the purpose of its production. The severe Winter, which delayed all important structural works, hampered and retarded our movements for many weeks. The theatre is, however, completed, and my spectacle of India about

to be produced. This work, I may say, has been peculiarly interesting to me, for in the nine centuries which it covers I have had to examine closely the Mythology, poetry and early history of India, as well as the story of its occupation by Great Britain, which found so fitting a climax in the proclamation of our beloved Queen Victoria as Empress of that vast domain, and which has forged still stronger each link in that weighty chain which holds together the two great nations.

India also gave me an opportunity for pictorial display—splendid pictures and combinations of colours, of which I am so fond, and to which I devote almost as much time and study as to the composition of the play itself; for, while the plot and action stimulate the mind of the spectator, its harmonious colouring, its light and shade, its touches of artistic feeling, as well as its beautiful music, cannot fail to captivate the senses and move the heart. If, therefore, only one half the work I have done is appreciated or noticed by the public I shall be satisfied that I have achieved success.

I cannot conclude without acknowledging my hearty gratitude for the able assistance I have so readily received from Sir George M. Birdwood in obtaining facts connected with the history of India, and valuable suggestions with reference to my composition; to Sir Edwin Arnold for many excellent suggestions and the writing of an “Imperial Ode” expressly for the opening performance of this spectacle, as also for permission to use some of his Indian Songs and translations in my work; to Mr. Val Prinsep, for kind assistance rendered and material furnished to enable me to represent the Imperial Assemblage at Delhi with historical accuracy; to Signor Venanzi, the composer of the music, who has so faithfully carried out my ideas in reference thereto; and to my son, Charles who has so ably and indefatigably assisted me in the organisation of the stage production of this work.

IMRE KIRALFY.

*London, Aug. 15th, 1895.*

## IMRE KIRALFY'S

# "INDIA."

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The following eminent masters in their respective arts have ably assisted in the production.

|                                                                                                        |                                                                                                             |
|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| The Music expressly composed and the Grand Orchestra conducted by ... ..                               | ANGELO VENANZI.                                                                                             |
| The Costumes and Accessories have been designed by the following gentlemen—                            |                                                                                                             |
| The First Act by ... ..                                                                                | Mr. PERCY ANDERSON                                                                                          |
| The Second Act by ... ..                                                                               | Sig. A. COMELLI.                                                                                            |
| The Decorations, Proscenium, and Stage Curtain, as well as the Scene of "Somnath," by ... ..           | MONS. AMABLE.                                                                                               |
| The outer or circular Curtain, the Scenes of Allahabad, voyage on the River Jumna, and Agra, by ... .. | Herr F. LUETKEMEYER.                                                                                        |
| The Forest-Fortress of Sivaji, and the Hindu Paradise, by ... ..                                       | M. MARCEL JAMBON.                                                                                           |
| The Portsmouth Ship Scene, by ... ..                                                                   | Mr. LEOLYN HART.                                                                                            |
| The Imperial Assemblage at Delhi and the Final Apotheosis, by ... ..                                   | M. CARPEZAT.                                                                                                |
| Costumes executed by ... ..                                                                            | { Mons. et Madame C. ALIAS, M. E. LANDOLFF<br>Messrs. HUGO BARUCH & Co.,<br>HARRISON Ltd., and Miss FISHER. |
| Military and Naval Uniforms and Equipments, by ... ..                                                  | Messrs. J. HYMAN & Co.                                                                                      |
| Accessories, by ... ..                                                                                 | { M. CHARLES HALLÉ<br>M. L. BÉRARD.                                                                         |
| Armours, by ... ..                                                                                     | Mons. D. TACHAUX.                                                                                           |

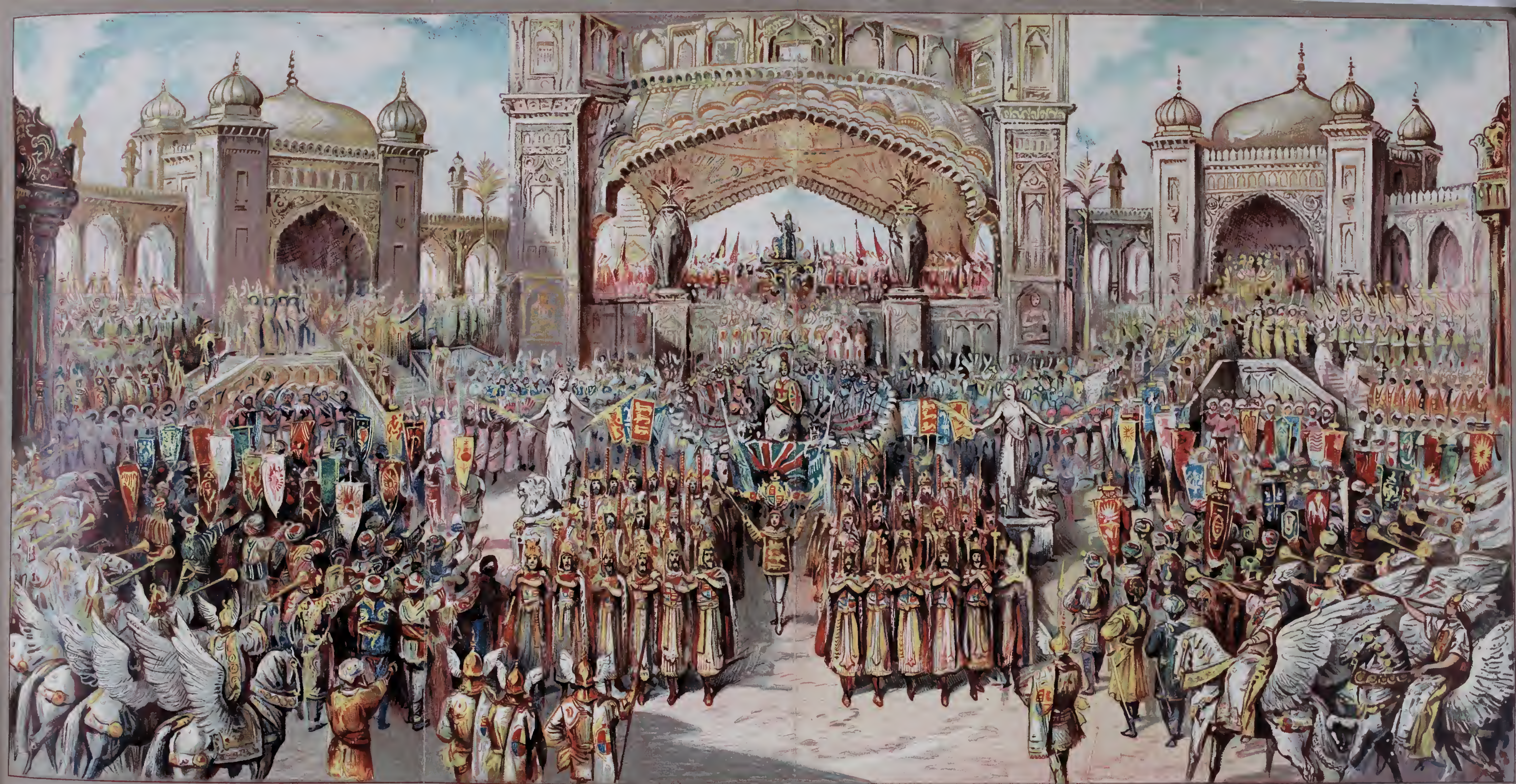
### TECHNICAL STAFF OF THE PRODUCTION AND THE EMPRESS THEATRE.

|                                           |                       |
|-------------------------------------------|-----------------------|
| Choregraphic Director ... ..              | Signor ETTORE COPPINI |
| Stage and Acting Manager ... ..           | Mr. CHAS. I. KIRALFY. |
| Stage Supervisor ... ..                   | Mr. WM. GRAHAM.       |
| Vocal Director ... ..                     | Mr. VICTOR HOLLÄNDER  |
| Choregraphic Assistant ... ..             | Sig. VICTOR CHIADO.   |
| Chief of Works and Stage Machinist ... .. | Mr. W. H. BOND.       |
| First Assistant Stage Machinist ... ..    | Mr. G. HORNBEAK.      |
| Chief Electrician ... ..                  | Mr. G. C. FRICKER.    |
| First Assistant Electrician ... ..        | Mr. A. W. MONEY.      |
| Costumier... ..                           | Mr. LEONARD RUBEL.    |
| Wardrobe Mistress ... ..                  | Mrs. CHAMPION.        |

### THE ENTIRE SPECTACLE

PRODUCED UNDER THE PERSONAL DIRECTION  
OF  
THE AUTHOR.





IMRE KIRALFY'S "INDIA" - A GRAND APOTHEOSIS: GLORIFICATION OF VICTORIA, THE EMPRESS-QUEEN.





SYNOPSIS  
OF  
IMRE KIRALFY'S  
HISTORICAL PRODUCTION OF  
"INDIA."

---

**ACT 1.**

SCENE 1.—The Fall of Somnath, 1024.

