November 1950. Atiya Begum, who had had some earlier acquaintance with Shaw, recalls in rather different terms the reception described in the previous extract.

At Aiwan-e-Rafat I had arranged a function for him and he had made two requests. That I should arrange for Indian dancing and no autographs should be asked to which I readily consented.

As it happened, Tara, Sitara and Alakhnanda, three exquisite dancers (sisters) from Nepal, were in Bombay and they gave their best performance before Bernard Shaw. He left after spending three hours carrying with him the gold *Kinari* garland I have presented according to custom and a robe of honour of real *chameli* and *gulab*.¹

As Shaw was getting into his car, people, in spite of strict injunction, came with their albums for autographs . . . [sic]. Without a word he collected them all and asked the car to start; just as the car left the gate he threw the whole lot in the street!

Several months later I received a letter from Bernard Shaw. It started with saying 'I have discovered that I am a greater fool than I thought.'

The letter went on to say that at the end of their round-the-world tour every passenger brought out all the rubbish they had collected on the trip and auctioned the same to get rid of it. When the gold *kinari* garland was put to auction, he expected to get a dollar or so; instead, he discovered that a lady was bidding for it and secured the same for 43 dollars. He went up to her and said what a fool she was to throw away so much money on tinsel; she in return told Shaw that he was a greater fool than she thought to consider gold as tinsel.

NOTE

1. The *kinari* is the border of a sari, woven out of silver or gold. *Gulab* is a rose and *chameli* is similar to jasmine.

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Report in the *Hindu* (Madras) of an impromptu press conference at Colombo on