"No date of a public event can be fixed before the invasion of Alexander; and no connected relation of the national transactions can be attempted until after the Muhammadan conquest."

*Elphinstone's History of India.*

The Muhammadan Conquest.

SCENE 2.—Akbar and the English Merchants, 1599.

SCENE 3.—Voyage on the Jumna River.

SCENE 4.—Sir Thomas Roe before the Great Mogul, 1616.

SCENE 5.—Sivaji, the Mahratta Chief, 1670.

SCENE 6.—The Hindu Paradise.

**ACT 2.**

SCENE 1.—Portsmouth. Departure of Troops for India, 1858.

SCENE 2.—The Imperial Assemblage at Delhi, 1877.

Proclamation of Her Majesty as Empress of India.

SCENE 3.—Grand Apotheosis—Victoria. 1895.

TALES FROM INDIAN HISTORY.—"The history of the people of India, apart from religious developments, would lie in a nutshell. The Rajputs conquered the aboriginal tribes and formed them into kingdoms and empires. The Brahmans distributed them into castes, and rivetted the fetters of caste by associating them with the worship of the gods and religious obligations. Buddhism flourished in India, but failed to break up the caste system. The Muhammadans came and established their empire, and then tried to force the Hindus to abandon Brahma and idols and embrace the religion of the Koran. But the persecutions of Aurungzebe were followed by the rebellion of the Hindus, the uprising of the Mahrattas, and the decay and dismemberment of the Mogul empire. Finally the English have appeared upon the scene and delivered the people of India from the oppression of anarchy, and established the reign of order and law."

*J. Talboys Wheeler's "Tales from Indian History."*

IMRE KIRALFY'S  
GRAND OPERATIC HISTORICAL PRODUCTION,  
—>>> "INDIA." <<<—

Act I.

Scene I. The Fall of Somnath, A.D. 1024\*

CHARACTERS.

MAHMUD, Sultan of Ghazni.  
REVATI, A young Hindu widow.  
SURYA, her friend.  
An Aged Brahmin Priest.  
A Somnath Messenger.  
A Child.  
LOVE  
MERCY } India's Guiding Spirits.  
WISDOM }

Brahmins.—Rajahs, friends and relatives of Revati.—  
Somnath Soldiers.—Mahmud's Warriors.—Bayaderes, &c.  
People of Somnath, &c.

THE scene represents the City of Somnath. To the left a Temple, to the right the City gates. In the foreground the exterior of the City, with paths leading to the same.

Mahmud, Sultan of Ghazni, who has invaded India and destroyed its idols wherever he has appeared, is about to assault the City of Somnath.

The City is crowded with inhabitants who are determined to resist to the last gasp the threatening assault of their foe. They are confident in their numbers and trust in Divine interposition through the influence of their stone divinity, and observe their festival with increased fervency.

The Hindus rejoice over a victory just obtained over a detachment of Mahmud's armies, proclaiming, in the frantic wildness of their enthusiasm, that their great idol, to whom all things upon earth are obedient, had drawn thither the enemy to blast him in a moment, and thus to avenge the destruction of the various gods of India.

\* I am indebted for the idea of this scene, as well as that of "Sivaji," to "The Romance of Indian History," by Rev. Hobart Counter, B.A.—THE AUTHOR.



Mahmud, who, disguised as an Indian Merchant, had entered the city to ascertain its strength, is in the midst of the crowd, and ridicules the rejoicings of the populace.

Merchants and visitors approach the city from all sides to take part in the festivities.

POPULACE :

Merriment fills ev'ry heart with delight,  
Victors are we !  
Happiness ruleth the day and the night  
In careless glee.  
Our god whom we trust hath giv'n us the might  
To conquer and crush fierce Mahmud in the fight.  
Loudly now our voices raise  
In a gladsome song of praise,  
Peace and Plenty smile before,  
And await us evermore.  
Everything of earth and air,  
Seems this day more bright and fair.

The scene is interrupted by the arrival of a messenger, who brings tidings of coming danger, telling all present that he has seen, not far from the city, the enemy approaching.

MESSENGER :

To arms! The foe is nigh!  
Prepare ye for the fray,  
Nor to an Idol pray  
That harks not to your cry.

Great confusion ensues, and the populace becomes panic-stricken at the news, which breaks up all the festivities.

Mahmud, upon hearing the intelligence, leaves the city in order to put himself at the head of his army. Upon passing through the gates, he perceives several of his soldiery disputing over the possession of a child. To settle the dispute, they are just on the point of killing it, when Mahmud intercedes, strikes one of them to the ground, and snatches the child from their grasp. The cries of the mother are heard, and she rushes on, in a state of agony, in search of her child, supposing that it has been killed by the enemy's soldiers, who but a few minutes ago had taken it from her side.

Overcome with joy at finding the child alive in Mahmud's arms, she throws herself on her knees before him in gratitude, and he gently places her offspring in her arms. The happy mother presses the child to her heart, and, with grateful tears, thanks the stranger for his noble deed. She asks the name of him to whom she is indebted for the life of her child, and Mahmud throws off his disguise. Horror-stricken, she recognises Mahmud of Ghazni, the enemy of her country ; but before she has time to realise this, Mahmud has mounted his steed and departed to join his army.

The mother, as though awaking from a dream, thanks her deity for the restoration of her child, and, pressing it once more to her heart, rushes towards the city gates to rejoin her husband. Upon entering the city she meets Surya, her friend, who brings her the sad news of her husband's death during her absence from home. She also reminds her that the custom of her tribe forbids that she should outlive him, and that she must be burnt with him on the funeral pyre. The priests, she tells her, have been searching for her in vain, and believe that she has fled in order to avoid her fate.

SOLO.

SURYA :

The soul of thy dead husband  
Thy soul must lead to rest :  
Go, meet thy doom beloved,  
In snowy garment drest.

The widow at once decides to repair to her husband's side, and is about to start for her home to prepare for the sacrifice, when she is met by the chief Brahmin Priest, who offers to save her from the flames and intercede for her with the deity if she will follow him to the Temple and place herself under his care.

SOLO.

BRAHMIN PRIEST :

Fear nothing, fair daughter,  
Be silent and brave,  
No flame shall devour thee,  
Thy life I will save.

Revati scornfully rejects his proposals, and haughtily tells him that she is resolved to die at the side of her true and faithful husband. Infuriated, he turns from his anticipated victim to proceed to the obsequies.

## A HINDU SUTTEE.

THE PROCESSION.

CHORUS OF WOMEN :

Maidens bewailing,  
Garlands are trailing,  
Perfume exhaling,  
Tow'rds the dread pyre.

Brahmins advancing,  
Rites not entrancing,  
Sorrow enhancing,  
Round the dread pyre.

But the wife that faithful goes  
Through the fire her spouse to meet,  
Soon forgets all earthly woes.  
Her the air-nymphs guide and greet.

## CHORUS OF BRAHMINS :

Bright is the way, as the sun's ray,  
 To Paradise. Angels of light,  
 Beauteous sight, guide the soul's flight  
 Aloft to an immortal day.  
 Brahma, thou who art eternal,  
 Hearken to thy priest's desire ;  
 Be thy will just and supernal,  
 Raise her soul from out the fire.

## GENERAL CHORUS :

Vishnu, our Lord,  
 Protector most potent,  
 With one accord  
 We worship thee.  
 Hear us while we humbly cry,  
 Vishnu, Vishnu !  
 Ruler of the earth and sky.

Upon a signal by the Brahmin, the young widow is brought on. She carries her child in her arms and is followed by friends and relatives. The priest tells her that the hour has come and she must prepare to die on the sacred pyre ; at the same time, drawing her aside, he again offers to save her from the flames.

## SOLO.

## BRAHMIN :

Art ready to die,  
 O faithful and brave,  
 A Brahmin alone  
 From death can thee save.

With a look of disgust she turns from him and proudly advances towards the pyre.

The Brahmin now orders the cup of sacred liquid to be handed to her, that she may meet her doom with fortitude.

She embraces her child and gives it in the care of Surya, drinks the sacred liquid, and, full of courage, ascends the pyre.

The Brahmin priest defies her haughty actions, for he has a secret plot whereby he hopes that she will be in his power. He gives the signal and the burning torches are brought on.

The young widow standing on the funeral pyre bids a last farewell to her earthly friends.

SOLO.

REVATI (on the funeral pyre) :  
 Farewell, dear Comrades,  
 Until we meet above,  
     Where all is love,  
     Undying love.  
 Ere life's thread be broken  
 Take these gems as token  
 Of friendship unbroken  
 Between us on earth,  
     Sweet Souvenir !

SOLO.

SURYA :

Go where Parvati  
 Waits to greet thy soul,  
 With welcome hearty,  
 In heaven's glorious goal.

CHORUS OF POPULACE : \*

“ When the Hindu wife, embracing tenderly her husband dead,  
 Mounts the funeral pyre beside him, as it were a bridal bed ;  
 Though his sins were twenty thousand, twenty thousand times o'er told,  
 She should bring his soul to Swarga for that love so strong and bold.”

SOLO.

REVATI :

Yet grant one request,  
 My child I would press  
 In a loving caress  
 To my sorrowing breast.

Surya, against the command of the Brahmin, rushes to the pyre and hands Revati her child.

SOLO.

REVATI (embracing her child) :  
 My heart's dearest treasure,  
 My soul's greatest pleasure,  
     Once more I caress thee,  
     Once more I may bless thee,  
         And then say farewell,  
     O cruel farewell !  
 I from the world above,  
 Shall o'er thee watch, my love.

The Brahmin Priest commands Revati to restore the child to Surya, but, stricken by a sudden fear that her child may not be safe from the fury and vengeance of the Brahmin, she refuses, and resolves to have the child die with her.

---

\* From Sir Edwin Arnold's "Hitopadesa," by kind permission of the Author.



The Brahmin, enraged, orders the fire to be lighted, while the mother defiantly presses the child still closer to her breast. The pyre is lighted, and smoke and flame surround them both ; but the mother's love overcomes her, and at the last moment she places the child quickly into Surya's arms and saves its life.

The Brahmin, now rejoicing, gives a secret signal, and a trap (contrived by him and placed in the centre of the pyre to snatch his victim from the raging flames) is quickly lowered with Revati to a subterranean passage, where his satellites, in demoniacal disguise, meet her. Quickly realising her position, Revati courageously defies and struggles against them, but is finally overpowered and dragged into the Temple.

The army of Mahmud having in the meantime approached and surrounded the city, now assault and destroy its gates, and victoriously enter the city, mercilessly massacring the defenceless populace.

Mahmud, who has entered the city with his officers, approaches the Temple, and is about to ascend its steps when he sees Surya hiding Revati's child. In time to stop his fanatical soldiers from killing them, Mahmud, recognising the child, saves them, and takes them under his protection.

At his command his soldiers destroy the idol of the Temple, and a vast mass of jewels and precious stones is exposed to view. Enraged at seeing this, Mahmud, with an enormous mace strikes and destroys the idol. Its ruins disclose the Hindu widow standing in its centre with the aged Brahmin kneeling beside her. Mahmud instantly recognises her, strikes down the Brahmin, saves the mother, restores to her her child, and takes both under his protection.

By this time the city has been taken by Mahmud's army, and its houses committed to the flames.

LOVE, MERCY, and WISDOM, India's Guiding Spirits, sent from the Hindu Paradise, appear to guide India through the terrible stages through which she will have to pass.

#### TRIO :

LOVE, MERCY, AND WISDOM.

From Paradise did we descend  
The cause of India to defend,  
To guide her on her troubled way  
Till dawns for her a brighter day.

## Scene II.—Akbar The Great, 1599.

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### CHARACTERS.

AKBAR, Emperor of India, surnamed the "Great Mogul."

PRINCE SELIM, his Son, Governor of Allahabad.

ABUL FAZEL, Minister of Akbar.

Sir JOHN MIDDENHALL.

RALPH FITCH, a London Merchant.

WILLIAM LEEDS, an Englishman in the service of the  
Great Mogul.

FRANCIS XAVIER, Portuguese Missionary.

MIRIAM, the Christian Queen.

LOVE,  
MERCY, } The Guiding Spirits.  
WISDOM, }

Christian Fathers.—Citizens and Dignitaries of Allahabad.—  
Princes, Councillors, Officers, and Suite of Akbar.—  
Populace of Allahabad.

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THE scene represents the City of Allahabad, with a view of the  
River Jumna on the right.

The three Guiding Spirits appear. They rejoice at having at last  
restored quiet and happiness to India through the reign of the magnifi-  
cent and tolerant Akbar.

TRIO :

India now has risen glorious  
Under Akbar's tolerant reign ;  
Happy, wealthy, and victorious  
She, henceforward, shall remain.

WISDOM :

What Wisdom to this land can give  
It shall be hers, and she shall live !

MERCY :

While Mercy, joining hand to hand,  
Shall temper Justice through the land !

LOVE :

With sweetest glamour to enthral,  
Love shall be known to one and all !

Dignitaries and officials of Allahabad and surrounding places are  
approaching from all sides to greet the Great Mogul, and pay their homage  
ere his departure from Allahabad.

Akbar, preceded by his suite and followed by his Son, Prince Selim, and other Royal Princes and his Imperial Court, appears. He is here met by Miriam, his favourite Queen. Flowers and rich offerings are brought to him by representatives of the people, and rich and costly presents from the dignitaries of the city.

CHORUS.

POPULACE :

Oh ! Great Akbar !  
 Thy subjects all adore  
 And praise thee evermore  
 Of India thou'rt the star,  
 Belovéd near and far.

Three Englishmen, Sir John Middenhall, Ralph Fitch, and William Leeds, enter and approach the Emperor, and Leeds presents his fellow-countrymen to Akbar. Sir John Middenhall explains his mission, on behalf of Queen Elizabeth and a group of English Merchants, in reference to the desirability of establishing friendly relations between England and India, and matters relating to the Hon. East India Company and its objects.

Akbar welcomes them, and promises his full support to the objects of Middenhall's mission. He asks them to remain and join him on his voyage.

Wishing to return the many favours he has received from the inhabitants and officials of Allahabad, Akbar orders large scales to be brought on ; he seats himself on one side of them, while masses of gold, silver, jewels, and precious stones are placed on the other side in such abundance as to overbalance the weight of the Emperor. Akbar then orders that the wealth which has outbalanced his own weight be distributed among all present, ordering the choicest to be given to the three Englishmen. Money is distributed in abundance among the common populace, who rush on from all sides to participate in the Royal gifts.

Evening is now slowly approaching, and Akbar, after bidding farewell to his son, Prince Selim, as well as to the dignitaries and inhabitants of Allahabad, and thanking them for the pleasure they had given him, invites the three Englishmen to accompany him and his Court on their journey up the River Jumna, and asks them to tell him of the beauties of their far-off land.

Middenhall, Fitch, and Leeds rejoice at the honour shown to them, and gladly join Akbar and his Imperial Court.

## Scene III.—The Voyage on the River Jumna.

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### CHARACTERS.

AKBAR.

ABUL FAZEL.

MIRIAM, Akbar's favourite Queen.

Sir JOHN MIDDENHALL.

RALPH FITCH.

WILLIAM LEEDS.

LOVE,

MERCY,

WISDOM,

THE DIVINE MUSES.

} The Guiding Spirits.

---

**T**HE scene represents a Voyage up the River Jumna from Allahabad to Agra. Akbar and his Court and Guests are reclining in Royal Barges, their way is led by the Guiding Spirits and the Muses, who, during the voyage sing songs in praise of the Great Akbar.

### CHORUS.

#### *The Muses :*

Borne by the rippling tide,  
Over the Jumna wide,  
Onward we gently glide

From the Ganges afar.

Rejoicing, we raise  
Our voices in praise  
Of laurels and bays

Won by mighty Akbar.

#### *Spirit of Mercy :*

Him with Mercy I inspired.

#### *Spirit of Wisdom :*

I with Wisdom him inspired.

#### *Spirit of Love :*

In his heart, Love's torch I lighted,  
And his soul with joy delighted.

#### *The Muses :*

Rejoicing, we raise  
Our voices in praise  
With jubilant lays

For our Monarch Akbar :

As a youth in Panipu,  
Akbar overcame Hemu ;  
Just as merciful as brave,  
To his foe he pardon gave.



Deeds of valour mark his life  
 As at Chittor's cruel strife,  
 When again his conq'ring hand  
 Made him Master of the land.

*Prayer to the Sun :*

(The Sun is slowly setting.)

O Sun resplendent,  
 Ere to thy rest  
 In the dim West  
     Down thou departest,  
 Prostrate before  
 Thee, we implore  
 Thy grace restore  
     When thou returnest.  
 As the Sun's ray  
 Shineth, Akbar,  
 To HIM we pray,  
 Kneeling afar,  
 To the Gold Star  
 HIS song ascends,  
 While with his pray'r  
 Our worship blends.

GENERAL CHORUS :

Let meadow and mound  
 With joy abound ;  
 Let echo resound,  
     " Long life to Akbar ! "

To where dwells the Star  
 In Heav'n afar  
 Shout the might of Akbar,  
     The Mogul Akbar !!

(It becomes night, and the Moon slowly rises.)

Now the Moon with pale beam  
 O'er the river doth gleam,  
 Shedding welcoming ray  
 On our Sovereign's way.

(They are approaching the City of Agra.)

No Prince e'er was greater  
 In Peace or in War,  
 No Prince could be greater  
     Than mighty Akbar.

## Scene IV.--Sir Thomas Roe before the Great Mogul, 1616.

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### CHARACTERS.

JEHANGHIR, the Mogul Emperor.  
 NUR JEHAN, his favourite Queen.  
 Sir THOMAS ROE, Ambassador from James I. of England.  
 A Musician  
 Pages and Attendants in Roe's train.  
 A Kotwal  
 LOVE, }  
 MERCY, } India's Guiding Spirits.  
 WISDOM, }  
 Indian Princes.—Ambassadors.—Courtiers and Officers.—  
 Soldiers.—Bayaderes, &c., &c.

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**T**HE scene represents Agra by night, a street (right) leading to the River Jumna (left). The city is brilliantly illuminated, while the moon is beautifully reflected in the river.

### GRAND CORTÈGE OF JEHANGHIR'S COURT.

The cortège represents one of those superb and stately pageants for which this Emperor's reign was famous.

### CHORUS.

#### MEN :

The fair town of Ajmir  
 Sees its Ruler draw near,  
 And, with many a cheer,  
     Cries, "All hail, Jchanghir!"  
 There take we our pleasure,  
 'Mid flowers and leisure,  
 With love as our treasure,  
     To banish all care.

#### LADIES :

Limpid blue  
 Sky above ;  
 And on earth  
 All is love.  
 Music entrancing,  
 Rapture enhancing,  
 Lends to the mind thoughts of bliss ;  
 While in the dance,  
 Maidens advance,  
 Tempting the theft of a kiss.

## CHORUS :

(Persian Group.)

Persia's children now behold  
 Peri-like, with locks of gold,  
     Roses from far Cashmere,  
 As gift to Jehanghir  
 And to his spouse so dear,  
     To Nur Jehan, they bear.

## CHORUS OF SOLDIERS :

(Group from Turkestan.)

Soldiers we of Turkey's land,  
 Conquered by the Mogul's hand,  
     Now as vassals to him stand  
 Ready—a devoted band.

## GENERAL CHORUS :

(Almées.)

See the Almée  
     In the dance move,  
 The music's sway  
     Doth potent prove.

(Entrance of Jehanghir, Nur Jehan, and their suite.)

Hail to the Great Mogul !  
 We humbly ourselves prostrate,  
 As he passeth by in state ;  
 Hail to the Great Mogul !  
 All hail Queen Nur Jehan !  
     Soon to pleasure unstinted  
 We shall give ourselves up,  
     And the wine ruby-tinted  
 Shall replenish the cup.  
     In feast and in frolic  
     Rejoiceth Ajmir,  
 To welcome her Ruler,  
     Her King Jehanghir !

During a halt the Emperor holds a Durbar for the reception of Sir Thomas Roe, sent by James I., King of England, as Lord Ambassador to the Great Mogul.

The approach of the Ambassador and his suite is announced, and Jehanghir rejoices in being able to see the representative of the King of whose land and people he had heard so much.

Sir Thomas Roe, followed by his suite, appears and places his credentials in the Emperor's hands.

Jehanghir receives him with courtly condescension and refers to the King of England as his Royal brother, looking curiously at the letter and

presents that Roe has brought him from King James. Among the latter are swords, embroidered scarves, knives, and a little piano known as a virginal.

The Emperor looks with great curiosity at the strange musical instrument, and questions Sir Thomas Roe as to its usefulness.

At a signal from Roe a musician from his retinue advances and, seating himself at the instrument, plays some English melodies. At the beautiful sound of the instrument Jehanghir and all his court and followers listen with surprise and delight. Jehanghir thanks Sir Thomas Roe, and asks him to remain and join the festivities which are about to take place.

The dances begin, during which the Emperor freely drinks and asks the Ambassador to join him. Sir Thomas Roe, however, begs to be excused. Jehanghir, while the feast is progressing, perceives a medallion on Roe's breast, and believing it contains the portrait of a lady, is curious to see it and asks Roe to show it to him.

The English Ambassador is surprised and confused, and endeavours to turn the conversation, but Jehanghir is resolved, and insists so strongly that Sir Thomas Roe, rather than offend the Emperor and jeopardise the object of his mission, sacrifices his own feelings and consents to satisfy Jehanghir's desire.

The medallion contains the portrait of an English lady, whose picture is associated with a sweet romance in the life of Roe. He has dearly loved the original, but the lady has been dead several years.

Jehanghir, seeing the beautiful portrait, asks the Ambassador to present it to him with such persistence that Sir Thomas Roe finally yields, and with a sad heart gives him the medallion. The sacrifice is great to Roe, but he is resolved to do his duty towards his king and country.

Nur Jehan, who has taken great interest in Sir Thomas Roe, and noted his dignified demeanour and self-sacrifice, resolves to restore the medallion to him at the first opportune moment. Sir Thomas Roe now begs to be permitted to retire, and as he is about to depart the three Guiding Spirits meet him and, kneeling before him, thank him for the noble sacrifice he has made of his own feelings in order to uphold the dignity of his king, and of the nation on whose behalf he came, for by this noble action he has laid the foundation of future union between his own and this great people.

#### TRIO :

(The Guiding Spirits to Roe.)

Most noble-hearted,

Gen'rous and brave !

With all thou'st parted,

All that Love gave,



## Scene V.—Sivaji, The Mahratta Chief, About A.D. 1670.

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### CHARACTERS.

SIVAJI, Chief of the Mahrattas, and founder of the Mahratta Dynasty.

ROCHINARA, wife of Sivaji and daughter of Aurungzebe, the Mogul Emperor.

SEMBAJEE, their son, born when Sivaji was a captive of Aurungzebe.

SHAISTA CHAN, an Omrah and General of the Mogul Army.

BISTAMIA, an old and wealthy beldam, leader of the insurrection of the Fakirs.

ZULIMA, her granddaughter.

A Fakir Officer.

LOVE,  
MERCY, } India's Guiding Spirits.  
WISDOM, }

Fakirs.—Mogul Soldiers and Mahratta Soldiers.

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THE scene represents a wild mountain pass in that western part of India called the Ghauts. Moonlight abundant—several paths on the right and on the left leading to the summit. To the right of the spectator, on the highest points of the mountain, the ramparts of Sivaji's fortress (*Singhur*) are seen. There is a drawbridge over a precipice. In the distance is seen the castle itself, with some lights flickering in it. The foreground represents the ruin of a Hindu temple.

Sembajee, captured by the Fakirs, is seen tied to a tree.

The fanatic Fakirs, feeling certain that they will be successful in destroying the army of Aurungzebe, are revelling round their camp fires, and amuse themselves by insulting their prisoner.

In their midst is also the young and beautiful Zulima, but her heart does not participate in the general merriment. The Fakir officer, to whom Bistamia has promised Zulima's hand, endeavours to caress the young girl, but she shudders at his approach, and, full of horror, repulses him.

## CHORUS OF FAKIRS :

Cursing, crying, flesh chastising,  
 See us Fakirs, martyrising ;  
 All the world beside despising.  
 Fiery wine, eager drain,  
 Ah...ah...ah ! what ecstasy !  
 Ah...ah...ah ! what madd'ning frenzy !  
 Inspireth our brain.  
 Deeds all a-fire,  
 With vengeance dire  
 Do we conspire  
     'Gainst the Mogul.  
 A dreadful fate  
 Him doth await  
 When by our hate  
     Dies the Mogul.  
 Fiery wine, eager drain  
 Ah...ah...ah ! what ecstasy !  
 How it inspires  
 Vengeful desires !

The Fakirs, having indulged to excess in drink, at length throw themselves on the ground, and are soon wrapped in drunken slumber.

Zulima now approaches the prisoner, offers to set him free and guide him to the Mogul camp, and her generous offer is joyfully accepted.

## DUET.

SEMBAJEE AND ZULIMA.

ZULIMA :

No longer captive here wilt thou be pining ;  
 Together we shall find our liberty.

SEMBAJEE :

From out thine eyes the truth alone is shining ;  
 Fair maiden, gladly do I trust in thee.

ZULIMA :

My life, like thine, is full of woe.

SEMBAJEE :

And thou wilt save me from the foe ?

ZULIMA :

Ah ! trust in me.

SEMBAJEE :

I trust in thee.

*Together :*

Together we  
 Shall soon be free ;  
 My heart for thee  
     With kindness throbs. { SEMBAJEE }  
     With pity throbs. { ZULIMA } *together*  
 When friends are near,  
 Griefs disappear ;  
     Now let us away,  
     No longer delay.

## ZULIMA :

And I shall escape a fate the most vile,  
 Ne'er myself with a Fakir in marriage defile.

They are about to escape, the Fakir officer awaking from his stupor, rises just in time to interpose and prevent the escape of Sembajee and Zulima.

## SOLO.

## FAKIR :

Maiden accursed, his bonds thou hast broken,  
 And thou wert preparing to fly ;  
     But both I defy !

He then rushes forward like a demon and seizes Sembajee. Sembajee raises his chains, and striking him with all his force, fells him to the earth.

In the meantime the other Fakirs, who have been roused by the noise, hasten to defend their officer.

The loud noise has also drawn on the spot—

## BISTAMIA :

What do I hear ?

## FAKIRS :

Treason is near !

## BISTAMIA :

(Reproachfully to Zulima.)

When thou wert starving I gave thee food,  
 When thou wert friendless by thee I stood ;  
     As mine own life thee did I guard.  
     Ungrateful girl ! and *this* my reward.

Bistamia orders Sembajee and her granddaughter to be chained, declaring that before to-morrow's sun rises they shall be put to death. The Fakir officer, assisted by his companions, soon regains his strength.

A messenger arrives, announcing that the Mogul soldiers are advancing.

A GROUP OF FAKIRS :  
To arms ! the foe is nigh !

BISTAMIA :  
Ah ! Confusion ! To arms !!  
*(Pointing to Zulima and Sembajee.)*  
To the stake we bind them ;  
To-morrow shall they die.

All hasten to battle, led by Bistamia, who, as soon as she goes out, is mortally wounded.

She re-enters staggering, with the idea of completing her revenge before dying. She drags herself towards her granddaughter, a dagger quivering in her bony fingers, and raises it over the head of the trembling girl.

The Mogul, in a paroxysm of alarm for the safety of one who had put her life in jeopardy for him, throws his whole weight on the chain which attaches him to the stone and frees himself. He rushes towards the hag, raises his chained hands to strike, but perceives that she is motionless.

ZULIMA AND SEMBAJEE :  
She is dead. 'Twas Heaven's decree  
That we in love should joinéd be !

In the meantime the victorious Mogul soldiers appear. They pitch their tents and prepare to rest for the night.

A wounded Mahratta officer is seen staggering down the rocks. On reaching the Mogul encampment he is arrested by the sentries, but makes them understand that he wishes to speak to the Mogul General, with whom he is at once confronted. The Mahratta then offers, for the sum of 10,000 rupees, to conduct the Mogul General into the fortress of Sivaji, and assist him to capture Rochinara, the beautiful wife of Sivaji (daughter of their Emperor, Aurungzebe), through whom he has greatly suffered. By this means, he tells them, they will entrap Sivaji and destroy his power. He speaks of a brother among the troops composing the garrison in the fortress who will join in his plot.

The General accepts the terms, and orders the Mahratta officer to be given some special drink to revive his strength.

The officer is quickly refreshed, and, leaving the camp, ascends the hill, and making a certain signal well known to the garrison in the fortress, is drawn up the ramparts by his friends.

Meanwhile, a few detachments of Mogul soldiers selected for the bold enterprise have ascended the mountain, and are soon admitted by the traitor to the fort.



Sivaji, followed by his soldiers, hurries to that part of the ramparts where the traitor is in the act of drawing up a Mogul soldier. Swift as an arrow he severs the cord.

A duel between Sivaji and the Mahratta officer follows. Sivaji first disarms his foe and flings his weapon over the battlements; then, springing backward and again rushing forward, forces his head between the traitor's legs, and with irresistible force flings him over the ramparts.

Now the Mogul soldiers are seen reaching the summit, and Sivaji, perceiving that they are already masters of the fortress, escapes by going down the precipice.

Rochinara, Sivaji's wife, is taken from the fortress by the Mogul soldiers and brought down to the encampment with her maidens.

Shaista Chan, the Mogul General, recognises at once in Sivaji's wife the daughter of Aurungzebe, Emperor of the Moguls, and treats her with the respect due to a princess, but orders her to be imprisoned in the structure, and its gate blocked by enormous stones.

A bivouac of Mogul soldiers takes place.

While Rochinara is being dragged to her prison, Sivaji approaches the ramparts, and stealthily re-enters the fortress to arouse his companions, a sortie of Mahratta soldiers taking place.

The Mogul outposts make signals of alarm. The Mogul soldiers are aroused, rush to the attack, and storm the fortress, but soon are seen to yield to the fierce and courageous attack of the Mahratta. Sivaji has already opened his way through the enemy, and when he is about to set free his wife, Rochinara, is stopped by Sembajee.

A short duel follows, during which Sivaji recognises in his antagonist his own son, who had been adopted from his birth by Aurungzebe, his grandfather.

The fight upon the mountain continues until the Mogul army is defeated.

As Rochinara is about to press her son to her bosom, the Three Divine Guides appear, and in their song say that the victory of Sivaji is the first step towards the extinction of the Mogul Empire, that Hinduism is still triumphant, protected by its deities living in yonder Paradise, and that it will only submit to a more gentle and beneficent power which will come from the West to bring to them order and peace.

#### TRIO.

##### THE GUIDING SPIRITS :

Tho' is held the Hindu throne  
 By Sivaji, chieftain brave,  
 There must come from Western zone,  
 Ind, a Christian Queen to save,

## Scene VI.—The Hindu Paradise.

### CHARACTERS.

|             |                                                                |
|-------------|----------------------------------------------------------------|
|             | INDRA, Regent of the Firmament.                                |
|             | YAMA, Judge of the Invisible World.                            |
|             | KAMA, God of Love.                                             |
|             | MAHADEVA, Deity of the Destructive Power.                      |
|             | SARASVATI, Consort of Brahma.                                  |
|             | LAKSHMI, Consort of Vishnu.                                    |
|             | PARVATI, Consort of Siva.                                      |
|             | APSARASAS and GANDHARVAS.                                      |
| Mahabharata | { ARJUNA<br>YUDHISHTHIRA } The Pandavas.                       |
|             | { BHIMA<br>DRAUPADI, Wife of Arjuna.<br>KRISHNA.               |
|             | { RAMA, the Hero of Ramayana.<br>SITA, his Wife.               |
|             | { LAKSHMANA, the Brother of Rama.<br>HANUMAN, the Monkey King. |
|             | LOVE,<br>MERCY,<br>WISDOM, } The Guiding Spirits.              |

THE Scene represents the Hindu Paradise. Terraces leading to a majestic Temple in the midst of a beautiful Celestial Garden.

Indra, Yama, Kama, Mahadeva and Sarasvati, Lakshmi and Parvati, surrounded by Apsarasas and Gandharvas, are seen grouped on the terraces and at the temple. Amidst these Deities are also seen the Heroes of the Mahabharata and the Ramayana.

### HYMN TO VISHNU :

Hail, Vishnu ! Hail !  
Immortal Conqueror,  
Lord of the World.

Thou, whose throne is in the sky,  
Where thou dwell'st in majesty ;  
Twice three times didst come to earth  
To save the sons of mortal birth,  
For their welfare thou hast fought,  
Their salvation thou hast wrought,

" Planets are thy jewels,  
 " Stars thy forehead gems,  
 " Set like sapphires gleaming  
 " In kingliest anadems.  
 " Even the Great Gold Sun-God,  
 " Blazing through the sky,  
 " Serves thee but for crèst-stone,  
 " Jai-jai. Hari, jai."\*

Hail, Keshav! Hail!  
 Lord of the silvery stream!  
 Brighter than Phœbus' beam.  
 Flashes thy glory's gleam:  
 Hail, Vishnu! Hail!

The Three Divine Guides appear and are happy in the thought of having accomplished their earthly mission.

#### SONG OF THE GUIDING SPIRITS:

Vishnu to us the mission gave  
 From wickedness fair Ind to save.  
 By Wisdom, Love, and Mercy we  
 Have now fulfill'd our destiny.

They are welcomed by the Deities, and take their place among them.

#### THE DEITIES:

To Love, Mercy, and Wisdom let there honour be,  
 Behold them lotus-crowned, the Glorious Three!

*The Divine Poetry of Motion.*

#### SONG OF THE APSARASAS:

Song of gladness  
 'Mid halls of ether,  
 Tell of the madness,  
 Madness of pleasure,  
 Where the soul ever  
 Findeth sweet leisure;  
 And dawn eternal  
 Greeteth the eyes  
 With light supernal  
 Of Paradise.

---

\* From Sir Edwin Arnold's "The Indian Song of Songs," by kind permission of the Author,

## THE DEITIES :

As 'tis commanded  
 By heaven's decree  
 Ind shall be guarded,  
 Happy, and free.  
 Kali,\* descending,  
 Mounts his white horse,  
 Soon to be guiding  
 Fate in its course.

*(To the Guiding Spirits.)*

Nay: Your task can know no end  
 Ere Britain be the Hindu's friend.

The Guiding Spirits therefore depart to further protect India, and shape its destiny. They promise not to return until it shall have perpetual freedom, peace, and happiness, and until a Western Queen shall be its Empress.

## THE THREE DIVINE GUIDES :

Vishnu, to us the mission gave  
 From wickedness fair Ind to save,  
 By Wisdom, Love, and Mercy, we  
 Will further guide her destiny.

---

\* This, the tenth incarnation of Vishnu is to appear, according to Hindu belief, at the end of the Kali age, seated on a white horse, with a drawn sword blazing like a comet, for the final destruction of the wicked and the restoration of purity. It is known that England is often called Kali by the natives of India.—THE AUTHOR.







IMRE KIRALFY'S "INDIA." — THE DEPARTURE OF BRITISH TROOPS FOR INDIA.



## Act II.

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# India under the British Crown.

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## Scene I.—Portsmouth, 1858.

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**T**HE scene represents a British transport-ship in Portsmouth Harbour. The scene is animated. Soldiers are embarking, and boats are seen crowded with friends and relatives who come to bid farewell to the soldiers about to depart for India.

### CHORUS OF WOMEN (in Boats):

Farewell, farewell, is a lonely sound,  
 And always brings a sigh ;  
 But give to me, when lov'd ones part,  
 That sweet old word " Good-bye."

### CHORUS OF SOLDIERS :

" Cheer! boys, cheer, no more of idle sorrow ;  
 Courage, true hearts, shall bear us on our way ;  
 Hope points before, and shows the bright to-morrow,  
 Let us forget the darkness of to-day.  
 So farewell, England, much as we may love thee,  
 We'll dry the tears that we have shed before ;  
 Why should we weep to sail in search of fortune ?  
 So farewell, England, farewell for evermore.  
 Cheer! boys, cheer, for England, mother England,  
 Cheer! boys, cheer, the willing strong right hand,  
 Cheer! boys, cheer, there's wealth for honest labour,  
 Cheer! boys, cheer, for the new and happy land "

## SEPTETTE :

“ When stars are in the quiet skies,  
 Then must I pine for thee,  
 Bend on me then thy tender eyes,  
 As stars look on the sea.  
 For thoughts, like waves that glide by night,  
 Are stillest when they shine ;  
 Mine, earthly love, lies hush'd in light  
 Beneath the heav'n of thine.”

## CHORUS OF MEN AND WOMEN :

“ The tear fell gently from her eye,  
 When last we parted on the shore,  
 My bosom beat with many a sigh,  
 To think I ne'er might see her more,  
 To think I ne'er might see her more.  
 ‘ Dear youth,’ she cried, ‘ and can'st thou haste away ;  
 My heart will break, a little moment stay ;  
 Alas ! I cannot, I cannot part from thee !  
 The anchor's weigh'd, the anchor's weigh'd,  
 Farewell, farewell, remember me.’ ”

The scene becomes still more animated. News is received that the last spark of the Mutiny has been trampled out in India, peace established, and the government transferred to Her Majesty Queen Victoria.

Friends, all list the joyful tiding,  
 Wafted from the Indian strand,  
 Peace concluded e'er abiding  
 Spreads its wing above the land.  
 Now our soldiers, England's glory,  
 Do not sally forth to fight,  
 Their's to tell the sweetest story :  
 “ Peace,” of all the world the light.

The scene of solemnity now becomes one of wild ecstasy and excitement. The soldiers no more depart for war, but to uphold peace and happiness. Another regiment is expected to join the one already embarked, and all are looking for its arrival. At last the sound of the Scottish pipes and military band in the distance announce the approach of the regiment, and preparations are made for the immediate departure of troops for India.

The troops arrive and quickly embark, bidding good-bye to their friends and relatives who have come to see them depart.

India's Guiding Spirits, Love, Mercy, and Wisdom, are at the prow of the ship. Their mission is about to be accomplished, for they now bring to India perpetual freedom.



Command is given for the departure of the ship ; the anchor is weighed. Soldiers are seen in all parts of the ship endeavouring to bid farewell to their friends and catch a last glimpse of them.

TRIO AND CHORUS :

Go, gallant men, with Peace for your light,  
Show India how England is kind in her might.

The ship now starts for India.

GRAND CHORUS AND FINALE :

“Should auld acquaintance be forgot,  
And never brought to mind ;  
Should auld acquaintance be forgot,  
And days of auld lang syne.  
For auld lang syne, my dear,  
For auld lang syne,  
We’ll take a cup o’ kindness yet,  
For auld lang syne.  
For auld lang syne, my dear,  
For auld lang syne ;  
We’ll take a cup o’ kindness yet,  
For auld lang syne.”



## Scene II.—Proclamation of the Queen as Empress of India.

JANUARY 1st, 1877.

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### CHARACTERS.

LORD LYTTON, the Viceroy of India.

LADY LYTTON.

THEIR TWO DAUGHTERS.

THE MAHARAJA OF MYSORE.

THE NIZAM OF HYDERABAD.

THE MAHARAJA HOLKAR OF INDORE.

THE MAHARAJA OF UDIPUR.

THE MAHARAJA OF JODPUR.

THE BEGUM OF BOPAL.

THE GAEKWAR OF BARODA.

THE MAHARAJA SINDIA OF GWALIOR.

THE MAHARAJA OF JAMMU AND KASHMIR.

THE MAHARAJA OF REWAH.

The Chief Herald.—Governors.—Ambassadors.—Ruling Chiefs.

Rajah's Guests.—Native Chiefs and Nobles.—Spectators.

Foreign Consuls.—State Trumpeters, &c.

LOVE,

MERCY, } The Guiding Spirits.

WISDOM, }

---

### IMPERIAL ASSEMBLAGE AT DELHI.\*

THE scene represents the Imperial Assemblage near Delhi.

The Throne Pavilion of the Viceroy is seen to the left, while an amphitheatre, crowded with high officials and ruling chiefs is in the rear, encircling the throne pavilion.

A flourish of trumpets from the heralds announces the arrival of the Viceroy.

Entry of the Viceroy, Lady Lytton and retinue. They ascend the steps of the throne pavilion, and Lord Lytton takes his place on the Viceroy's chair. A guard of honour is drawn up on each side of the pavilion, and native cavalry take their post of honour.

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\* I am deeply indebted to Mr. Val Prinsep for the assistance rendered in order to enable me to represent this scene with historic accuracy.—THE AUTHOR.

The different ruling chiefs enter and mingle with European governors and high officials.

The National Anthem is played by the band, the state heralds sound another flourish of trumpets, and the Viceroy directs the chief herald to read the proclamation.

The salute of cannons is heard, and the chief herald proceeds :

HERALD :

Glad tidings I bring you !  
 A gracious monarch shall your ruler be !  
 VICTORIA, Queen of the Sea,  
 Victoria, crowned by God's decree,  
 Shall watch o'er India's destiny !  
 VICTORIA, KAISAR-I-HIND :  
 All hail ! All hail !

All present rise and vow fidelity to the Empress Queen.

APPARITION OF THE GUIDING SPIRITS :

*(Rejoicing that their task is accomplished.)*

Joy, oh, joy ! our task is done,  
 India's happiness is won !  
 Back to heaven we may fly,  
 To our dwelling in the sky.

The scene is suddenly transformed into a final apotheosis.



## Scene III (and last).—A Grand Apotheosis.

### GLORIFICATION OF VICTORIA, THE EMPRESS QUEEN.

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**T**HE scene represents an Allegorical Indian Palace, surrounded by colonnades and pavilions.

#### THE GUIDING SPIRITS:

Come, every nation,  
With adulation  
Declare your devotion  
To the Empress Queen!

#### GRAND PROCESSION.

Fame, mounted on white-winged horses, leads the cortège, then follow:—

#### THE MAKERS OF BRITISH INDIA.

LORD CLIVE, WARREN HASTINGS, EARL CORNWALLIS,  
SIR JOHN SHAW, SIR ARTHUR WELLESLEY, LORD MINTO,  
MARQUIS OF HASTINGS, LORD AUCKLAND, LORD ELLENBOROUGH,  
GENERAL HARDINGE, LORD DALHOUSIE, SIR CHARLES NAPIER,  
VISCOUNT CANNING, LORD ELGIN, LORD LAWRENCE,  
LORD MAYO, LORD NORTHBROOK, LORD RIPON.

Allegorical groups, representing THE BRITISH COLONIES.

All unite to pay homage to the glorious Empress.

#### THE EARL OF BEACONSFIELD.

Dignitaries, representing England, Scotland, Ireland, and Wales now appear and precede an allegorical car, drawn by white horses, upon which the image of the Queen now appears. Britannia crowns Her Majesty the Goddess of India. Love, Mercy, and Wisdom are at her feet; while Art, Science, Commerce, Peace, Prosperity, and Happiness surround her.

England's glory e'er ascending,  
O'er all India long shall shine;  
Might with mercy constant blending,  
Aided by the Will Divine.

Every people, every nation,  
To VICTORIA bend the knee,  
While their voice's proclamation  
Hail her grand supremacy.

#### GRAND CHORUS AND ENSEMBLE.

GOD SAVE THE QUEEN,



## PRÉCIS OF VARIOUS MATTERS.

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It is impossible in the space at our command to present more than an exceedingly brief outline of the history of the English connection with the East. We shall deal more especially with the earlier and less known period, extending from 1600 to 1744.

It was in November, 1497, that Vasco da Gama doubled the Cape of Good Hope, casting anchor before the City of Calicut on May 20th, 1498. Commencing with commercial privileges the ambition of the Portuguese soon developed, and it was not long before they became virtually masters of the Indian seas.

Lisbon quickly became the western emporium for the wares of the East. From that city goods were transported throughout central and northern Europe. In 1580 Philip of Spain became King of Portugal, and on account of the wars, which he continually waged, and of the subordination of the interests of Portugal to those of Spain, his rule proved disastrous to the former country.

In 1596 a Dutch fleet anchored on the roads of Bantam, returning in the following to the Texel. The trade proved remarkably successful, and in 1602 a general joint-stock company for its expansion was formed under the auspices of the States-General.

As may be supposed, the success of the Dutch did not long escape the attention of the merchants of London. On the 13th of February, 1601, four ships sailed from Woolwich under a formal charter, dated December 31st, 1600, incorporating "The Governor and Merchants of London trading into the East Indies." This charter granted them a monopoly for fifteen years. The expedition proved completely successful, and in September, 1603, it returned, having secured grants of privileges in Achim and Bantam. From that time trade was constantly opened up. The Spice Islands were visited, and India proper, at Surat, on the western side, and at Masulipatam. The ports of Sumatra, the Malay peninsula and Siam were made to pay tribute to the coffers of the adventurous Englishmen, who even opened a factory in Japan.

In 1609 the charter was renewed for an unlimited term, and a joint stock company was formed to enlarge its operations. Trade was opened up with Persia and Bengal, and the Portuguese and Dutch found their operations seriously trammelled by the new comers. Portugal not only made diplomatic remonstrance, but came to blows at Surat and elsewhere. Although the Dutch for some time contended peacefully for trade, difficulties arose after the defeat of the Portuguese. In 1619 negotiations were completed for a species of partnership between the two companies, but the truce was a very short-lived one. In 1623, upon a ridiculous charge of conspiracy, the outrage known as the "Massacre of Amboyna" took place. Backed as the Dutch were by the whole power of the Commonwealth, it was found difficult to make successful headway against them and the English merchants resolved to concentrate their attention on the Indian trade. Factories and forts were rapidly built, and an agency established at Bassora in the Persian Gulf.

The Civil War period affected the Company's position disastrously, and in 1657 its fortunes had reached a low ebb. But with the Restoration a brighter day dawned, and when in 1661 a charter was obtained, which confirmed their former privileges, the trade increased by leaps and bounds. Shares went up from £70 in 1664 to £300 in 1681, and later on to over £500.

It must not, however, be imagined that the Company enjoyed their successful privileges without discontent or opposition from would-be competitors. The great profits which were being made by the Company were sufficient inducement for unlicensed traders to attempt the risk of infringing its trade monopoly, while the notes of discontent from other merchants became almost clamorous. The Stuarts, however, protected the charter they had granted, and the Company's money silenced the most powerful of their enemies.

With the reign of William, all the resources of the Company were, however, taxed to maintain its position, and it required a considerable amount of money to purchase a new charter, the old one being forfeited through the carelessness of a clerk. In the House of Commons, however, a formidable opposition asserted itself, which ended in the passing of a resolution, on January 19th, 1694, that all subjects of England had equal rights to trade in the East, unless prohibited by Act of Parliament. This, of course, left the trade open to all who wished to engage in it.

The Company was, however, strong enough in India to render competition risky and unprofitable. Still, at the same time, it was deemed necessary to secure Parliamentary sanction for its monopoly. Accordingly, in 1698, the Board offered the Government a loan of £700,000 for the renewal of their charter. But their rivals bid higher, and in July of that year an Act was passed giving the "General Society" the concession, in consideration of a loan of £2,000,000. The sum was readily subscribed, and on September 5th, 1698, they were chartered as the "English Company trading to the East Indies." The old Company had, however, still three years of life, and they set up a competition that soon brought about a compromise. A partial union was agreed to in 1702, and seven years later an amalgamation was effected which blended both the Companies into the "United Companies of Merchants of England trading to the East Indies."

For fifty years the Company enjoyed its concession in peace and prosperity, until the Governor of the French settlement of Pondicheri dragged the Madras factors into the vortex of native politics, which only ended with the annihilation of French influence in India. In Bengal the reprisal for the famous "Black Hole" cruelty gained to the Company Bengal, Behar, and Orissa. But the confusion and corruption incidental to the acquisition brought about the renewed interference of Parliament. The Regulating Act was passed in 1773, and under it Warren Hastings was appointed Governor of the Bengal Presidency. Eleven years later the foundation of Anglo-Indian

administration was laid by the establishment of a Government Board of Control to supervise the affairs of India.

From that time the history of the East India Company merges into the general history of the Empire, but it is too crowded with events to be compressed into the limits of the present sketch. From the statesmanlike administration of Warren Hastings, which consolidated the conquests won by the genius of Clive, the narrative sweeps on to the expansion of the British dominions under Wellesley and Hastings, the downfall of Tipu Sultan, and the conquest of the Mahratta confederacy; to the acquisition of Arakan and Tenasserim under Lord Amherst; to the futile interference in Afghan affairs in 1838-44; and Lord Ellenborough's annexation of Sind. The Sikh wars of 1845-49 resulted in the reduction of the Punjab to a British Province; Pegu was added to the Empire in 1852, and Oudh in 1856. In 1857 came the outbreak of the Sepoy mutinies, a period of horror which is still fresh in our memories; and we are then at the end of the story. In 1858 the inevitable but long-delayed steps were taken. The Company, which, since the final extinction of its commercial privileges in 1833, had been little more than an intermediary between the local authorities in India and the Government of the day, was swept away, and the Crown assumed the direct government of India, with Lord Canning as the first Viceroy and Governor-General.

The early history of the Company is naturally the most difficult in which to find relics in abundance. Of unique interest is the Book of Minutes from September, 1599, to June, 1603. For the loan of this thanks are due to the Secretary of State for India. Another volume, edited by Sir George Birdwood, is also shown. This is the first letter-book of the Company, and extends from 1600 to 1619. The portrait of Sir Thomas Smyth—lent by the Worshipful Company of Skinners—is an interesting relic of the virtual founder of the Company. The unique collection of charters lent by the India Office contains an illuminated copy on vellum of the charter of James I. (1609), and scarcely less interesting is the original letter addressed by James I. to the Shah of Persia in 1622, which was presented by the Royal Antiquarian Society of Amsterdam to the India Office. The agreement (1655) between the Lord Protector of the Company, for the loan of £50,000 is particularly remarkable for the fine impression attached to it of the Seal of the Commonwealth; and this is followed (1657) by the original petition to Cromwell for protection of the home-coming ships, and the reference by the Protector to the Admiralty.

The charter of the Company granted by Charles II. in 1661 is the oldest of the charters now extant in original. Then come the letters patent granting to them the island of Bombay, and the tally-sticks lent by Sir George Birdwood for several of the yearly quit-rent payments of £10. There are portraits of autographs of Sir Josiah Child, David Papillon, Streysham Master, Job Charnock, the founder of Calcutta, and Thomas Pitt. The books of original subscriptions of the loan of £2,000,000 show the autographs of the richest men of the time, and the signatures of the Commissioners appointed to receive the subscriptions.



Then we have pictures of the battles of Kirki, Gujarat, Sitabaldi, etc., and of the storming of Seringapatam; portraits of Sir Arthur Wellesley, Lord Harris, Lord Keane, Sir Henry Lawrence, Sir James Lawrence, Sir Henry Havelock, and others; while scarcely less interesting to the student of military history are the specimens of uniforms, the numerous examples of medals granted for service in India, and General Newall's model of an elephant battery, a species of armament long since abandoned. The civil side of the Company's administration is represented by portraits including Sir Thomas Munro, Sir Herbert Maddock, Mountstuart Elphinstone, Sir Charles Oakeley, and Sir Bartle Frere. The Company's fine fleet of Indiamen, with its proud traditions of seamanship and daring, finds a fitting memorial in a number of paintings of some of the most famous of their ships, as well as in representations of such well-known incidents as the action off Pulo Aor in 1804 (when Commodore Dance by sheer bounce put to flight a squadron of French men-of-war and saved from capture a merchant fleet of the value of six millions sterling), the fight, two years later, between the "Warren Hastings" and a French frigate, the heroic defence of the "Astell," and the burning of the "Kent." Likenesses of several of the captains are also shown, and these will be scanned with interest, not only for the sake of the fine old sailors themselves, but as mementoes of a system of navigation long since superseded.

Some paintings of scenes in Canton and Whampoa—the farthest goal of the East India fleets—remind us that the monopoly of tea was, until the abolition in 1833 of their exclusive right to the trade, an important source of profit to the Company; in fact for a long period the sheet-anchor of their finance. The specimens of china formerly in use at the Canton factory, contributed by Mrs. Henry, are also of special interest, as but little of the large stock of china-ware once belonging to the East India Company is now known to be in existence.

The various branches of home administration are fairly represented. The India House is represented in many ways. Quite a number of views are shown of the old building in its various stages of expansion. There are a teapot with the Company's crest, and the chair occupied by the deputy chairman at the meetings of the Court. The quaint old clock case, which also comes from the India Office, is an interesting object.

A curious memento of warlike zeal is shown in the pair of drawings of the Second and Third Regiments of R.E.I. Volunteers, consisting of the labourers employed at the warehouses of the Company. Above these drawings hang the tattered colours of one of the Regiments found by Sir George Birdwood some years ago at the India Store Depôt. There also is the dress of the beadle who watched over the portals of the India House, and, finally, the reproduction of the moulding of the arms of the first Company, which decorates the ceiling of the church of St. Mathias, Poplar, familiar to the Company's sailors as Poplar Chapel. It is the oldest relic of the Company still *in situ* in London; and this, no less than its beautiful and artistic design, has led the authorities of the exhibition to choose it as a fit and appropriate embellishment of their catalogue.





# CAB FARES

FROM

## WARWICK ROAD ENTRANCE.

|                                               | s. | d. |
|-----------------------------------------------|----|----|
| Acacia Road, St. John's Wood ... ..           | 2  | 0  |
| Alpha Road, St. John's Wood ... ..            | 2  | 0  |
| Baker Street, Portman Square ... ..           | 2  | 0  |
| Bayswater, Porchester Gardens ... ..          | 1  | 6  |
| Bedford Square, N.W. Corner ... ..            | 2  | 0  |
| Belgrave Square, N.W. Corner ... ..           | 1  | 6  |
| Berkeley Square, N.W. Corner ... ..           | 1  | 6  |
| Bloomsbury Square, N.W. Corner ... ..         | 2  | 0  |
| Bond Street, Oxford Street ... ..             | 2  | 0  |
| Brixton Hill ... ..                           | 3  | 0  |
| Buckingham Gate, St. James's Park ... ..      | 1  | 6  |
| Cadogan Place ... ..                          | 1  | 0  |
| Cavendish Square, N.W. Corner ... ..          | 2  | 0  |
| Chancery Lane ... ..                          | 2  | 6  |
| Charing Cross ... ..                          | 2  | 0  |
| Eaton Square ... ..                           | 1  | 6  |
| Edgware Road, Marylebone Road ... ..          | 2  | 0  |
| Fleet Street, Fetter Lane ... ..              | 2  | 6  |
| Grosvenor Square, N.W. Corner ... ..          | 3  | 0  |
| Hanover Square ... ..                         | 2  | 0  |
| Harley Street ... ..                          | 2  | 0  |
| Hyde Park Corner ... ..                       | 1  | 6  |
| Kensington, The Church ... ..                 | 1  | 0  |
| Marylebone Road, St. Marylebone Church ... .. | 2  | 0  |
| Oxford Street, Regent Circus ... ..           | 2  | 0  |
| Pall Mall ... ..                              | 2  | 0  |
| Piccadilly, Half Moon Street ... ..           | 1  | 6  |
| Regent Street, Langham Place ... ..           | 2  | 0  |
| Rutland Gate, Hyde Park ... ..                | 1  | 0  |
| Sloane Square... ..                           | 1  | 0  |
| St. Paul's Churchyard ... ..                  | 2  | 6  |
| Tottenham Court Road, Francis Street ... ..   | 2  | 6  |
| Whitehall ... ..                              | 2  | 0  |

## R A I L W A Y S .

|                                                    | s. | d. |
|----------------------------------------------------|----|----|
| Great Eastern, Liverpool Street ... ..             | 3  | 0  |
| Great Northern, King's Cross ... ..                | 3  | 0  |
| Great Western, Paddington ... ..                   | 1  | 6  |
| London and Blackwall, Fenchurch Street ... ..      | 3  | 0  |
| London and Brighton, London Bridge ... ..          | 3  | 0  |
| London, Chatham and Dover, Victoria Station ... .. | 1  | 6  |
| "    "    "    Ludgate Hill ... ..                 | 2  | 6  |
| London and North Western, Euston Square ... ..     | 2  | 6  |
| London and South Western, Waterloo ... ..          | 2  | 6  |
| Metropolitan, Farringdon Road ... ..               | 2  | 6  |
| "    Moorgate Street ... ..                        | 3  | 0  |
| Midland, St. Pancras ... ..                        | 2  | 6  |
| North London, Broad Street ... ..                  | 3  | 0  |
| South Eastern, Charing Cross ... ..                | 2  | 0  |
| "    "    Cannon Street ... ..                     | 3  | 0  |
| "    "    London Bridge ... ..                     | 3  | 0  |

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LINEN  
SPOTLESSLY  
WHITE.

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A RUB IN THE TUB.  
**VENUS**  
SOAP DOES  
THE WORK.  
NOT YOU

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Hand Labour  
Cleans Paint,  
Scrubs  
Floors,  
does any  
Household  
Washing  
quickly and  
effectually.

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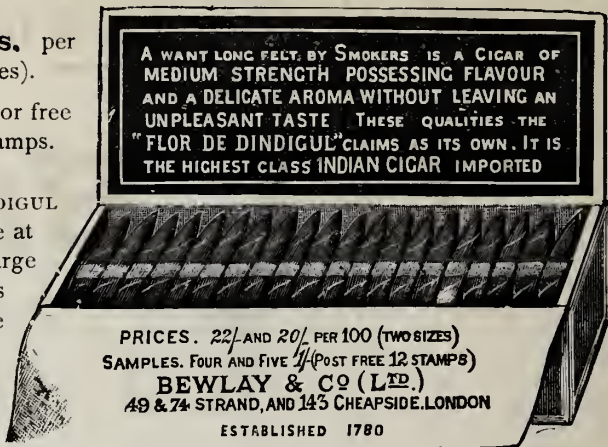
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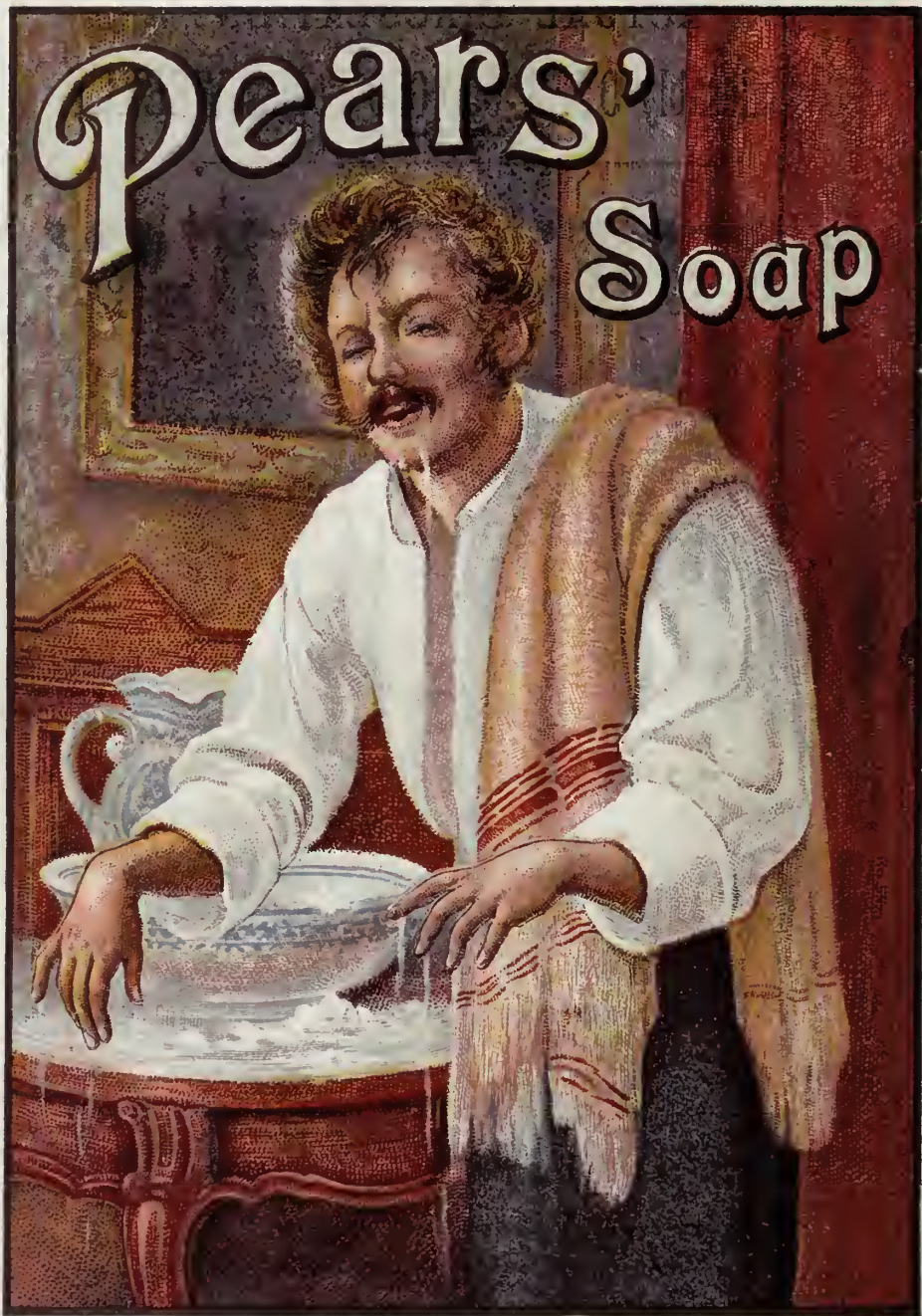
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